Salt-N-Pepa: Seasoned Pros
Reba Leads ACM Noms
Geena's Angie; Shirley's Tess
INSIDE THE BOX

COVER STORY

Salt-N-Pepa: Seasoned Pros

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--see page 5

--see page 25

--see page 10

CONTENTS

COLUMNS

Country Music ........................................... 21
East/West .................................................. 4
Rhytm/Rap .................................................. 19
Rhythm ..................................................... 18
Film/Video .................................................. 10

CHARTS

Top 30 Rap Singles ................................... 19
Top 75 R&B LPs ........................................ 18
Top 100 Pop LPs ....................................... 14
Top 100 Pop Singles ................................ 12
Top 100 Country Singles .............................. 22
Top 25 Country LPs ................................... 24
Top Positive Country LPs ............................. 27
Contemporary Christian ................................ 29
Latin ....................................................... 6

DEPARTMENTS

News ....................................................... 3
Country ................................................... 21
Positive Country ....................................... 27
Coin Machine ........................................... 30
Classifieds .............................................. 31
Latin ....................................................... 6

NUMBER ONES

POP SINGLE

The Sign
Ace of Base (Arista)

POP ALBUM

August And Everything After
Counting Crows (DGC/Geffen)

COUNTRY SINGLE

Tryin' to Get Over You
Vince Gill (MCA)

RAP SINGLE

Gin & Juice
Snoop Doggy Dogg (Death Row)

R&B SINGLES

U Send Me Swingin'
Mint Condition (Perspective)

COUNTRY ALBUM

Kickin' It Up
J. M. Montgomery (Atlantic)

CONT. CHRISTIAN

Remember
Susan Ashton (Sparrow)

R&B ALBUM

12 Play
R. Kelly (Jive)

POSITIVE CNTRY.

It Runs In The Blood
Ken Holloway (Ransom-Brentwood)

SALT-N-PePA: Seasoned Pros

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THE RECORDING INDUSTRY ASSOCIATION OF AMERICA'S February Gold and Platinum awards reflect the brightest month of the year. A total of six Gold singles, one Platinum and one Multi-Platinum single were awarded. There were only six albums in each Gold, Platinum and Multi-Platinum category. Three Gold music videos and one Multi Platinum music video were awarded.

The Bodyguard soundtrack tops the 11 million mark in U.S. sales and becomes the best-selling album of the 1990s to date. It's the first soundtrack to reach 11 million in sales since Dirty Dancing and Saturday Night Fever which ties the trio as the best-selling soundtracks in music history.

Tag Team's "Whoomp (There It Is)" becomes the first rap single to achieve sales of four million. The other hits to reach this level are USA For Africa's "We Are The World" and Whitney Houston's "I Will Always Love You."

Michael Bolton grabs his fourth consecutive Triple Platinum album with The One Thing. Only two other male solo artists, Michael Jackson and Garth Brooks have topped three million in sales with their last four studio albums.

Billy Ray Cyrus was awarded two Gold video awards this month. The Video Collection goes Gold while Billy Ray Cyrus rakes up sales of 400,000. Both used from PolyGram Music Video.


SUPREME COURT TELLS CREW TO RAP ON: In a unanimous ruling, the U.S. Supreme Court ruled that rap group 2 Live Crew did not violate copyright law in its Roy Orbison "Oh, Pretty Woman" parody as charged by copyright owners Acuff-Rose Music, Inc. Legal experts viewed the ruling as a signal to parodyists that "fair use" no longer applies simply to live, once-only spoofs, but to tunes recorded on albums which will generate profits.

Some top music execs, however, had different reactions. EMI Music Publishing chairman Martin Bandier is reported as saying, "I'm astounded. This ruling strips musical authors, composers and songwriters of valuable property rights, elevating free speech to an absurd level."

Les Bider, Warner Chappell chairman said, "No one should be allowed to make money by copying another artist's hard work...It's just not what the concept of fair use is about..."

The case was sent back to a lower court to re-evaluate how much of the song could be used by the group and how sales of its version may have damaged A-R's market for the original, a fact which Jon Baumgarten, whose firm filed a brief supporting A-R viewed the decision in a softer light stating, "While the ruling opens the door some, the court did not declare open season on copyright owners...The proof of the pudding is the justices sent the case back to the district court to examine specific factual issues on infringement." Legal experts speculated that the lower court will again side with 2 Live Crew in the matter.

HANDLEMAN HANDLING WOOLWORTHS: Handleman Company, the nation's largest merchandiser of home entertainment products to mass merchants, announced that it will add an additional 239 Woolworth stores, concentrated in the Northeastern U.S., to the 198 it is currently supporting nationwide, giving Handleman primary product distribution and service responsibilities for all Woolworth stores.

Store locations are primarily in the area of the country that extends from Maine through Pennsylvania to Virginia. Handleman will distribute pre-recorded music and video products to all stores.

Handleman Company, with sales in excess of $1 billion, is the largest specialty merchandiser of home entertainment products to mass merchants in North America. Products include pre-recorded music, pre-recorded video, books and home computer software. The company's 3,700 employees service approximately 21,200 retail departments from distribution facilities located in the United States and Canada.
CASH BOX EAST COAST

By Ted Williams

THIS YEAR MARCH brings more than warmer temperatures and sunnier skies to the metropolitan area. This Spring offers larger than usual happenings of a number of musical tastes.

March is Cabaret Month in NYC, and the celebration will spill over well into April. The Manhattan Association of Cabaret & Clubs (MAC) kicked off the festivities with the Backstage Bistro Awards, honoring up-and-coming performers, at the Ballroom.

Some of the scheduled highlights will include: Michael Feinstein’s appearance at the Cafe Carlyle (March 15-19); Steve Allen in his debut at the club (22-26); Steve Rose and Jeanne Lehman offer a salute to Noel Coward at the Algonquin (through April 2); and Susannah McCorkle (through March 29) and Annie Ross (through April 23) perform at Rainbow & Stars. Last week (10) the ASCAP/MAC Songwriters Showcase featured Phillip Namanworth, Amy Powers and others.

The month will wrap with the presentation of the eighth annual MAC Awards at the Copacabana.

CARNEGIE HALL SALUTES THE JAZZ MASTERS: Verve Records At 50 is the name given to a benefit concert for the Music Hall’s JAZZED education program for high school students, to be held on April 6. The event, sponsored by Black Entertainment Television and BET of Jazz Cable, will be hosted by Herbie Hancock and Vanessa Williams, and will feature a host of jazz solid citizens, including Betty Carter, Roy Hargrove, J.J. Johnson, Hank Jones, Abbey Lincoln, Jackie McLean, the Carnegie Hall Jazz Band, and others.

BIG APPLE JAZZ FANS are keeping their fingers crossed as they pray that the recent closing of one of the city’s most important jazz clubs, Art D’Lugoff’s Village Gate, is only temporary. D’Lugoff is currently appealing an eviction notice sent by a subsidiary of Chemical Bank, which took possession of the building that houses the club when the previous owner went bankrupt. Part of the dispute revolves around the financial construction of a new lease. D’Lugoff has run the famous nite club since 1958 and has presented every major name in jazz.

At the same time D’Lugoff is redoubling his efforts to establish a permanent Jazz Hall of Fame here. He has established an advisory board of Dave Brubeck, Stanley Crouch, Jules Feiffer, Betty Friedan, Lionel Hampton, Wynton Marsalis and Alvin Toffler, and is receiving support from a number of city officials including Manhattan borough president Ruth Messinger.

RADIO STATION WNYY, Y103.5 FM, in collaboration with the Music Fair Group, Inc., will present a most ambitious ongoing series of country music concerts at Long Island’s Westbury Music Fair beginning on the 18th and running into December.

Music Fair Group president Rick Gross and Y103.5 FM program director Fred Horton have unveiled a line-up that includes some of country music’s biggest acts. Opening the series is Trisha Yearwood with Restless Heart, with subsequent concerts featuring Johnny Cash, June Carter & Family, Anne Murray, Waylon Jennings & Tammy Wynette, Kenny Rogers, Wynonna Judd, Emmylou Harris, Willie Nelson, John Denver, Tanya Tucker, The Oak Ridge Boys and many more. The series ends with a Kenny Rogers country concert.

BILL GRAHAM’S WAY is the new name given to the corner of Second Avenue and Sixth Street in NYC’s East Village. The site is the former home of historic rock palace the Fillmore East, where legendary rock groups such as The Who, Crosby, Stills, Nash & Young, The Grateful Dead, Jimi Hendrix, Jefferson Airplane, and virtually every other important rock band of the era played to packed houses regularly. Graham, the most important rock impresario of the time, also ran the original Fillmore West and the Winterland in San Francisco.

The name change was made at a ceremony on February 23 held by the New York City Host Committee for the Grammy Awards. The event was headed by committee chairman Jonathan Tisch and close Graham associate Michael Klenfner.

Cash Box WEST COAST

By Troy J. Augusto


INITIAL REPORTS FROM LAST week’s Board Aid kickoff concert indicate a successful fundraiser. Approximately 1,000 people showed up at the Palace on the 4th to see San Diego semi-legends fluf, amazing fusion-rock quartet 311, North Cali rockers Overwhelming Colorfast, Riki Rachman’s punk heavies Battery Club and others tear it up, with proceeds earmarked for LIFEBEAT, the music industry’s AIDS Organization. And acknowledgements of thanks to participating labels, including Sony, Virgin and the Atlantic Group, for helping underwrite the affair, as well as donating memorabilia for the celebrity auction and raffle. Early word from the March 8 snowboard event also indicates a good, charitable time was had by all.

THE REVOLUCION 94 SHOW last week at the Universal Amphitheatre was the first of what will hopefully be many similar Anglo-meets-Latin rock fests. The best of American alternative rock, represented by the likes of Redd Kross, Live and Adrian Belew, played with the cream of Hispanic alt-rock, rep’d by ska-punkers Malalta Vecindad and Cafíanes and polished rock acts Santa Sabina and La Cafiada. The show also featured exhibits from a host of American and Mexican artists, including works by renowned painter Carlos Almarez, a recent AIDS victim whose otherworldly visions of mythology and mystic symbolism were one of the display’s most popular attractions.

THE FOURTH ANNUAL MOTORCYCLE FEST known as the Canyon Cruise For Kids will take place Sunday, March 20 and will include a stop this year at the Newport Beach Hard Rock Cafe, which will be the site of a free concert by Chris Isaak. Set to begin at 2 p.m. in the adjacent Fashion Island parking lot, the show is first-one, first-served. Proceeds from the bike rally and the sale of related merchandise will go to COPES, a charity for abused and neglected children. More than 2,000 bikers are expected to participate in the event, which will last until 5 p.m.

AOR LEGEND KLOS WILL celebrate its 25th anniversary with a concert March 25 at the Forum featuring Latin rock sensation Carlos Santana and band. Tickets for the event, priced at $9.55 (natch), went on sale over the last weekend and are still available at Ticketmaster.

THE GREAT MUSIC EXPERIENCE, the annual international music event recently written about in this space, will have its kickoff on May 22 in Nara City, Japan, featuring Ry Cooder, Wayne Shorter and the Chieftains. Los Angeles is expected to enter a strong bid to host one of the yearly shows before the culmination of the series in the year 2000.

Geffen A&R superman John David Kalodner is seen here visiting Sammy Hagar as the latter finishes two new cuts to be included on his forthcoming greatest hits album, Unboxed, at L.A.’s Conway Studios.
Salt-N-Pepa: Seasoned Pros

FEMALE RAPPERS' LUST, THE ROLE-REVERSING PHENOMENA that has put their misogynistic counterparts on notice, has become profitable. Just ask the Queens, New York trio Salt-N-Pepa, who have mined platinum-plus sales for their latest album Very Necessary. The Next Plateau/London/PLG release has swooped to steady Top Five pop sales on the bawdy, womanly tale (no pun intended) "Shoop." The first verse of that song is: "Come on, gimme summa that yum, yum, chocolate chip, honey dip! Can I getta scoop...You're packed and you're stacked especially in the back/Brother I wanna thank your mother for a butt like that."

"Shoop," which became a Top Five pop hit earlier this year, joins Salt-N-Pepa hit anthems like "Push it" (their first hit), "Let's Talk About Sex" and "Tramp." The video to "Shoop" (the trio's code for having sex) shows the Salt-N-Pepa crew in a different light. But more importantly, this song has become a visible milestone for a greater sense of self-determination in their careers. Since the trio—including Cheryl "Salt" James, Sandi "Pepa" Denton and DJ Dee Dee "Spinderella" Roper—crossed the threshold of motherhood, sculpted new, tight, sexy bodies in the gym and launched new love lives, they have also taken on greater responsibility for their music. They produced about half of the tracks on Very Necessary.

But, there is still the fragrant funkiness of their musical friend and manager Hurby Azor, especially on his fair ladies' current single, "Whatta Man," which is performed with stellar female quartet En Vogue. The song is more a straightforward celebration of men who are loyal to their women, and it reflects the R&B-hip-hop style that Azor helped define with the group.

But clearly the Salt-N-Pepa world is changing. "I feel good about this album because it's all Salt-N-Pepa," says Denton recently told one interviewer. "We supervised this entire project. Plus this album has a lot of flavor. Spinderella is rapping a lot throughout this album, more than any other album. And on this particular album we had more to say, we worked along with Hurby. He loosened up and we compromised. He knows that we aren't these little babies anymore; we are a big group now."

Azor and the crew have accomplished gold and platinum sales on three albums prior to Very Necessary, starting with Hot, Cold And Vicious, then A Salt With a Deadly Pepa and Blacks' Magic. Salt James and Azor were a couple during the formative years of the group. But as the group's records got bigger and Azor's fortunes began to excel with another act in his management stable, Kid 'N Play, a rift developed between him and James and then the group. Salt-N-Pepa thought they should have received more money for their efforts, although Azor wrote most of the material performed by the group and appeared to be entitled to more of the money. The group began putting more effort into writing for themselves. The first fruit of this effort was on "Expressions," a single that received wide acclaim, captured precious metal and was the cornerstone of the Blacks' Magic album.

It was the start of something big, and was aptly titled because, since then, the group has been collecting dollars expressing themselves. Each of the ladies have become grounded in their art, appear to be fulfilling spousal relations (Pepa is tight with Treach of Naughty By Nature), and the greater dimension in their lives is reflected in the rap, which is Very Necessary.
NEW YORK TOP 25
MARCH 19, 1994

1. LUNA (Sony Discos) ................. ANA GABRIEL 1 7
2. MI SUENO AMOR (Epic) .............. GLORIA ESTEFAN 2 7
3. HASTA EL FIN (WEA) ................. LUIS MIGUEL 3 4
4. DONDE QUIERA (EMI Latin) ........... BARRIO BOYZZ 4 4
5. DETRAS MI VENTANA (Sony Discos) ... YURI 5 3
6. MILLER PEQUENA (Sony Discos) ... ROBERTO CARLOS 6 3
7. EL ÚLTIMO BESO (Sony) ............... MARC ANTHONY 7 7
8. EL MENEITO (THC) .................. J. ESTEBAN-PATRULLA 8 3
9. OTRA CORO (ELEKTRA) .............. EROS RAMAZOTTI 9 7
10. CARA DE NINO (Sony Tropical) ....... JERRY RIVERA 10 3
11. BASTO UNA MIRADA (Vediscos) .... LOS TITANES 11 3
12. ENTRE EL AMOR (Sony Discos) ...... RICKY MARTIN 12 7
13. TE COMPROMETISTE (KMusic) ....... RAMON ORLANDO 13 7
14. EL NEGRO (Rodven) ................. VICTOR ROQUE-GRAN MANZAN 14 3
15. BABY QUIERO (Prime-BMG) .......... VICO-C 15 3
16. NIEVA, NIEVA (EMI Latin) ........... PAULINA RUBIO 16 7
17. NO VIVIRE (Elektra) ................. GYPSY KINGS 17 2
18. EL DESGRACIADO (Karen) .......... HERMANOS ROSARIO 18 7
19. BUSCAME (Sony Discos) .......... GILBERTO SANTA RITA 19 7
20. Y TODAVIA ME AMAS (Rodven) ...... ALEX D'CASTRO 20 2
21. LLEGO TU MARIDO (JAN) ............ TOROS BAND 21 7
22. BANDOLERO (Rodven) ............ FANTASMAS DEL CARIBE 22 3
23. YO BUSCO UNA MUJER (SoHo-RMM) MOISÉS RENDÓN 23 7
24. VUELVE JUNTO A MI (EMI Latin) .... PAULINA RUBIO 24 2
25. SUAVE (WEA Latina) ................. LUIS MIGUEL 25 7

PUERTO RICO TOP 25
MARCH 19, 1994

1. PARIENTES POBRE (Melody-Fonovisa) .... LUCERO 1 7
2. EN HORABUENA (Rodven) .............. ALEX D'CASTRO 2 7
3. LUNA (Sony) ......................... ANA GABRIEL 3 7
4. ENAMORAME (MHI) .................. TITO ROJAS 4 7
5. MI DOBLE TU (Rodven) ............... MAGGIE CARLES 5 7
6. ANGEL CALIDO (EMI Latin) .......... ALVARO TORRES 6 3
7. CALIDO Y PRIO (Sony Discos) ........ FRANCO DE VITA 7 7
8. HASTA EL FIN (WEA Latina) ........ LUIS MIGUEL 8 4
9. DONDE QUIERA (SBK-EMI) ........... BARRIO BOYZZ-SELENA 9 3
10. POR AMOR A TE (Melody-Fonovisa) .... CRISTIAN 10 3
11. QUE LASTIMA (EMI Latin) .......... ALVARO TORRES 11 7
12. DETRAS DE MI VENTANA (Sony Discos) YURI 12 7
13. CARA DE NINO (Sony) ............... JERRY RIVERA 13 3
14. VOY A CONQUISTARTE (SoHo) ....... JOHNNY RIVERA 14 3
15. VENDRAS LLORANDO (WEA Latina) ... OLGA TANON 15 3
16. LAS LLAVES DE MI (EMI Latin) ...... LAS TRIPLETES 16 3
17. Y TE VAS (EMI Latin) ............... EDINA NAZARIO 17 7
18. A DONDE VOY (Elektra) ............ LINDA RONSTADT 18 3
19. TODAVIA ME AMA (Rodven) .......... ALEX D'CASTRO 19 3
20. BANDOLERO (Rodven) ............ FANTASMAS DE CARIBE 20 2
21. QUE MANERA DE (Sony) ............. GILBERTO SANTA ROSA 21 3
22. DESGRACIADO (Karen-BMG) .......... HERMANOS ROSARIO 22 7
23. DONDE SE HA IDO (Sony Discos) ... LOURDES ROBLES 23 7
24. MI FRAZACO (EMI Latin) ............ PANDORA 24 2
25. MUCHACHO MALO (WEA Latina) ...... OLGA TANON 25 7

REVIEWS BY Rafael A. Charres

- VICO-C: X-Plosion (BMG/Prime CD 74321-14736)
  This Puerto Rican-born, bilingual, Hip-hop Rap artist, delivers an album that’s full of valuable messages for the youth of today. Utilizing his rapid-fire style of rap, Vico-C is reaching a multitude of his fans through song. This socially conscious piece of production covers the gambit from violence, teen pregnancy to AIDS; his street-wise music makes an assertive effort to address some of the social issues plaguing our youth. Vico-C’s X-Plosion has been tearing up the market in Puerto Rico and surrounding Latin American countries. There has been a considerable amount of chart action starting to surface in several major markets like New York, Boston and Miami. The smashers on this album are: “Saborealo,” “Maria,” “Explosion,” “Así Que Va A Sonar,” and “Boom Boom.” I predict that this baby will go well into the summer months. It’s perfect for the sand and surf.

- BOBBY SANABRIA & ASCENSION: N.Y.C. ACHÉ! (FF 70630)
  Bobby Sanabria’s latest release on Flying Fish records, is a deliciously arranged and produced piece of music, bursting at the seams with hot Afro-Caribbean rhythms and polyrhythmic percussive rudiments that will give you goose bumps. Not only is this album artistically entertaining but, it’s also culturally educational as well. It’s a musical encyclopedia defining and sampling diverse rhythms like: Guaguancó, Yambú, Plena, Bomba, Mozambique, Conga de Comparsa and Songo. There are 14 (yes, count them) cuts on this trip. Favorite picks are: “Brinando El Son-Que Rico Es,” “El Saxofon Y El Guaguancó,” “Blue Monk,” “Plenas En Cadenas,” “Two Generations,” which is a duet with Tito Puente and Sanabria, “La Cumbiamba” and “Caribbean Fire Dance.” Sanabria is one of the most knowledgeable and respected artist/composers in the Latin-Jazz genre today. In fact, members of Ascension include some of New York’s finest Jazz and Latin musicians, such as Jay Rodriguez (sax), Hiram Remon (vocals), Lewis Khan (trumpet & violin), Eddie Bobé (percussion), John DiMartino (keyboards), Oscar Hernandez (piano), Edgardo Miranda (guitar), Barry Danielian (trumpet). This album is a pure collective mosaic of magnificent music and talent.

PICK OF THE WEEK

- CAL TJADER: LA ONDA VA BIEN (Concord Picante CCD-4113)
  Re-released on CD, this 1980 recording is definite reinforcement to that old adage, “Good music never ages, it merely transports time.” This icon of Latin-Jazz music has left us physically but his wonderful and vibrant spirit lives on in all of us. Cal Tjader’s music has left an indelible mark in the world of music for all generations to enjoy. He was considered by all to be the Venerable Viscount of Vibes; Mr. Smooth. Take my word, this album is a collector’s item, featuring such artists as Mark Levine (piano and fender Rhodes), Roger Glenn (flute and percussion), Vince Lateanou (drums), Rob Fisher (bass), Poncho Sanchez (congas and percussion) and Cal Tjader (vibes)—never to be equalled. There was only one Cal Tjader. My favorite smoothies are: “Serengeti,” “Speak Low,” “Mambo Mindoro,” “Akelua,” “Linda Chicana” and “Sabor.” This album is really special. Retailers better stock up!!
**LATIN MUSIC**—For those who create it and for those who listen to it, really listen to it; it's more than a category. Latin Music is a lifestyle, a culture, an ancestral essence of being. It's a saucepan mixture of international elements which gives it the distinct flavor. It's much more than a format. Latin Music has the colors of the rainbow, the strength of the seas, the heat of the sun and the beat of the heart. It's much more than a chart. Latin Music is one of the oldest forms of tribal communion with folkloric roots deeper than Rock & Roll, Rhythm & Blues, Rap or Country/Western. It's much more than an industry. Whether it be Pop, Contemporary, Tropical, Tejano, Regional Mexican, or Brazilian; they're all part of a cultural meltdown that gives Latin Music its own distinct stylistic quality. An identity all its own. Much more than an award.

I feel that NARAS needs to become a lot more knowledgeable and culturally sensitive. They need to re-examine their methodology so they can truly live up to their mission statement. NARAS may be guilty of ignorance but, they can no longer continue to ignore the growing strength and validity of the Latin American market.

Every Fortune 500 company acknowledges our existence and diversity. NARAS doesn't. NARAS prez Michael Greene and company need to address this all-important issue and concern. They need to creatively utilize their resources in developing a better format that will insure proper and equitable exposure. They need to define the lines and eliminate the confusion. It's time to expand the categories. The recording industry stands to make a tremendous amount of money from this inclusion; so why delay the process of development? If NARAS would work closer with the Latin music community and actively promote membership registration drives to increase membership in the Latin genre, they would be making tremendous progress in resolving some of the inadequacies.

Also, why not utilize the Grammy's to showcase other Latin artists/groups. Don't get me wrong, I love Gloria Estefan just as much as anyone else. But, why not also expose other nominees such as Luis Enrique, Juan Luis Guerra, Selena or Los Tigres Del Norte, just to name a few.

National exposure will add validity and enhance the development of the artists and their music. After all, what is the purpose of NARAS if it's not to expose and endorse the art form, music?

**QUE PASA?:** Recording contract for All-Star right fielder? Yes! Debbie Mercado of RMM, has informed me that Ruben Sierra, Oakland A's superstar outfielder, has inked an exclusive recording and video contract with RMM Records & Videos Inc. This American League Golden Glover is currently prepping in the vocal cages with coaches Alex D'Castro and Domingo Quinones. Exact release date of his debut album will be announced soon... Jesus Enrique, Sonnero Records' newest salsero singing star, has launched his debut album, Motivos Para Sonar, with an exclusive presentation at New York's Warwick Club. I witnessed his performance, and this guy can sing... Also, RMM releases single, "Vivir Lo Nuestro," a duet with Marc Anthony & India, which was recorded for Combinacion Perecta, compilation all-star album featuring the RMM recording family... BMI Latin Awards are set for March 10 at the Fountainbleu Hotel in Miami. Gloria Estefan, Emilio Estefan, Jon Secada, Barrio Boyzz and Selena are slated to attend. For further information you can contact Pat Baird, BMI, (212) 830-2528.

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**LOS ANGELES TOP 25**

<table>
<thead>
<tr>
<th>No.</th>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
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<tbody>
<tr>
<td>1</td>
<td>LUNA</td>
<td>(Sony)</td>
<td>ANA GABRIEL</td>
<td>1</td>
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<tr>
<td>2</td>
<td>LOS MACHOS</td>
<td>(Forovisa)</td>
<td>BANDA MACHOS</td>
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<td>3</td>
<td>DETRAS DE MI VENTANA</td>
<td>(Sony)</td>
<td>YURI</td>
<td>3</td>
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<td>4</td>
<td>LA LOCA</td>
<td>(Rodven)</td>
<td>LOS FUGITIVOS</td>
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<td>GRUPO MAZZ</td>
<td>(EMI-Latino)</td>
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<td>DONDE QUITA</td>
<td>(BMG-EMI)</td>
<td>BARRIO BOYZZ-SELENA</td>
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<td>SI TU TE VAS</td>
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<td>MI BUEN AMOR</td>
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<td>GLORIA ESTEFAN</td>
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<td>AUNQUE NO ME</td>
<td>(Forovisa)</td>
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<td>MI PRACASO</td>
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<td>ESE LOCO SOY</td>
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<td>(Elektra)</td>
<td>LINDA RONSTADT</td>
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<td>REINA</td>
<td>CERCINIENTA</td>
<td>(Forovisa)</td>
<td>CARMEN JARA</td>
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<td>16</td>
<td>PAPA SIN CATUSP</td>
<td>(BMG-Arica)</td>
<td>GLORIA TREVES</td>
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<td>17</td>
<td>EL JUEGO ES TUYO</td>
<td>(EMI Latino)</td>
<td>GRUPO MAZZ</td>
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<td>EL NUMERO UNO</td>
<td>(Melody)</td>
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<td>DOSES MUJERES, UN CAMINO</td>
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**MIAMI TOP 25**

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<td>(Kubarey)</td>
<td>COCOBAND</td>
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<td>(BMG-EMI)</td>
<td>BARRIO BOYZZ-SELENA</td>
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<td>(Sego)</td>
<td>MARC ANTHONY</td>
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<td>MI DOBLE</td>
<td>(Rodven-Uni)</td>
<td>MAGGIE CARLES</td>
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<td>(BMG)</td>
<td>E. RAMAZOTTI</td>
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<td>(Sony)</td>
<td>WILLY CHIRINO</td>
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<td>(Karen)</td>
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<td>HERMANOS ROSARIO</td>
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<td>LAS TRIPLES</td>
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<td>SUAVE</td>
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<td>LUIS MIGUEL</td>
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The CMA has revamped its European office by splitting the post to several countries giving them representation in various European countries. In Britain and Ireland the marketing and promotion representative has been announced as Tony Rounce, a former Our Price buyer and currently club manager at the Zomba Group's Impulse Promotions.

He takes up the CMA post on March 1 and will initially be part of a four-strong European team as the association strives to lift the image of country music in Europe.

The BPI figures show that the sales of country music albums rose by 73% in the past year but they did start from a very low base. However, recent campaigns have worked well and we have seen more country acts making our pop charts with Garth Brooks making #2 and achieving Gold and Columbia's Ultimate Country Collection selling more than 500,000 copies.

Currently 2.5 million Brits subscribe to the package that includes CMT Europe on satellite and London's Country 1035AM, our first 24-hour country radio station, starts in May, so Rounce will have plenty to work on.

In addition, acts like Vince Gill are scheduled to play dates in Britain.

CHARTS...Success of the week, as far as singles are concerned, has to be Mariah Carey's "Without You" (another blast-from-the-past song that a new act has put in our charts). It more than doubled its sales and is so far ahead of other singles that it is predicted that it will be unchallenged for at least three weeks. This single success has also boosted her album Music Box which has regained the top spot it debuted at last September.

The Brits have had effect on what the Brits are buying—that and possibly the fact that it is school half-term—all of the winners have gained. Stereo MC's Connected album jumps to #13 from #6 and Bjork's Debut has taken the #3 position from #36 and that was its best showing back in last July—and it has been in our Top 30 ever since except for one week.

As for Meat Loaf, it seems hard to imagine that anyone who liked the single "I'd Do Anything For Love" has not already got it, but the live performance of the song at the awards brought it back in the charts albeit at #63 and the Bat Out Of Hell II album rose from #13 to #5.

Dina Carroll has already sold a million copies of So Close but this did not stop it surging up the charts again from #14 to #4.

The singles charts are as volatile as always with 25 new releases appearing and those already present showing little improvement, very few records actually progress upwards after their debut. Unlike America, singles seem to get no time to develop but this could be because sales still play an important part and it's not all down to airplays.

The album section is more restrained with Pavement's Crooked Rain Crooked Rain the highest new entry at 15 and the self-titled Deep Frost being the only other newcomer in the Top 20 at #17. Highest climber? That Brit influence shows again with Van Morrison's The Best Of... going up 28 places to #22.
NEWS FROM JAPAN

TOSHIRO MAYUZUMI, well known composer and board of trustees head of JASRAC (Japanese Association of Rights of Authors, Composers and Publishers) has been selected JASRAC chairman succeeding Tadashi Yoshida who resigned the office under the cloud of a controversial financing problem at Masao Koga Foundation (previously reported in detail). Lyricist Rei Nakanishi has been selected president, succeeding Miyuki Ishimoto who also resigned his office because of the affair. Yu Aku, board sub-head has been names head. "We have to restore lost credibility of JASRAC as soon as possible," said Mayuzumi at the press conference for his assumption of office.

THE TOTAL REVENUES of Victor Entertainment for the first six months of fiscal 1993 (April to September 1993), according to a survey conducted by Cash Box Tokyo were: $456 million, 72.1% up over the comparable months of the prior fiscal year. This survey includes four subsidiary companies, BMG Victor, CIC Victor, Fox Video and Pack In Video. Breaking down the revenues: CDs showed $234 million, 51.4% of the total and 26.7% up; Music tapes were $12 million, 3.9% up while Analogues reached $2.6 million; Total sales of audio softwares were $250 million, 56.85% up over the prior six months and 27.2% up over the comparable months of the prior fiscal year. Video softwares were $186 million, 40.9% of the total and 79.98% up over the prior six months, up 284.12% over the comparable six months of the prior fiscal year.

TWO NEW DANCE MUSIC ORIENTED labels will start up here this month as subsidiary companies of AVEX-D.D. under president Isssei Suzuki. They are Cutting Edge and New Pulse. A source said, "These two labels will explore and release high quality dance music and bring up fresh artists of this genre." The initial releases from the labels will be three albums and one single in May. All the works of the two companies will be distributed through the sales network of Toshiba-EMI.

THE TOTAL SHIPMENTS of video softwares in 1993 here were at the wholesale prices, according to JVA (Japan Video Soft Association) and break down thusly: a total of $2,253 million, 9.5% down from the prior year; cassettes were $1,313 million, 58.3% of the total and 7.6% down; disks were $790 million, 35.2% of the total and 25.8% down. In volume, the total shipments in 1993 were 53,658 million units, 6.7% up over the prior year in which cassettes were 25,499 million units, 47.5% of the total and 2.9% down; disks were 2,040 million units, 39.2% of the total and 12.9% down. Of the total, new works were $9.6 million, 44.1% up while, in volume, they were 8,882 units, 8.9% up over the prior year, respectively.

LOCAL 45s TOP 10

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LOCAL CDs TOP 10

| 1  | WORLD GROOVE (Avex)...Trf |
| 2  | NOW 1 (Toshiba EMI)...Omnibus |
| 3  | SEVENTH SIGN (Pony Canyon)...Yngwie Malmsteen |
| 4  | JUUNINASAIGO CHIZU (Sony)...Yutaka Ozaki |
| 5  | CLOUDY HEART (Toshiba EMI)...Kouji Yoshikawa |
| 6  | SUCCESS STORY (Victor)...Koumi Hirose |
| 7  | MUSIC BOX (Sony)...Mariah Carey |
| 8  | MAGIC (Epic Sony)...Dreams Come True |
| 9  | ALL THAT SHE WANTS (BMG Victor)...Ace of Base |
| 10 | SUPER BALANCE (PLDC)...katsumi |
FILM REVIEWS

Angie
By John Coff

Alda Turturro and Geena Davis are long-time best friends in Hollywood Pictures’ Angie.

ANGIE IS THE PERFECT TITLE for this project. It is totally female character-driven. Its source material is the novel Angie, I Says by Avra Wing, and adapted for this Hollywood Pictures in association with Caravan Pictures presentation/Morra-Brener-Steinberg-Tenenbaum production/Martha Coolidge film by screenwriter Todd Graff, and it’s real. It has heart, comedy and drama and it all sits perfectly on the shoulders of Geena Davis—Angie.

Graff has balanced the elements and characters extremely well and has, fortunately, seen it that no character falls into a 'scapegoat' category. Intersecting and adversarial lines between female and male aren’t drawn here (there isn’t one gag aimed at separating the male ego from his crotch or even linking the two). If anything, male/female relationships here run parallel to one another with an attempt at understanding and meeting on a comparable level. Angie views herself as a peer and treats herself as one. Hopefully Angie—if it does well at the boxoffice—can start a trend toward better, peer-like sensibilities in filmed relationships. There’s a conflict here between the gender characters but it is fact-based, not cartoonish, manufactured or pandering to either sex. It’s refreshing and welcome on screen.

Coolidge directs with respect toward the characters and situations and leads the audience nicely from place to place with a smooth, touching rhythm perfectly suited to the tones of the piece and the characters. As Graff hasn’t slighted the characters script-wise, neither does Coolidge. Consequently we understand these people, feel comfortable with them and accept them.

Davis, looking almost anorexic, runs through the emotional gamut as Angie humor, pain, anger, childbirth and maternal anguish and carries it off with finesse. Her best friend is given a thorough going over by Alda Turturro. Italian macho is given vent with a human twist—there’s the cliched Italian bombard here but it is tempered with an attempt at understanding and discussion between the male and female warring parties—by James Gandolfini in a well-contoured performance as Angie’s sweetheart and father of her child Michael Rispoli as Turturro’s husband who’s allowed to display some not quite macho feeling and understanding.

Phillip Bosco is strong as Angie’s father and a sparkling gem of a performance, which is a wonderfully screen-scripted character allowed and given full screen realization by the director, is that of the stepmother essayed by Jenny O’Hara. With lesser written material, a lesser director and a lesser actress the emotions of this character would have been pointedly driven home. Here they’re allowed to unfold naturally on all levels, proving that, by God, subtlety does work when professionals are allowed to work them. Terrific stuff. Thinnest note, however, is that of Irish maybelawyer Stephen Rea. Doesn’t quite ring true that he and Angie would have that sort of relationship. A few good laughs but, n'ahhh.

It’s a Jerry Goldsmith score; it draws you in when needed without calling attention to itself, working as a natural component to the process.

Producers are Larry Brener and Patrick McCormick. Executive producers, Joe Roth and Roger Birnbaum. Graff also served as co-producer.

Guarding Tess
By J.G.

Tess takes the boys to the supermarket; and you’ve never seen a price check like the one which follows.

IF YOU’RE A CONSCIENTIOUS Secret Service agent, desirous of being where the action is, well certainly you’d be chomping at the bit while guarding a former First Lady somewhere in Ohio, even if that First Lady is a rather independent, cranky Shirley MacLaine. First off, being stuck in Ohio is enough to make one desirous of being elsewhere—anywhere elsewhere! Anyway, that’s the plight in which writers Hugh Wilson and Peter Torokvei have put Nicholas Cage’s character in The Channel Production-Hugh Wilson Film- TriStar Pictures release, Guarding Tess, and they get considerable mileage out of it.

Wilson and Torokvei have nicely balanced comedy and pathos with a bit of drama tossed in for a satisfying character-driven piece which provokes some good laughs and touches as well.

Wilson doubles as director and trebles as performer in a solid voice-over turn as the current president, heard only in telephone conversation, and knows the territory well in all instances. While Guarding Tess doesn’t look to be a blockbuster—demographics, unfortunately, preclude that—it is a solid piece of entertainment with well-controlled, non-slapstick, non-your-face comedy. All the laughs are clean, controlled and thought-out moments blossoming from solid character and situation, concern and care (check closely that Dozing-At-The-Opera sequence). Equally the pathos and care between the two central characters portrayed by Cage and MacLaine stem from their concern and care for one another and their images. Drama element is glossed over quickly and slickly, utilized mostly as a necessary device to put some tension to the piece.

Shirley MacLaine is Tess; a seemingly irascible, cranky former First Lady who makes life miserable for her Secret Service guards. What she really wants is a life of privacy and a caring friend. Cage becomes the latter MacLaine’s talent as an actress grows finer, richer with age. As Tess is described in the film as “a national treasure,” MacLaine is almost that within the motion picture world. More and more MacLaine needs less and less dialogue to convey emotions and feelings. Film Acting AAA-1, this lady.

Cage serves the Secret Service well with a nicely understated performance, revealing his concern for his job and his charge as well as his coming to terms and understanding in select moments. There are times when he and MacLaine actually appear to be working in telepathic communication: at the cold picnic lake for one. A pair of fine professionals.

An absolutely solid supporting cast of characters includes Austin Pendleton offering up some moments of solid laughter as a nervous chauffeur, James Rebhorn, fine as a head Government agent and Edward Albert as a rather unhelful former First Son (there is a feeling with this character that a bunch of him was left on the cutting-room floor). Richard Griffiths provides some good chuckles as MacLaine’s private nurse. And Wilson as the former veep to Tess’ deceased president/hubby, now The man in the White House etches a solid character totally from voice. A fine job.

Ned Tanen and Nancy Graham Tanen produced.
**VIDEO REVIEWS**

What's Love Got To Do With It?
By John Goff

**A PAIR OF DYNAMIC PERFORMANCES**, which garnered Academy notice for stars Angela Bassett and Laurence Fishburne, a strong script and loads of hot Tina Turner music make this a scrunching property for HV release right now, possibly even more if it posts a winner or two (Oscar results not known at press time). It’s impossible to sit still through it with the music. It’s also moving with the classic struggle-upward tale told and inspirational with Turner’s triumphant taking charge of her own life and destiny. Being offered as a freebie rental is a behind-the-scenes look at the story and the movie with Tina herself. Touchstone Home Video.

Mr. Wonderful
By J.G.

**A SOLID SCRIPT**, believable situations and thoroughly likeable people populate this warm NY-set re-love, second-time-around tale. Attractive central characters Annabella Sciorra (always welcome on any screen) and Matt Dillon, continuing to carve a full-service career with this working class Joe, make Mr. Wonderful an attractive entry for Home Vid. William Hurt nicely essays a pedantic prof playing around with Sciorra. Amy Schor and Vicki Polon wrote the tale with balanced insight and Anthony Minghella directed. Warner Home Video.

Bophia
By J.G.

**THIS SOUTH AFRICAN** family struggle tale gets a too-heavy treatment from director Morgan Freeman (making his directorial debut here). Brian Bird & John Wierick’s script is not light by any means, but the central character is given such heavy reverential interpretation by Danny Glover that an audience experiences weight even when Alfre Woodard and Maynard Eziashi inject some zip into their family characters. Don’t look for a lot of action with this one. Paramount

The Cool Surface
By J.G.

**A CRAZY HOLLYWOOD SCREENWRITER** (is there any other kind?) resorts to writing the reality he sees around him for success and ultimately commits murder for his stories here—but what the hell, he’s successful with it, fits in perfectly with today’s sensibilities. Teri Hatcher sizzles up the screen as a do-anything-for-a-role actress, Robert Patrick turns up the intensity (too much) as the writer. Not much of a look at an attractive Hollywood to draw on. Action is kept pretty close in. Not a big draw. Columbia TriStar Home Video.

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**TOP 25 VIDEO RENTALS**

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<td>IN THE LINE OF FIRE</td>
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<td>BORN YESTERDAY</td>
<td>Hollywood Home Video 1744</td>
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<td>3</td>
<td>LAST ACTION HERO</td>
<td>Columbia/TriStar Home Video 27930</td>
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<td>4</td>
<td>HARD TARGET</td>
<td>MCA Universal Home Video 81570</td>
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<td>5</td>
<td>DENNIS THE MENACE</td>
<td>Warner Home Video 17000</td>
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<td>INDECENT PROPOSAL</td>
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<td>MCA Universal home video 81283</td>
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<td>THE DARK HALF</td>
<td>Orion Home Video 10225</td>
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<td>ROBIN HOOD: MEN IN TIGHTS</td>
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<td>POETIC JUSTICE</td>
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**VID BIZ**

By John Goff

**IT MAY BE COLD IN SEATTLE** but Miramar Productions is generating heat with their action out of the territory: First off Glen Boyd has been named to oversee all publicity and media relations for the audio-video company’s vid projects which include the innovative Computer Animation Festival Series and the highly popular Mind’s Eye and Beyond The Mind’s Eye which took live action photography and computer generated images and music to new heights last year. In addition, five-time Grammy nominees and Miramar recording artists Tangerine Dream, coming off triple 1993 Grammy nominations, have been nominated finalists in the Best International Poster category for the 1994 International Billboard Billie Awards. Congratulations!... AND BACK IN BURBANK: Buena Vista Home Video has instituted a “90 Day, No Fault policy,” addition to its existing Defective Return Program in response to retailer and VSDA input. Effective immediately, in the first 90 days of a vid release, Buena Vista Home Video will replace any defective rental product damaged for any reason. Matt Brown, BVH/V distribution vp made the announcement, adding: “This allows retailers hassle-free replacement of damaged cassettes, and enables our retail partners to quickly return titles to their shelves and resume rental turns on them with minimal delay.”
REVIEWs by Terry J. Augusto

TEARS FOR FEARS: "Elemental" (Mercury 884 498)

You can’t blame the record company for wanting to continue working Tears For Feats’ fine, if aged, current album. It lacks the sales punch of previous sets but not the quality. With top-40 finally opening its doors to alternative-based music, this spooky, down-tempo number, the album’s title track, stands a strong chance of being the song that lifts Feats out of the cellar. Leader Roland Orzabal’s familiar trumpet voice and song’s drama point to deserved hit.

YESS: "The Calling" (Victory 5443)

These veteran art rockers have appeared poised to fall into an AC/middle-of-the-road quagmire with some of their recent efforts, but those naysayer tendencies have thankfully been cast aside. At least as far as this rockin’ (though slightly too slick) cut demonstrates. Lifted from the band’s forthcoming debut for Victory, Yes seems charged with new life here, with guitarist/songwriter Trevor Rabin making an obvious effort to revitalize the band’s past wildfire.

Gin Blossoms: "Until I Fall Away" (A&M 8258)

Upon initial release, the Arizona rock band’s New Miserable Experience garnered little in the way of sales or radio action. Amazing what a little MTV play can do, though, as the vid channel turned the dial for "Hey Jealousy" into one of the most popular videos of ’93. Since, folks have been discovering this solid and likable band the Blossoms really are. This new cut will score immediate reaction with both modern and album rockers and looks like another hit.

ARMAGEDDON DILDOS: "Come On" (Sire 41420)

The band with the dumbest name in rock ’n’ roll (sorry, Cracker) returns with a newly recorded single, meant to fill time between albums, and does so with this unusual yet infectious reworking of Morrissey’s "Everyday I’m Like Sunday." The German duo layers the tune with lots of techno flourishes and studio tricks, adding a unexpected element to what was otherwise a catchy if bland pop tune. Six available remixes will give D.J.s lots of cool variety, too.

PICK OF THE WEEK

Freddie Jackson: "Was It Something" (RCA 62791)

He’s fallen and he can’t get up. After the R&B crooner’s first Capitol album surprised everyone by selling more than two million copies, he’s been struggling to hit that mark again. Jackson’s recent move to RCA, which is fresh from its successful MTV campaign, was expected to put life back into his career, but that’s yet to happen. His latest album, Here I Am, is, from this smooth ballad release, a fine return to Freddie’s earlier, stripped-down approach, but has yet to catch fire. Urban, storm and adult radio can all add this gem, though, as it’s one of the new alib’s finest moments. Worth a listen.
REVIEWs by Troy J. Augusto

**HAMMER:** The Funky Headhunter (Giant 24545)

Of baggy pants jumps on the gangsta tip this time out with results mixed at best. After his preferred style of dance/pop/rap was thrown out with the bath water, Hammer made the move to hardcore, but unfortunately his glossy flow and tired insistence on sugarcoating most of the beats with a disco flavor leaves the album nothing but a weak attempt. The biggest problem with this one is that, with all of his resources, Hammer breaks absolutely no new ground.

**TH FAITH HEALERS UK:** Imaginary Friend

(Elektra 61585)

Much less noise-for-the-sake-of-noise than the band's first album, this sophomore effort from Irish "Lurch" scenesters Th Faith Healers often sounds like a UK version of the Breederes, which isn't surprising given that producer Mark Freeguard's last project was helming that band's fine Last Splash record. Frontgirl Roxanne has the chops to pull off the desired angst-ridden effects here, a nice match to the band's soaring, feedback-happy tendencies.

**CHAINSAW KITTENS:** Pop Heiress (Mammoth/Atlantic 92318)

Oklahoma's Chainsaw Kittens have never been a band interested in following trends (as anyone who's seen singer Tyson Meade perform in a ballroom gown can attest), and as the rest of the rock world seems to be moving in a heavier, rawer direction, the Kittens instead have turned to a more melodic, accessible groove than the noise-fest featured on the band's previous record. Tightly crafted tunes that still carry the band's usual edge mark this rippin' disc.

**CRADLE OF THORNS:** Feed Us (Triple X 51174)

If an album has been released in the last year that contains as many awesome contradictions, as many night-and-day contrasts, as Feed Us, the debut from indi-instrumento combo Cradle Of Thorns, this writer hasn't heard it. Up front is the odd balance maintained between Tamara Slayton's angelic, wail-like alto and Ty Elam's not-of-this-world monster vocal chords. Musically, the band mixes their brews of modern-day fusion sure to wake your dead neighbors.

**ANGELFISH:** Angelfish (Radioactive 10917)

Scotland's Angelfish don't give themselves nearly enough credit. The foursome seem to think that their punk pedigree somehow limits their overall appeal. Nonsense. With the delightful Shirley Manson helming the band's too-melodic sound, Angelfish comes off like Blondie probably would in 1984. Minimally arranged but still engrossing, this debut tackles lots of disturbing themes in true Gen X style, yet maintains a listenability that's quite impressive.

**NINE INCH NAILS:** The Downward Spiral (Nothing/TVT/Interscope 92346)

Producers: Flood and Trent Reznor

Anticipation has been building for this record since before NIIN stole the show at Lollapalooza '91, when the full impact of Pretty Hate Machine, the band's debut, was being felt like a slap upside the head of alternative rockers who thought that The Cure, et al, were the future of gloom. Not even close. That record's convoluted view of life entering the '90s has made leader Trent Reznor look the part of visionary, a title he bears reluctantly. Not for the weak of heart or knee, this beast is a lifetime's worth of rage and bitterness all rolled into one very un-pretty picture of extreme reality.

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**POP ALBUM INDEX**

10,000 Maniacs /20
Ace Of Base /8
Adams, Bryan /31
Aerosmith /25
Alice In Chains /4
Amos, Tori /6
Babyface /72
Beastie Boys /49
Beavis & Butthead /82
Beck /94,14
Bjo, AB /57
Blond Melon /87
Bolton, Michael /32
Braxton, Toni /5
The Breeders /51
Brooks, Garth /89
Campbell, Tvin /23
Candies /66
Carey, Mariah /17
Collins, Phil /83
Counting Crows /81
Cowboy Junkies /79
Cracker /52
Crash Sisters /87
Crows, Sherry /85
Cypress Hill /100
Danzig /55
Deep Forest /44
Don, Celine /76
Domino /62
Easy-E /43
Enigma /217
Franklin, Aretha /71
G, Kenny /40
Gil, Vince /95
Gin Blossoms /58
Guns N' Roses /92
Hammer /36
Ice Cube /29
Jackson, Janet /24
James /54
Jodeci /18
Joel, Billy /50
Kelly, R. /9
Marx, Richard /59
Meat Loaf /28
Minors, Reba /91
Micha, Sarah /39
Monogomery, John /43
Nine Inch Nails /70
Nirvana /40
Old School (Various) /84
O'Neal, Shaquille /33
Pavement /65
Pearl Jam /21,73
Pett, Tom /10
Phar, Liz /75
Philadelphia /10
Rage Against The Machine /35
Rhythm And Blues (Various) /34
Salt-N-Pepa /7
Sinatra, Frank /58
Smashing Pumpkins /11
Snoop Doggy Dogg /3
SOUNDTRACKS:
Philadelphia /14
The Bodyguard /22
The Piano /33
In The Name Of The Father /61
Reality Bites /12
Sleepless In Seattle /83
Stewart, Rod /64
Sting /47
Stone Temple Pilots /26
SWV /99
The New Live Crew /62
Thompson, Richard /60
Tony! Ton! Tone! /69
Too Short /45
A Tribe Called Quest /57
Toot /64
Tribe To Curtis Mayfield /1
UB40 /97
VARIUS ARTISTS:
Common Thread /66
'US9' /15
Walker, Clay /98
White Zombie /81
Xscape /37
Yoakum, Dwight /96
Zapp & Roger /78
Zahn /30
Z2, Top /56

**CASH BOX MARCH 19, 1994 16**

**PICK OF THE WEEK**
THE RHYTHM

By M.R. Martinez

Arista Records chief Clive Davis held a pre-Grammy bash that attracted many of the industry's luminaries, including the label's crown jewel Whitney Houston. Pictured at the party are (l-r): Houston, husband Bobby Brown, Queen of Soul Aretha Franklin, Davis, Carly Simon and her son Ben Taylor.

MOTOWN REVISTED: Although they are experiencing some success with fresh acts like Zhané, Motown Records is hoping for continued success with release of its series of re-packaged, in some cases re-mastered, re-issue gems. The latest is a 4-CD box, Smokey Robinson & The Miracles, 35th Anniversary Collection, released in late February and commemorating Motown's first artist signing. The album is co-produced by former group member Claudette Robinson. Claudette also authored a two-page forward for this collection, which boasts six previously unreleased songs.

But release of a series of digitally re-mastered albums by the late great Marvin Gaye will distinguish Motown's re-issue efforts this year. In April, which will mark 10 years after his death, Motown will begin a yearlong campaign aimed at selling through the rich Gaye catalogue. The first release will be Here, My Dear, the double album set first released in 1978 that chronicles the singer's acrimonious split with Anne Gordy. It will be the first time the album will be released on the CD format. David Ritz, considered the consummate Gaye biographer, provides special liner notes for this release. Also planned are a special collector's edition of the 1971 classic social consciousness anthem What's Going On; 1972's soundtrack to the film Troubleman and his final Motown album, In Our Lifetime/ The Final Motown Sessions, which will contain the bonus track "Ego Tripping Out." This track is culled from a never-released companion album Love Man.

According to Candace Bond, Motown's director of special markets and catalog development, the company will also draw from more than 200 previously unreleased tracks to produce a series of new compilations and bonus tracks on other planned releases. During Black Music Month in June, Motown plans release of three Gaye re-issues and a fourth disc of rare and unreleased material in slip case, CD-only collecto's item. Albums Let's Get It On, I Want You, Troubleman and Rare and Unreleased will comprise this package. The collection will also feature liner notes by Jan Gaye and Nelson George. More releases due in August and October, including The Tribute Project which will feature an album and material from television specials. The yearlong campaign will culminate with a complete career retrospective, a major box set titled The Complete Marvin Gaye Collection.

Motown, however, will remain busy mining other corners of its vast vault. Material by artists like The Temptations, The Four Tops, Jr. Walker & The All-Stars, Rick James, The Commodores and Rare Earth will be made available to consumers. There will also be new compilations and re-issues by jazz artists like The Jazz Crusaders, Ahmad Jamal and Hugh Masekela. The re-issues will come in four-CD box sets and two-CD anthologies.
THE RHYME

The EMI Music Group hosted an all-star Grammy celebration at New York City's Museum of Modern Art following the 36th annual award fest. The fete attracted the breadth and depth of EMI's artists, from Frank Sinatra, Bonnie Raitt and Boy George to Cassandra Wilson, Rosie Perez and rap act Digable Planets, who won the Best Rap Performance by a Duo or Group trophy for the evening. Pictured at the soiree are (l-r): David Gilmore, co-owner and consultant, Vanguard; Charles Koppelman, chairman and CEO, EMI Records Group North America; Ruben Rodriguez, president and CEO, Pendulum; Butterfly, Ladybug and Doodle Bug, Digable Planets; and Daniel Glass, president and CEO, EMI.

QUEEN OF CONSCIOUSNESS?: Mincing words is not one of the failings of 20-year-old Mercury Records rapper Nefertiti. "I'm just a righteous sister," she told Cash Box during a recent phone interview. "It's an investment thing; the community is making an investment in me by buying my music, and I return the investment with service." What the community is buying is her debut album Living In Fear Of Extinction, which comes to the marketplace through a unique deal. Nefertiti (who got her name at birth from her father), executive produced the album under a deal that brought her cash and a college scholarship. "I see my career in rap as a way out and a way into the community," she says. "I plan to use the scholarship to become a doctor or a lawyer," adding that with the new California sentencing law of three strikes and out for serious crimes, "I probably should become a lawyer."

Nefertiti considers herself like the main character in the The Spook That Sat By The Door, the spy novel written by African-American novelist Sam Greenlee, who chronicles the life of the first black CIA agent. "I have to take what I've learned back to the community and help people benefit from the self-respect that I've grown up with," she explains. She credits her father for fomenting this respect and claims that learning to do for one's self is the prelude to helping others. She also likened her philosophy to a 12-step program, noting that you must first admit you are powerless against the tidal forces of politics and society before you can do anything about them. "But you can't blame other people for your problems," Nefertiti says. "You are in control of your own destiny."

SOUND NIBBLES: Mikah-Nine of Los Angeles-based crew Freestyle Fellowship recently signed as solo artist with Capitol Records. If you can't wait for the album slated for late summer release, you can hear his solo song "Park Bench People" from the Fellowship's Innercity Grits in the 20th Century Fox film Sugar Hill starring Wesley Snipes... MC Serch, who was the wild frontman of seminal hip-hop trio 3rd Bass, has been named vp of A&R for Wild Pitch Records. In addition to a pair of albums with 3rd Bass and a solo album, the 26-year-old Serch (aka Michael Berrin) served as musical supervisor on the Oliver Stone-produced film Zebrahead... Spin magazine's April issue peers into the litany of criminal charges that are plaguing incendiary rapper Tupac Shakur to determine if they are justified or if he's being railroaded. These issues were also examined in the cover story of the February issue of Vibe magazine. It might be interesting to compare the facts and conclusions.

RAP SINGLE REVIEWS

By Dr. Bayqan

1. FREDDIE FOXX: "So Tough" (Flavor Unit/Epic Street ESK 5697).

Foxx and company have crafted a textured, sometimes melodic diatribe. With Flavor Unit boss Queen Latifah in the house, there's a sexy approach. While the rougher and tougher edges have been smoothed out for the radio mix, the Easy's Mo' Tough Mix offers a little more grit and some minimalist groove.

2. HEAVY D & THE BOYZ: "Got Me Waiting" (Uptown/ MCA UPTSP-2969).

Heavy D increasingly soars along the smoothed-out R&B tip. And this tome about unrequited love is no exception. There's a basic, boss groove and backing vocals, but Heavy D might want to be careful with those lightweight strings in the background. But maybe that's just how Heavy D and producer Pete Rock got along that day in the studio.

3. DA KING & I: "Tears" (Rowdy 75444-35028-2).

This track's got an easygoing groove about it, but the mic flow is a little heavier. The Loc'd Out Vibe (Radio Edit) is the most intriguing of the five on the record. Izzy Ice's lyrics are clever and hide more serious meanings. This track will come from the Rowdy debut album, Contemporary Jeep Music.
WILTERN THEATRE, LOS ANGELES, CA—This isn't the first time that Concrete Blonde's fiery singer Johnette Napolitano has threatened to retire her band, though this time she appears to mean it. This is the first of two Wiltern shows, with the second booked March 8 and billed as the band's farewell concert. Whether Napolitano, who also doubles as the group's bassist, will ever reappear Concrete Blonde (which she formed under the name Dream 6 in 1983) still remains to be seen, but if she intended the band to go out while at the top of its musical game, she's certainly accomplishing that. This sold-out, 95-minute show was a celebration of the band's past accomplishments, in particular music from 1990's brilliant Bloodletting album, as well as the dramatic, mature themes offered on the group's fine new Capitol album, Mexican Moon.

And it was with the current project that Napolitano and band, performing in front of an appreciative if sedate crowd, was most affecting. No longer a slave to love songs, the 37-year-old singer crafts an emotion-filled, moving blend of anxiety, confusion, struggle, frustration and, ultimately, hope, wrapping it all with one of the most genuine female rock 'n' roll voices since Janis Joplin's rage was silenced.

The Hollywood tragedy of "Jenny I Read," the ambitious and soaring battle cry of "Heal It Up" and the soft, Spanish-flavored elegance of "Mexican Moon," all lifted from the new record, are testament to the soulful diversity and passionate heart of the band. The alternately delicate and aggressive interplay between Napolitano and crafty guitarist James Mankey, with solid percussive work from Harry Rushakoff, further enhance the trio's dynamic growth.

Longtime fans were also respected, as faves "Joey" (Concrete Blonde's sole Top-40 hit, delivered with a new, twisted double-time ending), the playful "Ghost Of A Texas Ladies Man" and "Tomorrow Wendy," perhaps the show's most poignant moment, were also highlights. The latter track, written by former Wall Of Voodoo vocalist Andy Priboy, is a stunning, acoustic tome that mourns the AIDS death of its character and drew the evening's loudest applause.

As the band's three members move towards new projects, concerts like this proud and elegant showcase will only solidify Concrete Blonde's standing as one of Los Angeles' most important, if sadly underappreciated, bands.

Pass may have provided the most accessible blend of rhythm and melody, although his set of embellished standards perhaps made his engagement of the audience the easiest. Pena, while adroit at mixing the rhythmic fire and chordal and melodic flow of flamenco, was fighting a more popular sensibility forged by acts like the Gipsy Kings and Ottmar Leibert. Romero was perhaps the most didactic of all the soloists. But he did manage verve and strength on many selections.

And then came Kottke, he of a smiling countenance that is transferred to his guitar playing. His work throughout, as in past performances at the Wadsworth, was reflective without being introspective, engaging without being demanding. The series of duets and the quartet piece done at the end of the show seemed strained and was more a bow among the musicians than crowd-pleaser. An evening of Kottke and Pass, or Pena and Romero, or some sort of cross-pollination might have provided more force and permitted each of the artists to delve deeper into their individual repertoires. But you have to say yes to this excess.

UB40/US3

By Ted Williams

PARAMOUNT THEATRE, NEW YORK, NY—Reggae, Rock, Jazz and Rap, in various combinations, swirled around the Paramount concert hall recently. Reggae rockers UB40 and jazz/rap group US3 played to a packed house of diehard, dancing, singalong fans from opening notes to out-chord in each of their sets.

US3 currently leads the pack in the jazz/rap genre, and their single "Cantaloup (Flip Fantasy)" and album Hand On The Torch (Blue Note/Capitol) are firmly entrenched on pop, R&B and rap charts. The group effortlessly blends rap hip-hop lyrics with a driving brass section that uses liberal and well-placed samples from jazz masters like Sonny Rollins, Herbie Hancock and the late Thelonious Monk. US3 has helped advance the form much as the late Miles Davis did with his last studio recording, Doo-Bop (Warner Bros.).

Concert headliners UB40 brought their devoted fans to a near rapturous state while recalling musical highlights of their 15-year history. The temperature outside was 16 degrees with a wind chill factor that made it seem more like two below, but the octet's warm, mellow delivery quickly raised the temperature inside the hall.

By the second or third song the reggae messengers had the crowd standing and singing along with their favorites—"The Way You Do The Things You Do," "Here I Am (Come And Take Me)," and from the Promises And Lies (Virgin) album, "I Can't Help Falling In Love," "Bring Me Your Cup" and a rousing "Higher Ground."

The fans stayed until the bitter end and did not seem to mind returning to the cold outside.

Guitar Summit

By M.R. Martinez

UCLA'S WADSWORTH THEATRE, WESTWOOD, CA—This was by no means an ordinary concert. It was nearly a primer on the myriad of styles that can be picked, strummed and wrung from the fretboard. From the whimsical and gleeeful folkiness of Leo Kottke to the swing-spiced musings of master Joe Pass, there was a broad sonic vista unleashed largely to the delight of a sold-out audience. Flamenco stylist Paco Penas and Pepe Romero, who stuck close to his classical roots, drew the most mixed reaction, but each git-picker had fans in the audience. The lengthy concert was a compendium of styles but not innovation; it was a glimpse at virtuosity without overdone pyrotechnical effect.
CRS-25, Another Record Sellout

By Richard McVey

NASHVILLE—This was a record year for the Country Radio Seminar’s Silver Celebration as 2,251 attended the four-day event. Records were also broken in participation in the Artist Radio Tape Session (ARTS) with 456 participants and the Video Artist Tape Session (VATS) with 32 participants.

Award Winners of CRS-25 are as follows:

Artist Humanitarian Award: Garth Brooks


DJ Hall of Fame Inductees: Living Inductee: Larry Scott of KWKH-FM/Shreveport, LA Posthumous Recipient: Wayne Raney of WCKY/Cincinnati

Country Meets Hollywood

Mel Gibson and Radney Foster on the set of Maverick

NASHVILLE—Actors Mel Gibson and James Garner were joined by an all-star country chorus to record their rendition of “Amazing Grace” at Amy Grant’s farm in Williamson County, just outside Nashville. The recording will benefit pediatric AIDS and be part of the soundtrack for the new Warner Bros. movie, Maverick, which stars Gibson and Garner.

Country stars lending their voice to the song include Amy Grant, John Anderson, Randy Archer & Johnny Park, Clint Black, Suzy Boguss, Gary Chapman, Billy Dean, Radney Foster, Noel Haggard, Faith Hill, Waylon Jennings, Hal Ketchum, Tracy Lawrence, Kathy Mattea, Reba McEntire, John Michael Montgomery, Eddie Rabbitt, Restless Heart, Danny Shirley (Confederate Railroad), Larry Stewart, Ricky Van Shelton, Joy White and Tammy Wynette.

Gibson and Garner actually sing “Amazing Grace” on-screen, “But it’s the slower version that most people are used to,” explains Gibson. He calls the new version of the song, “A good, worthwhile opportunity to get a lot of well-known people to lend their talent to pediatric AIDS relief.”

In addition to their vocal contributions, many of the performers will also appear in the movie in cameo roles, including Clint Black, Carlene Carter, Radney Foster, Vince and Janis Gill, Waylon Jennings, Hal Ketchum, Tracy Lawrence, Patty Loveless, Kathy Mattea, Restless Heart and Randy Travis.

TV Comes To Nashville

NASHVILLE—Brandon Tartikoff, best known as the television executive who brought us Caddy and Miami Vice, will produce a new series set in Nashville. Titled X’s + O’s, the hour-long series follows a group of ex-wives of country stars. Three out of the four main female characters work in the music industry, but none are performers. The two-hour pilot is scheduled to air on CBS in May, and if picked up regularly, could debut this fall.

The cast for the series, will come from Los Angeles and Nashville. Tracy Byrd and Lari White are just two of the hopeful country performers who have tried out for the series. Shooting will begin on location in Nashville in March.

In Other News...

Bill Boyd, executive director of the Academy of Country Music, 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. The new award will also join a group of other special awards, including the Radio Station, Disc Jockey and Nightclub of the Year.

The Hard Rock Cafe recently broke ground at Nashville’s historic Second Avenue. Art LeVitt, chief executive officer of Hard Rock International, Inc., said, “There are definite rock connections to Nashville; from Elvis Presley, Carl Perkins and Bob Dylan’s historic recordings to Nashville’s reputation as a favored recording site for many current rock greats.” Vince Gill and Charlie Daniels were on hand for the ceremony as the event marked the transformation of the legendary Silver Dollar Saloon into the next Hard Rock Cafe. Plans are to maintain the store’s front and renovate the interior into a 300-seat live music performance area with a restaurant that seats over 200.

The Women in Music Business Association’s Nashville branch is holding an organizational and networking luncheon to meet March 26 at the Crown Plaza Holiday Inn. The WBMA is the only membership trade association for women working in the music industry and has recently moved their headquarters to Music Row in Nashville. Over 125 women attended last month’s meeting at Union Station, where 100 women were turned away from the over-capacity event. However, this year’s meeting will accommodate 230. Nashville WBMA director, Deborah Rogers, will be the featured speaker at the meeting.

Columbia recording artist Mary Chapin Carpenter became the first artist to receive a Grammy in the Best Country Vocal Performance, Female category for three consecutive years. She received this year’s award from the membership of NARAS for her single “Passionate Kisses” during at the 36th annual Grammy Awards on March 1.

FANFEST ’94, in what seems to be its neverending search for artists to add to their roster, have added the following performers to the event held May 4-7 at the Los Angeles County Fair and Exposition Complex: John Anderson, Lynn Anderson, Baillie and the Boys, Lacy J. Dalton, Marty Haggard, Johnny Lee, Martina McBride, Ronnie Milsap, John Michael Montgomery, Buck Owens, Collin Raye, Lenoir Van Dyke and Zaca Creek.

Billy Ray Cyrus was awarded two gold video awards by The Recording Industry Association of America. The Video Collection goes gold while his self-titled Billy Ray Cyrus video rakes up sales of 400,000.

The Bellamy Brothers have set the first U.S. release of their European-produced record, Beggars & Heroes. The record was originally produced and recorded by Jupiter/BMG Records in Munich, Germany and is set for release in March.

Greg Rowles, a two-year veteran of the Opryland theme park’s Country Music U.S.A. stage show, won the 1993 Star Search male vocalist competition. The announcement was made via satellite by the show’s host, Ed McMahon, to Rowles on the stage of the Grand Ole Opry as he was surrounded by 300 close friends and family members.
## Top 100 Country Singles - March 19, 1994

<table>
<thead>
<tr>
<th>#1 SINGLE: Vince Gill</th>
<th>TO WATCH: Sammy Kershaw #16</th>
<th>HIGH DEBUT: Rodney Foster #47</th>
<th>#1 INDIE: Gene Watson #48</th>
</tr>
</thead>
<tbody>
<tr>
<td>TRYIN' TO GET OVER YOU (MCA 54706)</td>
<td>9</td>
<td>50</td>
<td>YOU WILL (Ep/77271)</td>
</tr>
<tr>
<td>TLC.A.A.R.P. (RCA 07643)</td>
<td>11</td>
<td>51</td>
<td>SHE NEVER CRIED (Atlantic)</td>
</tr>
<tr>
<td>I'VE GOT IT MADE (BNA 62709-2)</td>
<td>12</td>
<td>52</td>
<td>WE JUST DISAPPROVE (Liberty 70913)</td>
</tr>
<tr>
<td>HE THINGS WE'LL KEEP HER (Columbia 77316)</td>
<td>13</td>
<td>53</td>
<td>LOVE ME ALL OVER (Boutique)</td>
</tr>
<tr>
<td>NO DUBT ABOUT IT (Atlantic)</td>
<td>14</td>
<td>54</td>
<td>SHE'D GIVE ANYTHING (Curb D-1066)</td>
</tr>
<tr>
<td>THEY ASKED ABOUT YOU (MCA 54768)</td>
<td>15</td>
<td>55</td>
<td>NO MORE CRYIN' (MCA 54761)</td>
</tr>
<tr>
<td>GOODBYE SAYS IT ALL (Atlantic)</td>
<td>16</td>
<td>56</td>
<td>A LITTLE LESS TALK (AND A LOT MORE ACTION) (Mercury 1010)</td>
</tr>
<tr>
<td>STANDING OUTSIDE THE FIRE (Liberty 70023)</td>
<td>17</td>
<td>57</td>
<td>IN MY NEXT LIFE (Curb 1069)</td>
</tr>
<tr>
<td>(WHO SAYS) YOU CAN'T HAVE IT ALL (Atlantic)</td>
<td>18</td>
<td>58</td>
<td>I WISH I HAD A JOB TO HIDE (Step One 0032)</td>
</tr>
<tr>
<td>LIFE #9 (RCA)</td>
<td>19</td>
<td>59</td>
<td>LONELINESS (Epistle)</td>
</tr>
<tr>
<td>MY LOVE (Warner Bros.)</td>
<td>20</td>
<td>60</td>
<td>SAWMILL ROAD (Atlantic 2610)</td>
</tr>
<tr>
<td>I'M HOLDING MY OWN (Atlantic)</td>
<td>21</td>
<td>61</td>
<td>LIKE A LION (Atlantic)</td>
</tr>
<tr>
<td>DON'T HAVE TO TELL YOU (Liberty 70918)</td>
<td>22</td>
<td>62</td>
<td>BORN READY (BNA 66200)</td>
</tr>
<tr>
<td>DON'T FORGET (Atlantic)</td>
<td>23</td>
<td>63</td>
<td>YOU DON'T KNOW (Atlantic)</td>
</tr>
<tr>
<td>(She's) SOMEBODY RIGHT (RCA 74404)</td>
<td>24</td>
<td>64</td>
<td>YOU WERE REALLY LIVIN' (Asylum)</td>
</tr>
<tr>
<td>ROCK BOTTOM (MCA)</td>
<td>25</td>
<td>65</td>
<td>DRIVIN' AND CRYIN' (Atlantic)</td>
</tr>
<tr>
<td>TAKE IT EASY (from Common Thread: Giant 24531-2)</td>
<td>26</td>
<td>66</td>
<td>STATE OF MIND (Atlantic)</td>
</tr>
<tr>
<td>WHERE WE AT (Atlantic)</td>
<td>27</td>
<td>67</td>
<td>JOHN DEERE GREEN (Ep/53002)</td>
</tr>
<tr>
<td>PIECE OF MY HEART (Warner Bros. 18285)</td>
<td>28</td>
<td>68</td>
<td>HIGH-TECH REDNECK (Atlantic 10910)</td>
</tr>
<tr>
<td>BETTER YOUR HEART THAN MINE (MCA 54768)</td>
<td>29</td>
<td>69</td>
<td>CERTIFIED MAN (Song-1)</td>
</tr>
<tr>
<td>RED &amp; THE ROGUE GRAND (BNA 63757-2)</td>
<td>30</td>
<td>70</td>
<td>IT IS OVER YET (MCA/ASCAP 5753)</td>
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<tr>
<td>INDIAN OUTLAW (Curb 01072)</td>
<td>31</td>
<td>71</td>
<td>IF YOU'RE TEMPTATION (Atlantic)</td>
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<tr>
<td>BUBBA CAN DANCE (Atlantic 66267)</td>
<td>32</td>
<td>72</td>
<td>AIN'T GOT TIME (Atlantic)</td>
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<td>WHAT'S HE THINKING ABOUT (Atlantic)</td>
<td>33</td>
<td>73</td>
<td>I WANT TO BE LOVED LIKE THAT (Atlantic 78063)</td>
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<td>ROCK &amp; ROLL COUNTRY (Atlantic 73725)</td>
<td>34</td>
<td>74</td>
<td>I NEVER KNEW LOVE (Ep/77271)</td>
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<td>ADDICTED TO A DOLLAR (Atlantic 73757)</td>
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<td>75</td>
<td>SHE LOVES TO HEAR ME ROCK (BNA 66298)</td>
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<td>I JUST WANTED YOU TO KNOW (Atlantic 54768)</td>
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<td>THE CALL OF THE WILD (Atlantic 6626)</td>
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<td>WHAT A CRASHING SHAME (Atlantic 10961)</td>
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<td>IN LOVE WITH A MARRIED MAN (Atlantic)</td>
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<td>TRY NOT TO LOOK SO PRETTY (Reprise/Warner Bros.45281)</td>
<td>38</td>
<td>78</td>
<td>SHE'S TO WRONG TO BE RIGHT (Atlantic)</td>
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<td>LOVE YOU 'CAUSE I WANT TO (Atlantic 18625)</td>
<td>39</td>
<td>79</td>
<td>SOMEBODY NEW (Atlantic 10008)</td>
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<td>YOUR LOVE AMazes Me (Atlantic 80472)</td>
<td>40</td>
<td>80</td>
<td>HAVE NO ALibi (Atlantic 0001)</td>
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<td>HONEY TONE SUPERMA (Atlantic 67680)</td>
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<td>81</td>
<td>WANTED MAN (Atlantic)</td>
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<td>WHERE DO I PUT IN THE PICTURE (Atlantic 24511)</td>
<td>42</td>
<td>82</td>
<td>THE BOYS &amp; ME (Atlantic 0106)</td>
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<td>OUTSKIRTS OF TOWN (Atlantic 77826)</td>
<td>43</td>
<td>83</td>
<td>WORTH EVERY MILE (Atlantic 5048)</td>
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<td>HONEST TONE CROWD (Atlantic 77373)</td>
<td>44</td>
<td>84</td>
<td>I DON'T CALL HIM DADDY (Atlantic 54788)</td>
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<td>COMPANY TIME (Atlantic 2664)</td>
<td>45</td>
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<td>WILD ONE (Atlantic 18641)</td>
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<td>SOMEWHERE IN BETWEEN (Atlantic 2664)</td>
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<td>86</td>
<td>WOMEN THAT TELEPHONE RING (Atlantic 10649)</td>
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<td>KEY CINDERELLA (Atlantic 79008)</td>
<td>47</td>
<td>87</td>
<td>MERCURY BLUE (Atlantic 18711)</td>
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<td>A GOOD RUN OF BAD LUCK (Atlantic)</td>
<td>48</td>
<td>88</td>
<td>I CAN'T TELL YOU WHY (from Common Thread: Giant 24531-2)</td>
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<tr>
<td>MY OWN BACKYARD (Atlantic 77850)</td>
<td>49</td>
<td>89</td>
<td>AMERICAN HONKY TONK BARN ASSOCIATION (Atlantic 79008)</td>
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<tr>
<td>I'D LIKE TO HAVE THAT ONE BACK (Atlantic 10007)</td>
<td>50</td>
<td>90</td>
<td>GOD BLESSED TEXAS (Atlantic 50827)</td>
</tr>
<tr>
<td>I SWEAR (Atlantic)</td>
<td>51</td>
<td>91</td>
<td>RECKLESS (Atlantic 6626)</td>
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</table>

### Highest New Entries
- Dwight Yoakam: 33
- Billie Ray Cyrus: 12
- Rodney Foster: 12
- Gene Watson: 12
- Twister Alley: 12

### Week #1 Entries
- Vince Gill: 2
- Alabama: 3
- John Anderson: 4
- Mary-Chapin Carpenter: 5
- John McCoy: 7
- Reba McEntire: 8
- Garth Brooks: 10
- Joe Diffie: 10
- Alan Jackson: 11
- Martina McBride: 12
- Lee Roy Parnell: 14
- Tanya Tucker: 16
- Brooks & Dunn: 17
- Tracy Lawrence: 17
- Billy Ray Cyrus: 21
- Daron Norwood: 19
- Tim McGraw: 27
- Travis Tritt: 27
- Ricky Van Shelton: 23
- Faith Hill: 25
- Trisha Yearwood: 26
- Doug Supernaw: 29
- Tim McGraw: 27
- Doug Stone: 32
- Mark Chesnutt: 15
- The Mavericks: 33
- Dwight Yoakam: 34
- Carlene Carter: 35
- John Berry: 36
- Aaron Tippin: 38
- Clint Black: 42
- Suzy Bogguss: 17
- Suzy Bogguss: 17
- Suzy Bogguss: 17
- Suzy Bogguss: 17
- Joe Diffie: 47
- George Strait: 37
- John Michael Montgomery: 43
- Rodney Foster: 47
- Gene Watson: 53
- Twister Alley: 47
- Pat Loveless: 46
- Confederate Railroad: 49
- Billy Dean: 48
- Bobby Hood: 56
- Boy Howdy: 54
- McBride & The Ride: 52
- Tommy Kail: 51
- Merle Haggard: 52
- Gezeenlans: 62
- Jeff Allen: 64
- Diamond Rio: 54
- Tony Haan: 67
- Jesse Hunter: 67
- Paula Inman: 67
- Brother Phelps: 59
- Steve Wariner: 59
- Clint Black: 57
- Joe Diffie: 58
- George Jones: 61
- Todd Pulse: 73
- Wynnonna: 68
- Chris Ridge: 75
- Amy Leigh Presley: 76
- Turner Nichols: 69
- Jim Fullen: 81
- John Bratton: 80
- Clay Walker: 71
- Clay Walker: 71
- Paul Fingers: 83
- Dwight Yoakam: 74
- Michael W. Wampler: 85
- Carmen Marie: 86
- Aaron Tippin: 77
- Frieda Hirsch: 89
- Dan DuFour: 80
- Billy Ray Cyrus: 79
- Marilyn Allen: 80
- Desiree Million: 80
- Sawyer Brown: 78
- Travis Tritt: 82
- Doug Supernaw: 84
- Faith Hill: 87
- Tanya Tucker: 91
- Trisha Yearwood: 88
- Tracey Byrd: 90
- Alan Jackson: 93
- Vince Gill: 96
- Garth Brooks: 97
- Little Texas: 98
- Alabama: 99
- Little Texas: 98
- Alabama: 99
ACM Nominations Announced

The final nominees for the 29th Annual Academy of Country Music Awards were announced at Universal Studios Hollywood. Final ballots for the "Flat" awards poll will be mailed to the Academy's voting members on March 25. Winners will be announced during the presentation ceremonies at the event, scheduled to air on NBC, May 3. The following are the final nominees in the 12 categories of awards: . . . .

ENTERTAINER OF THE YEAR:
Clint Black, Garth Brooks, Alan Jackson, Reba McEntire, Travis Tritt

TOP VOCAL DUET:
Clint Black/Wynonna; Brooks & Dunn; Darryl & Don Ellis; Reba McEntire/Linda Davis; Reba McEntire/Vince Gill

TOP MALE VOCALIST:
Clint Black, Garth Brooks, Billy Ray Cyrus, Vince Gill, Alan Jackson

TOP NEW MALE VOCALIST:
John Michael Montgomery, Doug Supernaw, Clay Walker

TOP FEMALE VOCALIST:
Mary-Chapin Carpenter, Reba McEntire, Pam Tillis, Tanya Tucker, Wynonna

TOP NEW FEMALE VOCALIST:
Faith Hill, Lari White, Kelly Willis

TOP VOCAL GROUP:
Asleep At The Wheel, Confederate Railroad, Diamond Rio, Little Texas, Sawyer Brown

TOP NEW VOCAL GROUP OR DUET:
BlackHawk, Boy Howdy, Gibson/Miller Band

SINGLE RECORD OF THE YEAR (title/artist/producer):
"A Bad Goodbye"/Clint Black and Wynonna; James Stroud and Clint Black; "Ain't Going Down (Til The Sun Comes Up)"/Garth Brooks/Allen Reynolds; "Ain't That Lonely Yet"/Dwight Yoakam/Pete Anderson; "Chattahoochee"/Alan Jackson/Ketch Stegall; "Does He Love You"/Reba McEntire and Linda Davis/Tony Brown and Reba McEntire

SONG OF THE YEAR (title/artist/composer):
"Can I Trust You With My Heart"/Travis Tritt/Stewart Harris and Travis Tritt; "Chattahoochee"/Alan Jackson/Jim McBride and Alan Jackson; "Does He Love You"/Reba McEntire and Linda Davis/Sandy Knox and Billy Stritch; "I Don't Call Him Daddy"/Doug Supernaw/Reed Nielsen; "I Love The Way You Love Me"/John Michael Montgomery/Victoria Shaw and Chuck Cannon

ALBUM OF THE YEAR (title/artist/producer):
"A Lot About Livin' (And A Little 'Bout Love)"/Alan Jackson/Keith Stegall; "Common Thread: The Songs Of The Eagles/Various Artists/Various Producers; "Hard Workin' Man"/Brooks & Dunn/Don Cook and Scott Hendrick; "I Still Believe In You"/Vince Gill/Tony Brown; "It Won't Be The Last"/Billy Ray Cyrus/Joe Scaife and Jim Cotton; "This Time"/Dwight Yoakam/Pete Anderson

VIDEO OF THE YEAR (title/artist/director):
"Chattahoochee"/Alan Jackson/Martin Kahan; "Cleopatra, Queen Of Denial"/Pam Tillis/Michael Saloman; "Does He Love You"/Reba McEntire and Linda Davis/Jon Small; "We Shall Be Free"/Garth Brooks/Tim Miller and Garth Brooks; "What Might Have Been"/Little Texas/Jack Cole

CONCERT REVIEW

Garth Brooks

By Richard McVey

MURPHY CENTER, MURFREESBORO, TN—If you want to see one of the "greatest shows on earth" there's no need to go to the circus, just be one of the lucky few to get a ticket to a Garth Brooks concert. Brooks came to Murphy Center, in Murfreesboro, just outside Nashville on March 3 to a sellout crowd. Although Brooks had made many efforts to stop ticket scalpers, the 138 classified ads in the local paper, was proof positive he was less than successful. Thanks to Doyle-Lewis, Brooks' management, I was lucky enough to obtain a ticket for the March 3 concert, where the night before Brooks had opened with mixed local reviews. During this night's performance Brooks openly snubbed his critics of the previous night, while winning this critic over.

The show was opened by Allison Krouse, known to most as a bluegrass singer, and not the kind of act that should be opening for Brooks. She gave a good performance, but was obviously out of place.

With the dimming of the house lights, the crowd went wild with anticipation. A few moments later, music from Brooks' latest single "Standing Outside The Fire," began as Brooks and his band arose from beneath the stage, filled with smoke and lighting effects similar to what might be found at a ZZ Top concert rather than a Country music performance. The crowd was putty in his hands as Brooks leapt and bound across the stage, mixing a well-paced set of uptempo tunes with ballads. The intensity Brooks had with the crowd was as prevalent when he sang "Friends In Low Places" as it was when he performed "The Dance."

Whether, as some critics have written, his show was too choreographed or not, he made me believe it. He seemed sincere when he had to be and gave the impression he was enjoying himself as much as the crowd as he darted across the stage, swinging from ladders and dousing himself with water. The use of a wireless headset and in-ear monitors allowed Brooks and his band free range of the stage, and they used every inch of it.

After his second encore and the performance of nearly 20 songs, Brooks surprised the crowd by performing several more songs, one of which included a saxophone solo performed by none other than, Garth Brooks. He ended the show just as he began it nearly two hours earlier, full of intensity, singing the Billy Joel classic, "You May Be Right," all the while tossing cymbals off the drum set into the audience. One quick note: you better get a ticket to this show soon because Brooks made mention that he would soon be leaving the U.S. to tour Europe for the next two years.
High Debuts

1. RADNEY FOSTER—“Closing Time”—(Arista)---#7
2. TWISTER ALLEY—“Young Love”—(Mercury)---#49

Most Active

1. GENE WATSON—“Glass Hearts”—(SOR)---#8
2. LINDA DAVIS—“Company Time”—(Arista)---#40
3. DOUG SUPERNAW—“Red & Rio Grande”—(BNA)---#25
4. WYNONNA—“Rock Bottom”—(MCA)---#20
5. SAMMY KERSHAW—“I Can’t Reach Her Anymore”—(Mercury)---#16

POWERFUL ON THE PLAYLIST—The Cash Box Top 100 Country Singles chart is topped off this week by the Vince Gill ballad, “Tryin’ To Get Over You.” The chart this week shows little movement and only two debuts. Gene Watson leads the way in the most movement category, moving up five spots to #48 with “Glass Hearts.” Following close behind as one of four others that are moving up four spots is Linda Davis to #40 with “Company Time.” Doug Supernaw continues to rise, up four spots to #25 with “Red & Rio Grande.” Wynonna moves up four spots to #20 with her hot new single ————“Rock Bottom.” The last of the four-spot movers in the Top 50 is Sammy Kershaw with “I Can’t Reach Her Anymore” to #16. Two debuts can be seen in this week’s Top 50. Radney Foster beats out Twister Alley for the highest debut with “Closing Time” at #47. Twister Alley follows close behind at #49 with the classic “Young Love.”

Songwriter Of The Week: Vince Gill penned his own number-one single, “Tryin’ To Get Over You.”

RADIO NEWS—Officers were elected at this year’s CRS-25. The following are those re-elected to their positions: President/Ed Salamon/Unistar; Vice-President/Shelia Shipley-Biddy/Decca Records; Secretary/Charlie Cook/McVey Media; and Treasurer/Jeff Walker/AristaMedia-Meda/Media Promotions.

LOOKING AHEAD

(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. Born Ready—Jesse Hunter (BNA)
2. A River For Him—Linda Ronstadt (Asylum)
3. What Else Could I Do—Rhonda Vincent (Giant)
4. Hillbilly Jitters—Mike Henderson (RCA)
5. Hard Liquor, Cold Women, Warm Beer—Bob Woodruff (Asylum)

CMT Top Ten Video Countdown

1. Alan Jackson —— (Who Says) You Can’t Have It All (Arista)
2. Brooks & Dunn — Rock My World (Little Country Girl) (Arista)
3. Martina McBride — Life #9 (RCA)
4. Neal McCoy — No Doubt About It (Atlantic)
5. Blackhawk — Goodbye Says It All (Arista)
6. Little Texas — My Love (Warner Bros.)
7. Collin Raye — That’s My Story (Epic)
8. Lee Roy Parnell — I’m Holding My Own (Arista)
9. Mary-Chapin Carpenter — He Thinks He’ll Keep Her (Columbia)
10. Tracy Lawrence —— If The Good Die Young (Atlantic)

INDIE CHART ACTION—This was certainly another busy week for the independents. Eighteen independents in all are climbing the Top 100 Cash Box chart. Leading the Cash Box independents for the third week is Gene Watson on the SOR label with “Glass Hearts.” The single climbs five spots to #48 on the chart. Bobby Hood with “Love Me All Over” was again the second-highest indie, moving up three spots to #53. The Geesinzlaws move up four spots to #62 with “I Wish I Had A Job To Shove.” Rounding out the movers this week, Jeff Allen with “Lonelyville” moves to #59, Tony Haan with “In Like A Lion” moves to #61, Paul Inman with “You Don’t Know” moves to #63, Todd Pulse moves to #69, Chris Ridge moves to #71, Amy Leigh Presley moves to #72, Jim Fullen moves to #76, Johny B moves to #77, Paul Finger moves to #79, Michael Wampler moves to #81, Carmen Marie moves to #82 and Frieda Hirsch moves to #84. A total of three independents debut this week. Dan Du Four with “She’s Too Wrong To Be Right” at #85, Marilyn Allen with “I Have No Alibi” at #87 and Desiree Million with “Wanted Man” at #88.

INDIE SPOTLIGHT

Bobby Hood

Bobby Hood, whose current single “Love Me All Over” continues to climb to the Cash Box Top 100 Country singles chart, is a man who, for the past 15 years, has become synonymous with the word, “entertainer.” A native of Muscle Shoals, Alabama, his musical influences range from rhythm & blues to rock & roll, but his roots are firmly planted in country music.

In 1976, he followed his dreams to Nashville in hopes of furthering his career as a country entertainer. His first of many chart records followed soon after in June 1977. Hood made his debut on the Grand Ole Opry stage in 1980 and was soon working the road extensively opening for acts like George Jones, The Oaks, John Anderson and many others.

He then turned his focus to songwriting, and moved back to Muscle Shoals where country music was just breaking. Hood later signed with Rick Hall Productions and Fame Publishing where he remained a staff writer for five years. It was there Hood had the opportunity to work with many of today’s most successful songwriters and artists.

Hood has now turned his attention back to performing and entertaining. Although he still resides in Muscle Shoals, he actively participates in the Nashville music scene.

Hood, who has certainly put in his time and effort, was recently honored with a new contract with Belltune Records and Quad City Publishing.
Roper Apparrel and Susie Luchsinger Bring “Real Love” to Country Radio

Forty-two country radio stations hit it big with their listeners during Valentine's Day week with a promotion involving gift certificates from the western apparel clothier, Roper Apparel, and cassettes of Susie Luchsinger's Integrity Music release, Real Love.

The promotional giveaways were offered to stations who in turn would invent their own Valentine's Day promotions. Among the standout participants was WGLR's Ryan McCall with “Most Kissable Lips.”

Charlie Daniels, whose new album The Door on Sparrow Records was enthusiastically received at last week's Country Radio Seminar, was given an official welcome to the Sparrow family. Presenting Daniels with a crystal cowboy hat are (l-r): Bill Hearn, president, Sparrow Communications Group and Billy Ray Hearn, co-chairman and CEO, The Sparrow Corporation.

In the Vol. LVII, No. 25 issue of Cash Box, Steve Gatlin and Bruce Haynes' names were misspelled. We apologize for this oversight.
Contemporary Christian News Box

Christian Labels Unite For Spanish Christian Marketing Campaign

NASHVILLE—Twelve Christian labels are joining forces for “Musica Cristiana en Espanol,” a comprehensive marketing campaign launched on behalf of Spanish Christian music.

Beginning in April 1994, “Musica...” will promote 12 Spanish Christian releases through extensive advertising, merchandising and radio promotion efforts.

Featured releases and their corresponding labels are as follows: Acapella’s Acapella en espanol (The Acappella Company); Petra’s Petra Praise (DaySpring); Torre Fuerte’s Unamones en Adoracion (HeartCry); Carlos Alvarado’s Gloriafi (Integrity); Crystal Lewis’ La Esposa (Metro One); First Call’s La Razón de Cantar (Myrrh); Coram Deo (Piedra Angular); The Loft (Reunion); Steve Green’s Himnos Un Retrato De Cristo (Sparrow); Eddie Espinosa’s Con mis Labios (Vineyard Ministries); The Brooklyn Tabernacle Choir’s Solo a El (Warner Alliance); and Miguel Cassina’s El Vino (Sparrow).

“The main goals of this campaign are to provide Spanish-speaking Christians with quality music, as well as to expand artist ministry into the Hispanic culture,” said Arturo Allen, chairman of Musica Cristiana en Espanol.

In this joint effort, campaign merchandising materials will only be available from Word Distribution. All individual releases will be available from their respective distribution companies.


World Vision Receives $50,000 From Young Messiah Tour

UNPLUGGED NASHVILLE—Steve Gilreath Productions and CCM-TV recently produced 30 music videos in Nashville for a special acoustic segment to be aired nationally on the television program. Pictured (l-r) during the video production are: Wayne Watson, Geoff Moore, Steve Gilreath and Bryan Duncan.

WELCOME, RACE FANS!—Dakoda Motor Co. has completed work on its second Myrrh release, Welcome, Race Fans which releases in June. Pictured at the Staggs Street Studio in Sherman Oaks, CA are (l-r): Front row—Eddie Ashworth, engineer; Louis Gutierrez, producer; Martha the dog and Davia Vallesillo, Dakoda. Back row—Dakoda’s Peter King, Elliot Chenault, Chucxk Cummings, and Derik Toy and Mark Maxwell, A&R.

SINGING FOR THE KING—The Richard Smallwood Singers were invited to perform at a reception hosted by the President and Mrs. Clinton at the White House in honor of Martin Luther King Day. Pictured (l-r) are: Richard Smallwood, Carolene Evans, Darlene Simmons, The Clintons, Lisa Allen, Dennis Sawyers and Jackie Ruffin.

MARANATHA! MUSIC DISCONTINUES COUPON PROGRAM

SAN JUAN CAPISTRANO, CA—Maranatha! Music and its family of labels, Broken Records, Colurs, Kids Praise! Company, Arcade and Time Well Spent, has announced the discontinuation of its coupon program, effective immediately. Stated Bob Buzzbee, director of sales,

“We noted a trend in this process when other labels started discounting their programs and after talking with key retailers, we decided we would follow suit as well.”

Pictured (l-r): World Vision U.S. artist relations manager Kris Thompson; World Vision U.S. senior director of marketing, Marty Lonsdale; YMT producer Norman Miller; and YMT promoter Jim Holt.

NASHVILLE—Norman Miller, producer of the Young Messiah Tour, presented a check in the amount of $50,000 to World Vision U.S., an international, interdenominational organization that provides support to underprivileged children.
Contemporary Christian Radio

We at Cash Box have always appreciated and understood the importance of radio on the music we listen to and work with everyday. Never before has this been so apparent as with the growing genre of contemporary Christian music. With this new feature “Radio Box” we will be highlighting, on a monthly basis, stations throughout the country who are making an impact on the airwaves and in their communities. It is our hope that the ideas and opinions shared in this column will be a source of interest and information for you.

By PD/MD: Frank Colbourn

Bob Bradley (I.), WYLO DJ/public affairs and news director, and Frank Colbourn, PD/MD.

WYLO, owned by Children’s Broadcasting became a contemporary Christian station in 1987. Located at 540 on the dial with 400 watts in stereo, we reach from Green Bay, WI to Chicago, IL. A toll-free line is utilized, as well as a local line for contests and request calls. On an average day we hear from listeners from Milwaukee, Chicago and its surrounding areas as well as other parts of Wisconsin. Our staff is comprised of three full-time announcers, seven part-time announcers, three sales people and support staff.

Format-wise we air 13 hours of contemporary Christian music Monday through Friday. We play approximately 900 songs, with a core list of about 400; 25 of these are current. I’m on-air from 5:00 a.m. to 9:00 a.m. weekdays followed by Bob Bradley from 3:00 p.m. to 7:00 p.m. David Abrahams coming in from 7:00 p.m. to 9:00 p.m. and from 10:00 p.m. to 1:00 a.m. Teaching programs fill-in the hours occurring between air-shifts. On Saturday we are on from 5:00 a.m. to 1:00 a.m. with contemporary Christian music. Sundays are a mix of religious and ethnic programs.

A vital part of our programming consists of sponsor-related promotions and contests. Twice a year we do a promotion which has been well received by our audience that allows non-professional local artists the opportunity to present their talents before a live audience for prizes. We also do sponsor-related contests for the various holidays, audience interactive contests such as questions about Scripture and scrambled song identification, and remotes at fairs and local activities including a contemporary Christian music festival with an approximate attendance of 10,000.

As a broadcaster with almost 30 years of programming experience, I have definite thoughts on the current status of secular and Christian music programming. There is a certain “sameness” that is predominant in most of the music that is available. It seems that production and uniformity have taken over where inventive melodies and striking lyrics were in the past predominant.

In the ‘70s and early ‘80s it was exciting to find a hit, break and prove it. And then, call Bill Gavin or Kai Rudman to tell him what happened while watching it break nationally! Today in contemporary Christian radio there is no one to call and share not only information about songs, but contest and promotion ideas. One of the ingredients that made contemporary Christian radio so exciting in the ‘70s and ‘80s was the existence of mentors who talked to 200 or more broadcasters a week and shared ideas with them. Today there is no person or such place.

I always wanted to be in radio; in fact, relatives tell me that at the age of five, I was telling people that radio was what my career would be. For me, a key ingredient is to remember the power of prayer and to ask God to give you the gift of love for your listeners.

---

**Contemporary Christian**

**Cash Box • March 19, 1994**

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

CHICAGO—The city of Chicago has long enjoyed the distinction of being a prime convention site. During the period of March 17, 18 and 19, via the outstanding Rosemont/O'Hare Exposition facilities, this fair city will play host to the 1994 American Coin Machine Exposition.

While the popularity of downtown Chicago remains intact, the emergence of so many good locations in suburban areas has prompted numerous convention bookings in sububria, as with ACME '94.

By all indications, this year's show is expected to be "our largest ever," according to reports from William T. Glasgow, Inc., ACME's management firm. The projection is based on advance registration, estimated on-site registration and a most impressive exhibitor list.

The coin-op industry is once again experiencing an influx of new technologies and concepts. This, in itself, should have a bearing on the attendance count, particularly from within the operator community. To get a handle on the latest and the best in equipment, related products/services; and at the same time sit in on seminars that are state-of-the-art applicable is incentive enough to be on hand at this major trade event.

Will you be headin' for Chicago in time for ACME's March 17 opening? But, of course! This convention, this opportunity is not to be missed!

ACME '94 Schedule Of Events

CHICAGO—Wednesday, March 16: Seminar #101 - 8:30 a.m.-5 p.m. (Miniature Golf Association of America; Round Table Discussions: Miniature Golf-Putting It Together; Miniature Golf-Golf Operators Views & Clues; Facility Financing; Driving Ranges-Alternative Golf Facilities & Supplies; Family Entertainment Centers & Family Fun Centers-Components That Add Up To Dollars; Family Sports Complexes; Operations, Advertising, Marketing, Promotions & Tournaments).

Distributor Gala - 8:00 p.m. - (Westin O'Hare, by invitation only).

Thursday, March 17: Seminar #200 - 8 a.m.-10 a.m. (Redemption); Seminar #201 - 8 a.m.-10 a.m. (How To Operate An Oscilloscope); Seminar #202 - 8 a.m.-10 a.m. (Programming & Promotional Opportunities To Maximize CD Jukebox Collections); Coin-Op Olympics - 9 a.m.-Noon; EXHIBIT HOURS - 9 a.m.-Noon (Distributors Only); Seminar #203 - 10 a.m.-12:15 p.m. (Advanced Monitor Troubleshooting); Seminar #204 - 10:15 a.m. - 12:15 p.m. (Health Care Reform & Its Impact On Operators); EXHIBIT HOURS - Noon-5 p.m. (General Trade Admission); Coin-Op Olympics - 4 p.m.-5 p.m.; ACME Operators Cocktail Party - 7 p.m.-9 p.m.

Friday, March 18: Mike Ditka - LIVE! - 8 a.m.-9 a.m. (Free Admission); Seminar #300 - 9 a.m.-Noon (Introduction To Digital Electronics & Microprocessor-Based Systems); Seminar #301 - 9 a.m.-11 a.m. (Redemption For Profit); Coin-Op Olympics - 9 a.m.-11 a.m.; EXHIBIT HOURS - 10 a.m.-5 p.m. (General Trade Admission); Seminar #302 - 11:15 a.m.-1:15 p.m. (Your "Eye" To The Future: Interactive & Innovative Technologies); Seminar #303 - 11:15 a.m.-1:15 p.m. (Your Primer For Successful Pinball Promotion); Coin-Op Olympics - 4 p.m.-5 p.m.; American Amusement Machine Charitable Foundation Annual Appreciation Dinner Honoring Steve Lieberman, Lieberman Music Company - 7 p.m. (Paid Admission) (Hyatt Regency O'Hare)

Saturday, March 19: Coin-Op Olympics - 8 a.m.-10 a.m.; EXHIBIT HOURS - 10 a.m.-4 p.m. (General Trade Admission)

EXHIBITS AND SEMINARS WILL BE HELD AT THE ROSEMONT/O'HARE EXPOSITION CENTER, UNLESS OTHER-WISE NOTED.

HCCI To Meet During ACME '94

CHICAGO—The next scheduled get-together of the Half Century Club International will take place on Friday, March 18, between the hours of 3 p.m. and 5 p.m., during the March 17-19 ACME convention.

Meeting site is Room 14 in the Rosemont/O'Hare Exposition Center (a short distance from the Williams-Bally-Midway booth.)

The Half Century Club International is composed of tradestars who have been in the coin-op industry 50 years or more.

To arrange for attendance contact HCCI president Steve Kordek or vice president Jim McNeely at 312-509-6548. FAX number is 312-267-3018.

Capcom Teams With TSR To Create D&D Tower Of Doom

CHICAGO—D&D Tower Of Doom, a new coin-operated video arcade game, represents the joint creative efforts of Capcom U.S.A., Inc. and TSR, Inc., and is based on the longstanding, highly successful Dungeons And Dragons series.

"The alliance between Capcom and TSR is significant to the entertainment world as a powerful, global leader in the video game market and the premier powerhouse in fantasy role playing join together to create a masterful adventure title in a hi-profile format," stated Joe Morici, senior vice president of Capcom.

"With some 60 million video game enthusiasts and 12 million RPG fans nationwide, D&D Tower Of Doom will be a popular and exciting addition to the hundreds of arcade and amusement centers across the country by offering a unique, but highly recognizable form of entertainment," he added.

D&D Tower Of Doom can be played by four people simultaneously, who assume the varied roles of a fighter, cleric, elf or dwarf and set out together as a band of mighty adventurers trying to restore peace to the Republic of Darokin. The journey takes players through mysterious mazes and multiple paths that lead to exciting sub-adventures and encounters with legendary monsters and dragons, intent on obstructing their way. Players use powerful magic and swordsmanship to eliminate their foes through challenging battles of brute force and sharp wits.

Each character is armed with over 24 different attack maneuvers and can load up on supplies as well as gather information along the way.

Among the unique features of the game is the fact that new players can join in even after the game has started. In addition, the storyline unfolds differently each time the challenge is repeated.

D&D Tower Of Doom abounds in graphic realism and lifelike action. Other enhancements include Q-Sound, a virtual audio technology that provides true-to-life, three-dimensional sound for even greater realism.

Further information may be obtained through factory distributors or by contacting Capcom U.S.A., Inc. at 475 Oakmead Parkway, Sunnyvale, CA 94086.
COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celige) immediately! ATARI: Knuckle Bash; Tetris 19”; World Rally; CAPCOM: \textit{Quiz & Dragons} 19”; Capt. Commando; Slam Master; Knight of the Round; SFII 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 Moe Mesa; Metamorphic Force. LEPRECHUN: 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 yarage the year round and make money. Call for price. STRATA: Time Killer. TAITO: Super Chaze. 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 Celine for Games and Kits. New Orleans Novelty Co., 3030 N. Arnot Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

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