PolyGram Goes Def
Ayroff/Harris Win The West
Star Trek Generations
On Warp Speed To Top Box Office

Western Flyer:
Step One’s Supergroup
INSIDE THE BOX

COVER STORY

Western Flyer: Step One’s Supergroup

Rock and jazz have been known to have their share of supergroups, and now country music, and Step One Records in particular, has theirs with Western Flyer, a gathering of six veteran musicians and vocalists whose base of musical knowledge is as diverse as the songs they sing. Richard McVey spoke with member Danny Myrick about the band, their self-titled debut album and the struggles and rewards of breaking onto the charts of Cash Box.

News

Doings on the label scene this week include the finalization of PolyGram’s acquisition of 50% of RAL/Def Jam Recordings, the formation of a new Columbia Records Group label on the West Coast to be headed by co-presidents Jeff Ayeroff and Jordan Harris, and the gathering of A&M Records and its associations in Los Angeles to celebrate the year and announce plans for 1995 releases.

Media

Star Trek Generations, Paramount’s latest big-screen episode of the on-going, long-lived TV and film franchise, is destined to beam itself up to big opening box-office numbers, surpassing such recent current cinematic heavyweights as Interview With The Vampire, The Santa Clause and Stargate (or so says the knowledgeable John Goff...and who are we to argue?).

—see page 22

—see page 3

—see page 17
POLYGRAM GOES DEF: What has been evident since June of this year became official last week when PolyGram Records acquired 50% of RAL/Def Jam Recordings, one of the most successful rap label ever, for $33 million. The agreement is retroactive to June 1, 1994, according to a statement released by Alain Levy, president/CEO of PolyGram, and Russell Simmons, founder of Def Jam. PolyGram has been distributing RAL/Def Jam product since June, 1994 after the rap label ended its longtime relationship with Sony Music Entertainment's Columbia Records.

RAL/Def Jam have thrived in recent months on the fortunes of Warren G.'s Regulate ... The G Funk Era, the first release under the PEG arrangement, which has sold more than 2.7 million copies in the five months since its release. PolyGram can look forward to fourth-quarter releases from the rap label, including albums by Method Man, Redman and Slick Rick. While maintaining its creative autonomy, Simmons will serve as Def Jam's chairman/CEO, while Lyor Cohen will be president/COO. Both have signed long-term employment contracts.

Simmons founded the company in 1983 and acts such as L.L. Cool J (the first rap artist to go Platinum on four consecutive LPs), the Beastie Boys (the first rap act to sell more than 5 million albums) and Public Enemy (arguably one of the most influential rap acts) are, or have been, part of the Def Jam universe.

COL FORMS NEW LABEL: Sony Music Entertainment president/CEO Thomas D. Mottola and Columbia Records Group chairman Don Lenner have announced the formation of a new Columbia Records Group label to be headed by co-presidents Jeff Ayeroff and Jordan Harris. The label will be headquartered at Sony Music's West Coast complex in Santa Monica, CA and will be operating as of January 1, 1995. Ayeroff and Harris will report directly to Lenner.

The new, yet-to-be-named label becomes the first Columbia Records Group label to be founded on the West Coast and to have its own A&R, marketing, and promotion staff. The new venture will link the resources and talents of Columbia East and West Coast music companies.

In addition to directing and overseeing its day-to-day activities, Ayeroff and Harris will actively sign artists to the label.

The entire staff of Chaos Recordings, a Columbia Records Group label, will be incorporated into the new company, as will the artists currently on the Chaos roster.

Ayeroff and Harris' association with Columbia marks their first new label project since leaving Virgin Records America, where they spent 1986 through 1993. Their professional activities have been closely entwined for nearly two decades, beginning at A&M Records in the late 70s.

AND SPEAKING OF A&M: A&M Records, along with its joint venture relationships, label imprints and distributed labels, Perspective Records, Polydor/Atлас Records, Victory, and Tuff Break, recently gathered its national and regional staff members for five days of national meetings in Los Angeles to celebrate its high-profile successes and make plans for 1995 releases.

Al Caparoso, president/CEO, gave opening remarks which spoke of the added value that the A&M staff brings to its artists with its belief and passion for music and also announced intentions to form regional marketing/promotions to better identify and exploit opportunities in local markets.
**INDUSTRY BUZZ**

By Ted Williams

**Cash Box EAST COAST**

Dinosaur Jr.'s John Mascis (r) is shown chatting up recently-tributed singer/songwriter Richard Thompson for the December issue of interview magazine. Mascis launched his interviewing career while Thompson was in N.Y. for two sold-out acoustic shows. Dinosaur Jr. performs "I Misunderstood" on Beat The Retreat, the newly-released Capitol Records Richard Thompson tribute. Other Thompson devotees on the album include labelmate Bonnie Raitt, X, R.E.M. David Byrne and Bob Mould.

**STELLAR TRUMPETER ROY HARGROVE** began a three-week tour of N.Y.C. area schools November 14 as part of Lincoln Center Institute's wonderful Arts In Education program, now in its 19th year. The tour kicks off with a special electronically-transmitted performance via NYClassNet, so that Hargrove and quartet, performing from Lincoln Center, will have the performance videoconferenced live to Sarah J. Hale H.S. in Brooklyn and Humanities and Washington Irving High Schools in Manhattan. The performances were followed by an interactive question-and-answer session with the students. The rest of the tour features the Verve Records artist appearing live at a number of New York and New Jersey schools. The artist's latest CD is Roy Hargrove With The Tenors Of Our Time.

Hargrove and tenor saxist Joe Lovano guest with tenor man Joshua Redman's quintet at N.Y.'s Town Hall on December 2nd. Redman's new Warner Bros. album, Mood Swing, is high on the jazz charts.

**ADDRESSING THE TRUMPET:** As part of its Jazz At Lincoln Center series, the Center is also set to celebrate the music and times of Louis Armstrong. The Louis Armstrong Continuum, to run from December 14-19th, will have artistic director Wynton Marsalis hosting a series of events saluting the master. Highlights: Jazz on Film—Celluloid Satchmo; Jazz: Talk musicologists Albert Murray and Dan Morgenstern discuss and relate anecdotes, encounters, etc., Who Is Louis Armstrong?—part of the "Jazz For Young People" education/lecture series; Revolution of Swing—linear history of Armstrong's small bands; and Master Interpreter—featuring songs made classic by Armstrong throughout his career.

**LOCAL SCHMOOZE:** Body Count, touring to promote its new Virgin Records debut, Born Dead, played N.Y.'s Limelight Nov. 10th. The Wrens laid down samples of the new Grass Records album Silver at Brownies in the East Village on Nov. 11th at midnight...Island Records group Wig, out of Detroit, also hit Brownies on Nov. 8th; debut disc is titled Deliverance...Another Virgin Records act, Carleen Anderson, showcased music from her debut solo album, True Spirit, at the Supper Club on Nov. 8th. The album is a critical smash in Britain, where the singer/songwriter, native of Houston, has lived and worked for the past few years...Renowned female a cappella gospel group Sweet Honey In The Rock acknowledged 21 years together at Carnegie Hall on Nov. 5th; sang some of its recent album for children, I Get Sheet on Warner Bros.' Music For Little People label...John Gorka is opening for Mary Chapin Carpenter on her current tour. Gorka offered songs from his recently released High Street recording Out Of The Valley on Nov. 6th Avery Fisher Hall date...Sugar Hill Records' Robert Earl Keen celebrated release of his new, Gringo Honeymoon, at the Bottom Line Nov. 14th...The eclectic Sarah Nagourney is dropping samples of her new Glass Beat Records release Realm Of My Senses at local clubs. She performed a track from the disc, "Get Back To That Emotion," at Sin-F Club on Nov. 17th.

By Steve Balchin

**Cash Box WEST COAST**

In keeping with our current trend of covering things that are being done to death, it's time to examine the fade of Christmas albums, as the Cryptkeeper, host of the popular "Tales From The Crypt" anthology series, has just released his first record. Entitled Have Yourself A Scary Little Christmas, the record, distributed on CEMA's Night Stuff label, features such Yuletide favorites as "Deck The Halls With Boughs Of Holly," "Twelve Days Of Cryptmas," and a personal fave, "We Wish You'd Bury The Missus." Peace and good will to all, and to all a sleepless night. Seen here at the Cryptkeeper's label signing is L.A. attorney David Braun, the Cryptkeeper's attorney; Jack Wehl, president of Tales Of The Crypt and album producer; The Cryptkeeper; Tom Cartwright, director of product development; and Eli Okun, v.p./g.m., CEMA Special Markets.

**HOLE HIT LOS ANGELES:** Courtney Love recently brought her band through L.A. for a sold-out show at the Hollywood Palladium. The night brought out the curious and the hangers-on, bringing the performance to event status, going far beyond a mere show. At times, Love gave the crowd what they wanted, particularly during the encore, where she dove into the sea of humanity up front in only a slip, which, she not surprisingly, lost on her way back up to the stage.

It's unfortunate that Love caved into the pressure of the leeches, as she proved to be at her strongest just being herself. A charismatic performer with an abundance of stage presence—maybe the most important asset an entertainer can possess—Love dominated the every move of her faithful crowd, even bringing into the festivities the removed thongs on the balcony. Musically, she and the three musicians behind her were a very tight unit, rocking through material off their acclaimed DGC album Live Through This and throwing in the occasional cover, including a sexy version of Duran Duran's "Hungry Like The Wolf."

Opening the show was Veruca Salt, a Chicago band who have jumped into the limelight thanks to their alternative hit "Seether." The problem with Veruca Salt, whose debut record is a winner, is that they obviously weren't ready to be put into that situation. As long as they are given time to grow, they will be fine as this is a band with definite songwriting talent.

**ROCK 'N' ROLL HALL OF FAME:** The newest class of members of the Rock 'N' Roll Hall of Fame was announced. Spearheading the list of seven inductees was Led Zeppelin and Neil Young, both inducted in their first year of eligibility. Also elected on the first try were Janis Joplin, Al Green and The Allman Brothers Band. Rounding out the list are the late Frank Zappa and Motown's Martha & The Vandellas.

What puts Zeppelin and Young at the top of the list is that they remain vital forces in today's scene. Young, whose Sleep With Angels album has been hailed as one of the year's best, especially seems to be just hitting his peak. Rediscovered thanks to his influence on a generation of young rockers, the singer/songwriter is on a roll of momentous works since the end of the '80th. After a lengthy absence from the world of credibility, Zeppelin's core members, Jimmy Page and Robert Plant, have just released an acclaimed album that all but the top of the charts, and their Unledded tour next year has promoters salivating.

While it's hard to argue with the merits of any of the inductees, the continued neglect of The Velvet Underground, who were passed over for the fourth time, is a disgrace. Here was an opportunity for all the people who ignored them the first time around, but jumped on the bandwagon when acts like R.E.M. said how much the Velvets had influenced them, to rectify their previous mistake. The Lou Reed-led band charted the course for an entire era of music...if that's not Hall Of Fame-worthy than what is?

Get it straight, folks. But congrats to all the deserving inductees.
Indie Spotlight

Treasure Line Brings The Noise

By M.R. Martinez

OAKLAND, CA HAS BEEN THE WOMB for rap artists like Hammer, Too Short and Spice 1, to name a few. But it is also the seed bed for the little label that could, Treasure Line Records. Guided by the multi-dimensional Craig Bryant and creatively driven by the young Marcel Cotton, aka Krushdelic, Treasure Line has successfully demonstrated that major-label resources and the major-chain retail network aren't the only ways to thrive. "This is street music," Bryant recently told Cash Box. "When you put out a street record, you don't need the trauma of the hassles that major labels go through with their product."

It helped that Bryant, who was once tour manager for George Clinton ("I lost my mind for nearly 12 years."), is the show manager for the traveling Black Expo. He used the opportunity to expose Treasure Line's current hot property, S.O.P.I.N. (Some Nuthin' Crunk) Projects) and their album, "All Over Your Face." "We had limited retail and only two distributors working the project," Bryant says. "We actually got more attention for the product at the Expos. That venue served as an excellent marketing tool" and eventually led to Treasure Line joining the INDI independent distribution conglomerate.

Bryant believes that the label will slowly mature and, as the artists mature, thrive. "I let these guys invest in their project, then it becomes important to them. I wouldn't pick an act if they aren't willing to invest in themselves. If anything were to happen to me, [Treasure Line] could keep rolling." 

On The Cutting Edge

Indie News

BLACK FLAG HIT THE SLOPES: The legendary punk band Black Flag have already had a line of skateboards named after them. Now, after the phenomenal response to the skateboard series, Focus of Huntington Beach will be designing a Black Flag snowboard. Focus is the same company that designed the skateboard. For the winter counterpart to the successful summertime experiment, Focus has designed a quality 147-cm twin-tip freestyle snowboard that features a wood core, ABS tip and tail and a beefy 4x4 binding pattern.

Since the snowboard is a limited edition also suitable for wall mounting as an object of art, a brief physical description follows. It is adorned with the Black Flag logo and "Everything Went Black" graphic, which depicts two burlly hands clutching a huge pair of shears in high-gloss black and white.

The art/sporting piece is available by calling SST Records at (310) 430-7687 or stopping by the SST Superstore at 8847 Sunset Blvd. in West Hollywood.

SAN FRANCISCO DAYS: While in San Fran recently, I had a chance to check out one of the brightest acts of what is a very active club scene. The Brown Fella's, who appeared at Pocup, are a trio consisting of a bass, sax and drummer. The band's music is made up of a jazz foundation with elements of rock in the instrumental numbers and hip-hop vocals thrown over the tracks. The result of the experiment is an act who can seriously play, making for one impressive and enjoyable evening.

For those in the Bay Area, the group are appearing November 25 at Crash Palace, November 28 at The Ace Cafe and December 1 at Elbo Room. This is a band to check out, as the potential for a strong underground run is there.

REVIEWS By Steve Baltin

SUNNY DAY REAL ESTATE: Diary (Sub Pop 0246)

Sunny Day Real Estate have, on the success of their first single—"Seven," become one of the brightest spots on the indie scene. Based on "Seven," a terrific pop song with well-executed mixed tempos, their rewards have been deserved. The question is, does the rest of the album thrill? And does the problem being it measures up a bit too much, with not a lot of variety coming through the groove already heard on the radio. And even with as great a hook as it is, it still gets tired over the course of an entire record. In this case, buy the single but continue to give them a look.

GREG KIHN: Mutiny (Clean Cuts 714)

If the name sounds familiar to you, you're Kihn. Kihn had a good-sized hit in the mid-'80s with "The Breakup Song," which went "They don't write 'em like that anymore." He also had the string of album titles with bad puns involving his name. As you can see from the title, the puns are gone, and so is the style of "The Breakup Song." Ranging from blues to folk to country, this is a very quiet singer/songwriter album. Written off as a one-hit wonder, Kihn makes a nice comeback with this effective reinventing of his career. Definitely worth a listen.

CONGO NORVELL: Music To Remember Him By (Basura/Priority 53934)

Congo Norvell is one of those bands whose name might lead you to question their style, and by the time you can formulate an assumption you'd have to completely rethink it. Thanks largely to vocalist Sally Norvell, who has an eerie ghostlike quality to her singing, this is a unique act who bring together acts ranging from Cowboy Junkies to Laurie Anderson. The one constant with this quartet is that they do moody atmospheric songs. Among the best are "Long Time Woman," "Love," "The Chosen One," and "Dried Flowers." An absolute must for the daring out there, this is a band capable of building up a huge cult following.

HASLINGER: Future Primitive (Wildkat 9211)

This is, much as the title would indicate, an ethereal dream of techno sounds. What sets it apart from the normal droning of techno music is the occasional foray into primitive/tribal rhythms, like on "Guidance Is Internal." Though the idea of future would imply a soundtrack for cyberspace, which this mostly is, the appearance of tribal chants gives the record an interesting contradiction, as it reverts at times to the dawn of man. Haslinger, former of Tangerine Dream, deserves credit for his ambition, and the title track could go over well in the clubs.

CHRIS CONNELLY: Shipwreck (Wax Trax/TVT 7214)

During the course of his career, Connelly has performed with Ministry, Pigface, the Revolting Cocks, Fini Tribe, etc. In short, he's been the underground/industrial equivalent of actor Michael Caine, with less fame. However, his new solo album, only his third, finds Connelly not just branching out within the context of his career but within the record itself to create maybe the most accessible project he's been involved in yet. Wonderfully diverse in its folk/gothic overtones, the album begins with the techno/pop oriented "Candyman Collapse" and "Spontoon Celeste" before drifting into the haunting melody of "What's Left But Solid Gold." Fans of Nick Cave will love "Detestimony III," which blends Connelly's "measure up? Yes and no--his younger days' fondness for David Bowie. Also of note: "The Early Nighters," dedicated to River Phoenix, and the lovely folkesque "Swimming." A joyous discovery with something for everyone.

PICK OF THE WEEK
LUTHER VANDROSS: “Always & Forever” (Epic/Live Records 77735)

Despite the challenge of young guns on the rb charts and big name stars on the pop charts, Luther’s new album Songs, made up of covers, has been a big crossover hit. Buoyed by the smash first single, a duet with Mariah Carey on “Endless Love,” the album has been a steady seller. This remake of an rb classic should keep the fire burning, as Vandross gives the song the treatment, exploding at the climax. Big on A.C. and urban, with some top ten appeal.

CAUSE & EFFECT: “Inside Out” (Zoo 14198)

Cause & Effect are a largely teen group. And this single carries on that tradition, a slick production aimed to mesmerize the post-Depeche Mode in a big way...not as much to most of the pop grooves of De. Mode as the band’s slower-grinding hypno-hits, repeating a rhythm until it gets under listeners’ skin. A good bet at modern rock outlets.

BIG AUDIO: “Looking For A Song” (Columbia 6506)

As a former member of the Clash, a band that could write great songs but whose punk status was questionable, Mick Jones is supposed to know something about passion in music. Apparently, he forgot it all. The first single from Big Audio, formerly Big Audio Dynamite, is almost a novelty tune. Sounding remarkably generic in its simplicity, there are some humorous lines in here about the so-called ease in creating a pop song, but the track is a little too cute for its own good. It does mark an interesting challenge for modern rock outlets, as it is not a Mick Jones song.

PICK OF THE WEEK

SHERYL CROW: “Strong Enough” (A&M 8339)

Taken from the phenomenally successful Tuesday Night Music Club album, which has already spawned two smash singles, Crow’s new single attempts to highlight her diversity. On the heels of her good-time up-tempo number “All I Wanna Do,” Crow comes back with a ballad, which was co-written by David Baerwald, formerly of David & David, along with five other people. As yet, even with all those helping hands, the song is a very straight-forward love song. Simple in arrangement though somewhat lush in melody, the real point is to showcase Crow’s vocal talents—which she has. Though the song may not be as big a hit as her first two singles, it sets Crow up for the long haul and is likely to be an adult/contemporary monster.
1. HELL FREESES OVER (Geffen 31365) The Eagles DEBUT
2. UNPLUGGED IN NEW YORK (DGC/Geffen 24727) Nirvana 1 2
3. NO QUARTER (Atlantic 62703) Jimmy Page DEBUT
4. MURDER WAS THE CASE (Death Row/Interscope/AG 92444) Soundtrack 2 24
5. II (Motown 53832) Boyz 2 Men 6 11
6. SMASH (epath 66432) Offspring 4 24
7. AMORICA (American/Reprise/Vanier Bros. 43000) The Black Crowes 3 2
8. MONSTER (Vanier Bros. 45714) R.E.M. 5 7
9. WILDFLOWERS (Vanier Bros. 45759) Tom Petty 8 2
10. FROM THE CRADLE (Disc/Reprise 45735) Eric Clapton 9 9
11. BIG ONES (Geffen 24716) Aerosmith 24 2
12. DOOKIE (Reprise/Vanier Bros. 45529) Green Day 12 39
13. NO NEED TO ARGUE (Island/524050) The Cranberries 16 6
14. THE DIARY (Capitol/Noel Twee 58666) Scarface 14 4
15. PULP FICTION (A&M 11103) Soundtrack 18 4
16. TUESDAY NIGHT MUSIC CLUB (A&M 0126) Sheryl Crow 13 16
17. YOUTHANASIA (Capitol 29004) Megadeth 10 2
18. BEDTIME STORIES (Maverick/Sire/Vanier Bros. 45787) Madonna 7 3
19. HOLD ME, THRILL ME, KISS ME (Epic 60290) Gloria Estefan 11 4
20. THE BEST OF SADE (Epic 00650) Sade DEBUT
21. THE LION KING (VCI/Disney 60586) Soundtrack 21 24
22. YES I AM (Island 68900) Melissa Etheridge 19 60
23. ICON IS LOVE (A&M 540115) Barry White 25 6
24. RHYTHM OF LOVE (Elektra 61555) Anita Baker 20 9
25. CROSS ROAD (Mercury 29013) Bon Jovi 26 4
26. GREATEST HITS (Capitol 30334) Bob Seger & The Silver Bullet Band 15 3
27. SONGS (Epic/77775) Luther Vandross 17 8
28. PURPLE (Atlantic 25007) Stone Temple Pilots 27 24
29. JASON'S LYRIC (Mercury 522916) Soundtrack 29 7
30. FIELDS OF GOLD (A&M 0269) Sting DEBUT
31. STONES IN THE ROAD (Columbia 64327) Mary Chapin Carpenter 22 6
32. FISICLES & ISCAROT (Virgin 39934) Smashing Pumpkins 23 6
33. CREEPIN ON AH COME UP (Ruthless/Relativity 5526) Bone Thugs n Harmony 33 14
34. MERRY CHRISTMAS (Columbia 64222) Mariah Carey DEBUT
35. FORREST GUMP (Epic Soundtrack/Epic 60329) Soundtrack 28 19
36. BRANDY (Atlantic 82610) Brandy 42 6
37. PROMISED LAND (EMI 30711) Queensryche 30 4
38. AUGUST & EVERYTHING AFTER (DGC/Geffen 24528) Counting Crows 35 44
39. CANDLEBOX (Maverick/Sire/Vanier Bros. 45313) Candlebox 34 42
40. NOT A MOMENT TOO SOON (Capitol 70699) Tim McGraw 40 34
41. THE SIGN (Arista 18570) Ace Of Base 37 42
42. THE CONCERT (Columbia 66109) Barbra Streisand 31 53
43. WHO I AM (Arista 18759) Alan Jackson 39 20
44. MIRACLES THE HOLIDAY ALBUM (Arista 18707) Kenny G DEBUT
45. THE TRACTORS (Arista 18728) The Tractors 32 7
46. SUPERUNKNOWN (Atlantic 82616) Soundgarden 41 36
47. VOODOO LOUNGE (Virgin 39762) Rolling Stones 36 18
48. WAITIN' ON SUNDOWN (Atlantic 18765) Brooks & Dunn 45 6
49. REGULATE...FUNK ERA (Volator/RAJ/Island 52325) Warren G 47 23
50. THROWING AWAY COOPER (Radioactive/Epic 10997) Live 54 29
51. THE DOWNWORM SPIRAL (Nothing/TVT/Interscope/AG 92346) Nine Inch Nails 50 37
52. GROOVE ON (Epic/West 92140) Gerald Levert 48 10
53. THE 3 TENORS IN CONCERT 1994 (Atlantic 82614) Carreras, Domingo, Pavarotti 50 37
54. CRACKED REAR VIEW (Atlantic 82613) Hootie & The Blowfish 38 8
55. WHEN LOVE FINDS YOU (MCA 1047) Vince Gill 49 23
56. READY TO DIE (Bad Boy 73000) The Notorious B.I.G. 51 9
57. THE MAIN INGREDIENT (Elektra 61661) Pete Rock & C.L. Smooth DEBUT
58. BLACKSTREET (Interscope/AG 92351) Blackstreet 59 21
59. EVERYTHING IS EVERYTHING (Elektra 61682) Brand Nubian DEBUT
60. STONEY (Atlantic 92484) Tracy Lawrence 46 8
61. SKYNYRD'S FRIDAYS (MCA 11097) Various Artists 57 3
62. KICKIN' IT UP (Atlantic 82599) John Michael Montgomery 43 41
63. CHANT NOEL (Angelo 55206) DEBUT
64. TURBULENT INDIGO (Reprise/Vanier Bros. 45786) Joni Mitchell 44 3
65. CHANT (Angelo 55138) Benediction Monks Of Santo Domingo De Silos 65 35
66. ALL-4-ONE (Bizo/Atlantic 82566) All-4-One 55 31
67. KEEPERS OF THE FUTURE (Pendulum/EMI 30954) Digable Planets 52 4
68. SO TONIGHT THAT I MIGHT SEE (Capitol 68253) Massive M. 60 16
69. READ MY MIND (MCA 10944) Reba McEntire 58 29
70. HOUSE OF LOVE (A&M 0250) Amy Grant 70 12
71. YOU MIGHT BE A REDNECK (Vanier Bros. 43144) Jeff Foxworthy 66 8
72. THIRD ROCK FROM THE SUN (Epic 64357) Joe Diffie 77 16
73. AGE Ain'T NOTHING BUT A NUMBER (Blackground/Jive 33611) Aaliyah 63 25
74. BLOWOUT COMBS (Pendulum/EMI 30954) Digable Planets 52 4
75. LIVE AT THE ACROPOLIS (Private Music 82116) Yanni 62 35
76. LIVE THROUGH THIS (DGC/Geffen 24631) Hole 80 20
77. PLANET OF DA APES (Street Knowledge/Priority 53939) De Lench Mob DEBUT
78. I SEE IT NOW (Atlantic 82566) Warren G 78 24
79. ONE EMOTION (MCA 66419) Clint Black 52 6
80. THE JERKY BOYS (Sedate/AG 92441) The Jerky Boys 56 13
81. FUNKDAFIED (Go Deffa/Chaos/Columbia 56164) Da Brat 76 19
82. SHE (Columbia 64376) Harry Connick Jr. 69 18
83. NINETEEN NINETY QUAD (Rip Records) Boyz 89 15
84. FOREST (Dancing Cat/Wordham Hill 11957) George Winston 84 5
85. ILL COMMUNICATION (Grand Royal/Capitol 25899) Beastie Boys 74 24
86. VERY NECESSARY (Nexx/Plato's Island/Vanier Bros. 82385) Salt-N-Pepa 72 56
87. JUST FOR YOU (MCA 10495) Gladys Knight 95 9
88. SHAG FU DA RETURN (DGC/Geffen 24528) Shaquille O'Neal DEBUT
89. OUT IN L.A. (Epic 29865) Red Hot Chili Peppers 82 2
90. TONI BRAXTON (LaFace/Arista 29007) Toni Braxton 88 8
91. IT TAKES A THIEF (Toney Boy 1083) Coolio 85 17
92. CHANGING FACES (Spotted Rotten/Big Beat 92369) Changing Faces 81 12
93. THE GREATEST HITS (Atlantic 82622) INXS 80 12
94. BETWEEN A ROCK AND A HARD PLACE (Big Beat/AG 92397) Artifacts 80 2
95. VOLUME 1 (Interscope/AG 92390) Thug Life 79 5
96. NERVOUS BREAKDOWN (Eve 41519) Fu-Schnickens 75 3
97. AMERICAN THIGHS (Marty Fresh/Geffen 24732) Veruca Salt 92 5
98. SINGIN' WITH THE BIG BANDS (Arista 18771) Barry Manilow 67 4
99. WHIP-SMART (Matador/Atlantic 82429) Liz Phair 91 8
100. THE DIVISION BELL (Columbia 64200) Pink Floyd 88 41
REVIEWS by Steve Baltin

**EAGLES: Hell Freezes Over (Geffen 24725)**

While the four new songs here, particularly the first single "Get Over It," don't match up to the reunited group's classics, one can listen to Don Henley singing the beautifully heartbreaking "Wasted Time" makes it easy to remember why fans have made the Eagles one of the best-selling acts of all time. At their best, which is represented here by "Desperado," a song that remains to this day one of their trademark tunes, and Henley's solo "New York Minute," the group reflected with simple eloquence the pain of loneliness. In the new material, notably "Learn To Be Still," and the inclusion of such hits as "Tequila Sunrise" and "The Last Resort," the group is acknowledging more openly their country sound—perhaps as a debt to the artists involved in the Common Thread tribute album, which started the Eagles on their reunion. Still, with Henley's contributions coming off best, it's hard not to be disappointed with the absence of his solo material. Then again, as long as there are moments like "Wasted Time," why worry about it?

**THE LONDON SUEDE: Dog Man Star (Nude/Columbia 66769)**

The second release from the group who made their mark as Suede is a very pleasant surprise. When a band has to go through personnel and name changes between their first and second records the future looks bleak, as very few acts can recover from that kind of dares. But the London Suede show themselves to be an exception, as they actually have prospered from the changes. Rather than sounding like every other British rock of the last five years, the band's superbly-titled new effort is a throwback to a time unjustly over-looked—namely the era of glitter/glam, when Ziggy Stardust was king and T. Rex roamed the earth. Whether it be on the slowed-down first single "The Wild Ones" (maybe the record's best cut) or the more up-tempo "This Hollywood Life," the quartet revels in their nostalgic, unabashedly celebrating the flair for the dramatic that marked the Glam Era. Also of note, the lovely ballad, "The 2 Of Us," which could become the band's "Somebody" (Depeche Mode's quiet anthem).

**POP ALBUM INDEX**

<table>
<thead>
<tr>
<th>Eagles 4</th>
<th>Petty, Tom 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Estefan, Gloria 19</td>
<td>Phar, Liz /9</td>
</tr>
<tr>
<td>Euteridge, Melissa /2</td>
<td>Pink Floyd /100</td>
</tr>
<tr>
<td>Foxworthy, Jeff /71</td>
<td>Quickrmoche /73</td>
</tr>
<tr>
<td>Fa'cchiene, Ken /96</td>
<td>Red Hot Chili Peppers /82</td>
</tr>
<tr>
<td>Kenny G /44</td>
<td>L.E.M. /8</td>
</tr>
<tr>
<td>Gill, Vince /55</td>
<td>Rolling Stones /47</td>
</tr>
<tr>
<td>Grant, Amy /70</td>
<td>Rock, Pete /57</td>
</tr>
<tr>
<td>Green Day /12</td>
<td>Sade /20</td>
</tr>
<tr>
<td>Hole /76</td>
<td>Salt-N-Pepa /86</td>
</tr>
<tr>
<td>Hootie &amp; The Blowfish /54</td>
<td>Scarface /14</td>
</tr>
<tr>
<td>INXS /93</td>
<td>Seal /75</td>
</tr>
<tr>
<td>Jackson, Alan /43</td>
<td>Seger, Bob /26</td>
</tr>
<tr>
<td>Jersey Boys, The /80</td>
<td>Smashing Pumpkins /32</td>
</tr>
<tr>
<td>Knight, Gladys /87</td>
<td>Soundgarden /46</td>
</tr>
</tbody>
</table>
| Tracy, Tracy /60 | SOUNDTRACKS: 
Forrest Gump /35 |
| Lever, Gerald /52 | Jason's Lyric /29 |
| Live /50 | Lion King, The /21 |
| Lords Of The Underground /67 | Murder Was The Case /4 |
| Madonna /18 | Pulp Fiction /15 |
| Manilow, Barry /98 | Sting /30 |
| Mazzio Star /68 | Stone Temple Pilots /28 |
| McBride, Reba /69 | Subpop, Barrett /42 |
| McGraw, Tim /40 | Sweat, Keith /92 |
| Megadeth /17 | Thug Life /95 |
| Mitchell, Joni /64 | Tractors, The /45 |
| Montgomery, John Michael /62 | Vandals, Luther /27 |
| Nine Inch Nails /5 | Various Artists /97 |
| Nirvana /2 | VARIOUS ARTISTS: 
Skyrider Friends /61 |
| Notorious B.I.G., The /56 | Warren G /40 |
| Offspring /6 | White, Barry /23 |
| O'Neill, Sheaquille /88 | Winston, George /84 |
| Page, Plant /3 | Yami /75 |

**EVERCLEAR: World Of Noise (Capitol 30562)**

Everclear are a Portland trio, which according to the ubiquitous "they..." might be the next place for an emerging scene. However, if this band is any indication, the scene has already passed them by. Everclear live up to their album's title, as they are adept at making noise; the problem is that it's noise that's been heard over and over and over and... Using a kind of scaled-down grunge sound, with punk overtones, the band blend into the sea of nameless, faceless masses trying to ride the wave of the next big thing. That is never more evident than on "Sparkle," a song that could be credited to any one of a dozen bands. The group do come through on "Fire Maple Song," a rhythmic number that features an almost country-like vocal. With that song in mind, the group may be able to transcend the crowd—if they want to.

**KORN: Korn ( Epic 66633)**

The debut record from Korn could best be described as gothic metal. Loud and fiery, the band have a tendency to snarl a lot as they utter the word "fuck" on a fairly consistent basis throughout the 12 songs found here. The biggest plus for Korn is that their anger seems to be genuine. There are times listening to this record, particularly "Divine" and "Lies," that you wonder what kind of childhood these lads had. But we'll leave that to the talk shows. Of particular interest is "Dadday," a 17-minute-plus opus that conjures up the days when FM radio first started.

**FRANK SINATRA: Duets II (Capitol 28103)**

If Tony Bennett is timeless then Frank Sinatra is immortal. There's something about Frank that reaches every generation. The concept of Duets, which prove so successful the first time around, serves to illustrate why there is only one Sinatra. The ease in which he carries himself makes fans take him for granted, but if you were to go back and listen again to "My Way" or "Summer Wind," you'd hear what becomes apparent as he sings here with artists ranging from Jon Secada to Steve Lawrence & Eydie Gorme to Chrisie Hyde. There is an overwhelming feel of a master and his disciples throughout the 14 songs here. In addition to the time factor, there is no one in the world who does romance like Sinatra, as evidenced by his rendition of "Moonlight In Vermont" with Linda Ronstadt or the Latin-tinged version of "Fly Me To The Moon" with Antonio Carlos Jobim. For fun, which there is a great deal of, "Mack The Knife" with Jimmy Buffett is a prize. But the crowning gem is "Embraceable You," where Sinatra trades off with the indomitable Lena Horne. The teacher/pupil thing is nice, but there's something magical about Horne and Sinatra exchanging lines.

**PICK OF THE WEEK**

**CONCRETE BLONDE: Still In Hollywood (IRS 29128)**

Concrete Blonde are, along with X and Dream Syndicate, the best band to come out of L.A. in the early '80s. And, much like X, Concrete Blonde were a local band at heart. Though they had some success with the single "Joey," the group never hit as big as they deserved on the national scene, making them more of a regional treasure. However, it's never too late to catch up to an artist worth hearing, and this collection of rarities and b-sides is a golden opportunity to discover one of the most powerful acts in the last decade of rock. The 16 songs here represent the group's career from the beginning through Bloodletting, their most commercially successful record and also their best. Their biggest hits are here, including "B.A. Bachelorette" and "Everybody Knows" from the soundtrack to Pump Up The Volume—but not in their original form, as this is not a greatest-hits. For example, "Joey" is done acoustically. Along those same lines, there are a couple of cool covers, namely of Jimi Hendrix's "Little Wing" and Dylan's "Simple Twist Of Fate." However, the high points of the collection are a live version of the Andy Prieboy-penned "Tomorrow Woman," which allows vocalist Johnette Napolitano to go off at her passionate best, and the previously unavailable "Probably Will," a sparse song about taking the path less travelled, the only route Concrete Blonde knew.
REVIEWS by M.R. Martinez


The only comparison between McShell Ndegocello and Shakey is their quality of vocal chords. Other-\nwise, this is some progressive rap-cum-spoken-word. The musical sound is diverse and reflects perhaps the frac-\ncise state of rap music—both in terms of text scans and subject matter. Shakey is an aggressive rapper \nwhose delivery is as hard as any man’s yet embodies the insights only a woman can bring. Tracks that demon-\nstrate the diversity of this act include the jazz-horn groove of “Children Of The World” and \nthe rock “Blunted Blit.”


There’s a funky gothic vibe on this record: it’s a feeling set from the intro forward. Part hard-\ncore spoken word and innovative mic work make this record a sort of coming-out party for \nthe horror rap genre. Others have established it as part of their lexicon of hard-edged storytelling: \nthis crew drips a little classic fan imagery on each track, all laced with some consistent grooves and just a bit of tongue-in-\ncheek humor on “Scary-U.” “Graveyard Nightmare” and the cautionary “Run In Red.”

CAMEO: In The Face Of Funk or World Cup: Use With Caution (Way 2 Funky/Raging Bull 3003). Producer: Larry Blackmon.

Cameo has always been like a deliciously or an ice cream part: they add the taste and flavor of the moment to their repertoire quirkily funk. Larry Blackmon and company have never minded giving a little bit rocky or pop to demonstrate how pervasive black music is. This album skews in those directions and also adds the reggae hip-hop flavor where appropriate. But Cameo really gets off on tracks like “Singles” and he tempo love ballad “I Am Your Love,” the exposed “Desire” and the swinging funk of “BSU.”


A strong hip-hop vibe, a savory vocal quality and the proper attitude on various songs make this young woman something special for the New Jacks and oldtimers. Mary J. Blige may have come to personify this style, but this debut album demonstrates that Sweet Sable has put in her time in the woodshed. Joined by Guru on the track “Love Thing,” it’s evident that she has earned some important respect. Other tracks of note include: “Old Times’ Sake,” “Every Inch Of U” (containing a portion of Trane’s “Naima”) and “Circles.”

PICK OF THE WEEK


Sometimes styles transcend the current flava and establish new watermarks for expression. This record does just that. It reaches beyond some tastes and general aspirations and seems to create a groundswell demand for more. Pete Rock & C.L. Smooth largely have accomplished this on this collection of tunes where there’s a great deal of attention paid to R&B’s traditional values, yet this is unmistakably hip-hop. This is a musical community meeting at the townhall of sonic expression. Pete and C.L. find a variety of ways to keep things fresh freely while visualizing the vineyards of music past. “Carmel City,” “I Get Physical” and “I Got Love” are examples of the record’s foundation broad.
The chart below represents the Top 75 R&B Albums as of CASH BOX November 26, 1994. The chart is arranged by album title, with the artist's name in parentheses after the album title. The chart includes information on the album title, artist, and sales data. The chart is accompanied by a section titled "The Rhythm" which features a small image of a Grammy Award. The text also includes a section titled "SAMPLING" which mentions the mentions the release of a 5CD package titled "Emperors Of Soul." The text concludes with a note about the high watermark of $220 million being awarded to 13 rhythm & blues artists at the Rhythm And Blues Foundation's "Sixth Annual Pioneer Awards."
INTERACTIVE AGE: In an effort to remain on the cutting edge and also capitalize on its resources in urban music, Motown Records has officially launched Motown Games with release of Rap Jam Volume One, a title developed in conjunction with Mandingo Entertainment, which is headed by Ron Sweeney. PolyGram and Phillips Media, the latter of which has been involved in interactive game technology for some time, are also partners in the new Motown division.

Set for a January 1995 release, Rap Jam Volume One, an interactive street basketball game using real rap stars and real music, will be available in the Super Nintendo format with Sega/Genesis and CD ROM versions to follow. Artists such as Public Enemy, Warren G., Naughty By Nature, L.L.Cool J., Coolio, Queen Latifah, House of Pain, Yo Yo, Onyx, Easy E and Salt N Pepa are depicted playing street hoops in a choice five cities.

This is not Motown's first foray into the home games business. The company experimented last year with Hebe's Kids, based on characters created by late comedian Robin Harris and depicted later in a Paramount Pictures film produced by the Hudlin Brothers. That title will be reissued along with Rap Jam in January. Motown president/CEO Jheri Bushy and Mandingo's Sweeney are credited with creation of Motown Games, which is to be the cornerstone for development and marketing of the merging of urban music, African-American culture and cutting-edge technology.

Bushy commented in a statement: "The game and interactive software industry is growing by leaps and bounds with the super-information highway. With a solid commitment from PolyGram and Phillips Media, this joint venture with Mandingo represents a significant step towards the transformation of Motown from a record company to a total multi-media entertainment company specializing in African-American software."

**THE RHYME**

By M.R. Martinez

**URBAN**

During a recent party at New York's fabled The Supper Club, rappers got together and commended over Mercury Records rap act Black Sheep's current single "Without A Doubt" and their sophomore album Non Fiction. Joining Black Sheep's Mr. Lawge (second right) are [+] Chuck 51/2 Smash of The Legion; L.L. Cool J.; and Cules and Cee Low of The Legion.

Rap Reviews

By Dr. Bayan

**KING SUN:** "Hum Deez Nuts" (Cold Chillin' 2040).

King Sun steps forward with some old school charm, a constant groove and some in your face disdain for anybody who doesn't get with the program. It takes much imagination to figure out what the title of this song refers to. But King Sun does find some interesting tales about chasing tail to wrap around the song's refrain. The Street Version is hummin'.

**NEW BREED OF HUSTLER:** "BG Thang" (Mobstyle 1994).

The emphasis on this track is musicality. Each mix brings a little dimension on this. The mix flow glides deftly over the impeccable production by Big Bo and Goldfingers. Big Trish and Kristal Williams provide some tasty riffs behind Loc Loc's strident rap. The extended radio mix is the best of the six remixes.

**G-MO:** "It's An Everyday Thing To Roll" (Watch It/Zoo 14171).

A plaintive electric piano lick, sing-song mic delivery and some fine female vocal backing riffs make this record a dark horse in the deluge of product being released. It's about staying focused, and not letting the hockets take your mind off your grip, your gank or the business at-hand. The Street Mix stands out.
News From U.S. & Latin America
By Hector Resendez

THE HOLLYWOOD PALACE THEA-
TRE was the site of a gala event saluting
Latinos in television. The “Noche Latina
de Fox,” took place on Saturday, November 12th at one of Hollywood’s
most historic sites. Actor Andy Garcia was the host, as well as the divisions
of Fox Television. FX, Fox Children’s Network, Fox Broadcasting
Company and its Latino division, gal.An entertainment and the Fox
Latino America Channel (Canal Fox).

The star-studded celebration paid tribute to the achievements and contribu-
tions of Hollywood’s Latino community. Comedian-actor Paul Rodriguez
brought the house down as he introduced Garcia, Cachao and Ruben Blades
for a couple of numbers from Cachao’s album, Master Sessions: Volume I.
Accompanying them was Taumbu and his International Ensemble. This
local group was incredibly received for their resounding performance.
Council dignitaries were on hand to present certificates. The greatest surprise
came in the form of a declaration by the Council of Los Angeles naming
November 12th as “Cachao Day.” The Cachao music film documentary,
narrated and directed by Garcia, will premiere on Fox November 26th.

Citing that the City of Los Angeles is the largest Latino demographic in
the U.S., Fox saw it only fit to launch a aggressive campaign to reach Latino
audiences here in the city. Fox Television recently initiated new efforts
for the Latin Lowdown to reach the Latino market by signing an independent production agreement with
TV executive Nely Galan and her company, gal.An entertainment. Most
recently, Galan co-founded HBO’s Latino division , Tropix. She was also
executive producer of the air-graphics for the Fox
Latino American channel. Galan will create and pro-
duce programming geared to the bilingual Latino
population in the U.S. as well as create original programming for sale throughout Latin America.

SONY DISCOS LAUNCHES NEW RE-
LEASES: Two singles have been released from Salsa icon Willie Colon’s The Best 7. The new
album by the prolific writer, singer and producer
contains 12 selections all composed by Colon along
with new recordings. There is also a new remake
of his top chart number “El Gran Varon.” Sony
and Globo Records are planning an intense television campaign to coincide
with the album’s release. “Aprendar un Volar” is Flavio Cesar’s current
single from his latest production. Richard Arjona’s “Historia de Taxi” is
his third single from the album Historias. The video version has been airing
on Spanish-language TV. “Asi es Ella” is the new single by the romantic
writer-singer from Argentina Luis Miguel. Sony’s Latin Jazz label has just
released two covers singles, “La Gloria Eres Tu” and “Tu Me Acostumbr-
brate” from the Bolero Jazz album. The first Bolero Jazz project was
released a number of years ago and did surprisingly well. Perhaps this time
around, a more intense promotional campaign will yield greater results.
And for Country-Western music fans, the new single release by Nick
Trivino, “Ella No Podra Decir Que No Me Vio Llorar” (“She Can’t Say
I Didn’t Cry”), includes a version of the ballad of disillusioned love in
English.

ON OTHER FRONTS: The Miller Outdoor Theatre in Houston, Texas
was the site for the Miller Lite Concert on November 7th. Three popular
groups were featured in the filming of the concert by Miller Lite as part of
its new publicity campaign. The “Concierto Hispano Miller” showcased
the Mexican group Banda Machos, the Tex-Mex group Mazz and Rey
Ruiz, who is touted as the “Elvis of Salsa.” The concert is the realization
of a commitment by Miller to the Hispanic market over the past years.

NEW YORK: RMM Records & Video’s national director of publicity
Debra Mercado recently released the label’s first newsletter, Ritmo Mundo
Musical. The well-presented promo vehicle provides tid-bits of info on
RMM’s talented roster of recording artists. RMM also produces videos of its
artists such as Celia Cruz, India and many others. Andy Garcia and Marlon Brando
sat front-row center at the Hollywood Bowl’s “Combi-
nacion Perfecta” concert on October 15th.

Andy Garcia, Celia Cruz, Mar-
lon Brando, Tito Puente and
Ralph Mercado (photo by Fe-
ila Lam).

REVIEWS By Hector Resendez

MILES PENA: Miles Pena (Sonero 10798)
Producer: Humberto Ramirez.
Cuba-born Pena returns with his second
album. The young singer-composer has been
living in New York for the past the year.
The self-titled album was recorded in Puerto Rico and
produced by Tropic jazz recording artist Humberto Ramirez. The eight selections
of which two were written by Pena. The first
single is “Sueno Prohibido.” Just released, it
is already climbing the radio charts in New
York, Miami and Los Angeles. A West Coast
tour would help to boost Pena’s impact on this vital Latino market.

RUBEN SIERRA: Tu Imagen Viva
(Sonero 10807) Producer: Julio Al-
varado.
A right fielder with the Oakland Athletics,
baseball superstar Ruben Sierra has always
dreamed about becoming a Salsa singer. He has
been taking singing lessons and developing his
own voice with the help of Alex D’Castro and
Domingo Quinones. The preparation has obvi-
ously paid off. Before signing with RMM’s Sonero label, Sierra racked up a couple of chart
busters: “Mi Corazon Es Tuyo” and “Si No Fuera de El.” This is Sierra’s debut album for
the 29 year-old Puerto Rican-born multi-faceted personality. A video entitled “Mi Fan
tes de Mayor” (unavailable for review) was recently filmed in New York by Eddie Harris.

PICK OF THE WEEK

<table>
<thead>
<tr>
<th>VICTOR MANUELLE: Solo Contigo (Sony Tropical 81392) Producer: Ramon Sanchez.</th>
<th></th>
</tr>
</thead>
</table>
VICTOR Manuelle’s Solo Contigo album reflects a cer-
tain maturity that most young interpreters of this genre have
yet to master. Manuelle offers the listener some carefully se-
lected material written by sea-
soned composers like Omar
Alfanno. The singer-com-
poser includes one of his
works, “Voy A Prome-
terne,” a smooth number. All of the arrangements seem to flow and jive with such
ease. This type of formula works effectively with the listening public. The end result is
commercial success. Manuelle certainly has the ear of his fans, both old and new.
He hails from Puerto Rico, but his style is clearly appealing on an international
level. You will find an excellent production job by Ramon Sanchez. This artist will
have strong marketability with younger consumers as well as with the more mature
market. |
News From England & The United Kingdom
By David Courtney

IRISH PIRATES BUSTED: A dawn raid on a factory in Dundalk, County Louth resulted in a haul of an estimated £2 million worth of illegal audio tapes, CDs and CD equipment. Two people were arrested and have been charged under Ireland’s 1963/87 Copyright Act. The action is being described as a considerable blow to piracy trade on the British mainland.

MUTE VICTORY IN U.S. BATTLE FOR PRODIGY: Mute Records has won the battle to sign U.S. deal with XL's The Prodigy following intense competition with five other record companies. The band were left without a label in the U.S. when XL's deal with American Recordings was scrapped earlier this year. When the deal collapsed, Elektra, which licensed the band from XL before American Recordings, also turned them down two weeks before the release of The Music For The Jilted Generation album.

REVOLVER LABEL SIGN CANADIAN ROCKERS: Canadian rock combo No. 440 are the first act to be signed to Revolver Music's revived Black imprint, the indie rock label which spawned the Stone Roses and Crazyhead. The band's debut single, "Blame Your Parents," was released Monday, November 21.

EMI LAY OFF INTERNATIONAL STAFF: Eleven staff were laid off in a restructuring of EMI Records Group's international division by president/CEO Ken Berry last week. Amongst those laid off was EMI Music International president/CEO David Stockley, who was made redundant after 19 years with the company. In an internal statement, Berry was quoted as saying that the reorganisation was necessary to ensure "strong centralised leadership." The changes, which come two months after Berry's appointment as head of EMI's international business, re-unite Berry with Virgin International managing director Charlie Dimont, who becomes senior vice president of EMI Records Group International.

OMNI MEDIA U.S. FLOTATION PLAN: Video CD and CD-ROM developer Omni/Media is launching a share offer in the U.S. to raise $15 million for new programming. The company, which has developed titles for both Castle Multi-Media and PMI over the last twelve months, says it wants to acquire music, films and children's programming as part of its plan to launch its own series of labels. Omni has already signed a deal with Sony to release video CDs of The The, Sade, The Clash and Judas Priest. News of the flotation coincides with an announcement by Nimbus that it is launching what it claims to be the first one-stop service for independent labels to develop their own video CD titles.

TRADE BODY FOR SPOKEN WORD LAUNCHED: Record companies and book publishers have joined forces to launch the Spoken Word Publishers Association (SWPA). The SWPA, which includes BMG, BBC Enterprises, Castle, Chrysalis and PolyGram among its members, has commissioned research which shows only a tiny percentage of the potential market is aware of spoken word.

ON THE ROAD: Scottish band Run Rig hit the road in December with a series of dates to coincide with the release of the new Transmitting Live album.

Black Crowes dates - Jan 30, 31. Feb. 1
Bon Jovi dates - June 24, 27, 28.
Eternal dates - Dec. 4, 5, 7, 9, 11, 14.
Cindy Lauper dates - Feb. 10, 12, 14-16, 18, 19.
M People dates - Dec. 5, 6, 8-10, 12, 13, 16, 18.
Simple Minds dates - March 17, 20, 21, 24, 26, 27.
ZZ Top dates - Dec. 17, 21, 22.
Joe Cocker dates - Dec. 2-4, 6.
The Cranberries dates - Jan. 9-10, 12.
The Boulton Croft dates - Dec. 7-10, 12-14.

U.K. SINGLES CHART:
1. "Baby Come Back" - Pato Banton
2. "Another Night" - MC Sar & The Real McCoy
3. "Let Me Be Your Fantasy" - MC Sar & The Real McCoy
4. "Always" - Bon Jovi
5. "All I Want's Me Doo" - Sheryl Crow
6. "Oh Baby I..." - Eternal
7. "She's Got That Vibe" - R. Kelly
8. "Sight For Sore Eyes" - M People
10. "Saturday Night" - Whigfield

U.K. ALBUM CHART:
1. Cross Road (Best Of) - Bob Jovi
2. Fields Of Gold - David Bowie
3. Carry On Up The Charts - The Beautiful South
4. Unplugged In New York - Nirvana
5. Greatest Hits - INXS
6. Love Is, Loves A 1&2 - U2
7. No Quarter - Jimmy Page/Robert Plant
8. The Best Of - Sade
9. Bedtime Stories - Madonna
10. The Best Of - Chris Rea

U.K. MUSIC VIDEO CHART:
1. Berlin - Take That
2. Just For You - Daniel O'Donnell
3. In Concert 1994 - Carreras, Domingo & Pavarotti
4. The Concert 1994 - Barbra Streisand
5. Cross Road (Best Of) - Bob Jovi
6. The Hit List - Cliff Richard
7. Songs We Love To Sing - Foster & Allen
8. Everything Changes - Take That
9. Psych - Whose Video Is It Anyway - PJ Duncan
10. Big Ones You Can Look - Aerosmith

THE U.K. TOP 10 RENTAL VIDEOS:
1. Mrs. Doubtfire (Fox)
2. Four Weddings And A Funeral (Columbia)
3. Jurassic Park (CIC)
4. No Doubt - Distance (20/20)
5. The Pelican Brief (Warner Home Video)
6. Sister Act 2 (Buena Vista)
7. Philadelphia (Columbia)
8. On Deadly Ground (Warner Home Video)
9. Beethoven's 2nd (CIC)
10. Sugar Hill (Ent In Video)

-courtesy Times Video, for the week ending November 19, 1994.

News From Japan And The Orient
By Sachio Saito

RECORD INDUSTRIES ASSOCIATION OF JAPAN (RIAJ) announced their certifications for October 1994. Atomic Heart (Mr. Children, Toys Factory), Singles 1987-1992 (Princess Princess, Sony) and Billionaire (Trf, Avex) have been certified Quadruple Platinum. Triple Platinum went to Deen (Deen, Egram), while Kodoku No Taiyo (Kisekue Kuwata, Victor) and Ivory II (Miki Imai, For Life) certified a million each. Double Platinum went to Shake The Fake (Kyosuke Himuro, Toshiba EMI). Miscellaneous certifications named were: Platinum—Inclination, (Mari Hamada, MCA Victor) and Naiku No Osawari (T-Bolan, Zain Recordings). Gold—Beyond The Light (To Be Continued, Sony); Sana Doki (Keiko Udoku, Zain) and Moon (Elli, Bgram). Platinum—Cross Road (Bon Jovi, Nippon Phonogram) and Sweetest Illusion (Basia, Epic/Sony). Gold—Greatest Hits (Cyndi Lauper, Epic/Sony), From The Cradle (Epic Clapton, Warner Music Japan) and Run Like Sushi III (Mr. Big, East West Japan).

In the Singles section, Triple Platinum went to “Koishisato Setsunasso, Kokorozuyosato” (Ryoko Shinohara, Epic/Sony) and “Hello, My Friend” (Yumi Matsutoya, Toshiba EMI). Three works, “Eien No Yumeni Mukatte” (Maki Daikoku, Bgram), “Oreito Ni Somare” (Kome Kome Club, Sony) and “Miria” (T-Bolan, Zain Records) were awarded Platinum each. Ten were certified Gold: “Melodies And Memories” (Tube, Sony), “Sutekina Tanjyoubi” (Chisato Moritaka, One Up), “True Blue” (Luna Sea, MCA Victor), “Happy Wake Up” (Arisa Kangetsu, Nippon Columbia), “Rosier” (Luna Sea, MCA Victor), “Love You Only” (Trio, Sony), “Gekka” (Akina Nakamori, MCA Victor), “Jenaiyo” (Hiromi Goh, Sony), “Kaerukoto” (The Boom, Sony) and “Kamisama No Hosokade Dokia Shiima” (Miya & Yami, Sony).

KISS MY JAPAN: Mercury recording group KISS kicks off their ‘95 tour supporting the release of their album and home video KISS My Abi January 24 in Osaka Castle Hall here in Japan. Four additional dates will follow up at Fukusuka Koaominin Hall (1/26), Nagoya Century Hall (1/28), and Tokyo Budokan (1/30-31). From there they will journey to Australia.

LOCAL 45s TOP 10

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“Ai No Tameni” (Sony)</td>
</tr>
<tr>
<td>2</td>
<td>“Haruyo Ko” (Toshiba EMI)</td>
</tr>
<tr>
<td>3</td>
<td>“Eien No Yumeni Mukatte” (Bgram)</td>
</tr>
<tr>
<td>4</td>
<td>“Tenc O Torou” (King)</td>
</tr>
<tr>
<td>5</td>
<td>“Koishisato Setsunasso, Kokorozuyosato” (Epic/Sony)</td>
</tr>
<tr>
<td>6</td>
<td>“Melodies &amp; Memories” (Sony)</td>
</tr>
<tr>
<td>7</td>
<td>“Happy Wake-Up” (Nippon Columbia)</td>
</tr>
<tr>
<td>8</td>
<td>“Sutekina Tanjyoubi (One Up)”</td>
</tr>
<tr>
<td>9</td>
<td>“Martia” (Zain)</td>
</tr>
<tr>
<td>10</td>
<td>“Scandalous Blue” (Fun House)</td>
</tr>
</tbody>
</table>

LOCAL CDs TOP 10

| 1  | Phamacy (WEA Japan) | Takayuki Makihara |
| 2  | Mother (MCA Victor) | Luna Sea |
| 3  | Mega Hits (BMG Victor) | Various Artists |
| 4  | Merry Christmas (Sony) | Mariah Carey |
| 5  | Cross Road (Nippon Phonogram) | Bon Jovi |
| 6  | She See Sea (Epic Sony) | Masayuki Suzuki |
| 7  | Love Or Nothing (Pony Canyon) | Miyuki Nakamima |
| 8  | Love And Hate (Toshiba EMI) | Kumiho Yamashita |
| 9  | Individual (Zain) | Manish |
| 10 | Sana Doki (Zain) | Keiko Udoku |

Video Reviews

Songs At London’s Royal Albert Hall
By M.R. Martinez

LUTHER VANDROSS’ LARGE TALENT AND BIG VOICE could likely sell out any venue on this planet. He might be able to sell out the Sahara Desert. Especially if he delivers a performance like the one captured September 13 at London’s Royal Albert Hall for the upcoming Epic Music Video release of An Evening of Songs. Backed by his normal complement of musicians and female chorus, the performance also features Vandross’ distinct timbre along with the London Philharmonic Orchestra.

The video is a mixture of Vandross performing selections from his current Epic Records album Songs and from his previous material, and also cutaways to interview vignettes where he discusses his music, preparations for the sold-out Royal Albert Hall show and the arc of his illustrious career. Vandross is one of those talents that doesn’t have to move to be visually riveting. The power of his vocals can induce trance-like fixation. But the 90-minute film’s performance sequences are kept lively by several camera angles on the singer, shots of the audience in capture and coverage shots of the band working hard behind the star.

An abbreviated version of the video will air November 28 on the PBS program In The Spotlight. The VHS version will be listed at $19.98, while the laserdisc is $24.98.

Magic Kid 2
By John Goff

PM ENTERTAINMENT, one of the more prolific and classier budget-conscious production groups around doing direct-to-video projects, has a winner in Magic Kid 2. Not only does the Stephen Freist film (writer/director/co-star) sport action and humor, it also comes across as a project with a conscience, a plea for education and responsibility from both youth and adults.

A hotshot kid star (Ted Jan Roberts) of a hot TV series handled by his manager-uncle (Furst) is being led down the path to foregoing his education by the money-conscious Hollywood studio. It’s not really a subtle look at Hollywood, and in some respects is pretty clichéd, but it is an attempt to speak out and approach a broad problem and one that strikes at not only the kid level but every level of entertainment and sports today: That when someone becomes not just a public figure but a looked-up-to personality through what they do for a living (act, perform, play sports, etc.), they have an obligation to those fans. An attempt at this scares hell out of the bigger-budgeted operations in town, so it’s definitely to PM’s credit they would deal with this on any level. No others budget-conscious group will step outside action or jiggle or even insert some social consciousness into their product.

Furst doesn’t have a huge budget to work with, but he gets all the gloss and glitter he can out of what he’s got. His own performance is fine and that of young Roberts is solid. Dana Barron turns in a fine performance along with Jennifer Savidge. Nick Stone co-wrote with Furst. Ken Blakey’s camera work gets the most for the buck.

Producers are company heads Richard Pepin and Joseph Merhi.
MEDIA

Film Reviews

Par's Star Trek Generations Will Warp Speed To Top B.O.

By John Goff

THE VAMPIRE CAN PUT HIS TEETH IN A JAR; Santa's likely stuck in the chimney; Frankenstein can sit on that ice floe and sew up a few more slices across his abdomen while nobody's watching; the Stargate can close; and Fiction's likely to learn the real meaning of "Pulp" at the box-office opening weekend of Paramount's Star Trek Generations.

The trek from '60s hard-to-sell TV series to billion+$ film and TV franchise in the '90s shows no sign of weakening. In fact, this one is the best of the movie lot with as slick a sci-fi screenplay as you're going to encounter which bends time continua and whatever else you don't understand with humor, historic series' references (which are immediately identifiable to the Trekkie but understandable to the non-Trekkie), and action enough that if you don't understand you don't care. It's a great trek, pal, and you'll enjoy every light year.

The screenplay is credited to Ronald D. Moore & Brannon Braga from a story by producer Rick Berman and Moore and Braga...all of it, needless to say, based upon "Star Trek" created by the late Gene Roddenberry. They've more than succeeded in passing the bridge from the Kirk-led generation to the Picard-led group. They've done it with flash and dash, in character humanity, and director David Carson has imbued it all with immense style and, with the help of Industrial Light & Magic special visual effects, some tremendous visual moments which literally suck an audience into the action and carry them breathlessly along.

The story melds the original generation with the new generation, kills William Shatner's Kirk not once but twice (and if they can do that in a single story can they also bring him back for future generations?), and shows us even a new Enterprise then tops that off by destroying it in a sequence rivaling last season's train crash in The Fugitive. There too is some superb miniature work combined with digital visuals. The imaginations for the new-new Enterprise can truly fly next time out. Look for the FX teams on this Trek to beam up Oscars...a sho-in.

The FX are shown to Nth degree effect on the big screen—it also looks like it's going to scale down nicely for the home vid screen, but it borders on awesome on the proper screen (viewed here on the Paramount lot theatre screen) as displayed by production designer Herman Zimmerman. Set designers Robert Fichman, Ron Wilkinson, Dianne Wager and special effects put their great budget to good use, especially on the set for Data and Picard to track, enhance and project the static space ribbon—truly impressive, the wraparound galaxy.

All this is handled by director Carson and his cast with aplomb, as if to them it's simply a daily occurrence, an accepted norm. Of course, the actors have had seven seasons to become used to it—and it's their job. Still, it's nice to see solid performances.

And they're all here: Shatner is as heroic as ever. Terrific humor to see him turn over the bridge to new Enterprise Captain Alan Ruck on a shake-down cruise which goes awry and then itch with the solutions to problems while everyone looks to Ruck. Patrick Stewart is involved in the action on a major level and makes the transition from TV to film screen very impressively, adapting to the differences with knowledgeable grace. Malcolm McDowell is the space- and time-altering bad guy here, teaming with the evil Klingons. Brent Spiner as Data has an Emotion chip fused within him which gives him fear, humor, sensitivity and all the baggage emotions carry with them. It even manages to allow him to work in a couple '90s staples—"No problem!" and the arm-gear charged "Yes!" one would have thought would be completely overworked by the 24th century—while becoming a major player in the piece. Jonathan Frakes shows his take-charge character with the clash action while Whoopi Goldberg, Levar Burton, Michael Dorn, Gates McFadden, Marina Sirtis, James Doohan and Walter Koenig solidly fill in with what we're used to seeing them do.

John A. Alonzo's DP work is crisp, colorful and utilizes every inch of screen space with nothing wasted. Super. Kim Marks was DP for the miniature crash sequence photography unit with superb results. Dennis McCarthy's music captures all the sweep and action of the piece. If there's one gripe, it's the audacity of the DTS digital sound. And maybe it's just me, I don't like sound—I can feel—although I've heard others express the same feeling. I didn't like it in that other sci-fi that's out now and I didn't like it last year in that Last Action Whatever It Was. Much more of this and theatres can make more $$ selling house aspirin than popcorn.

Executive producer was Bernie Williams. Co-producer, Peter Lauritson.

Universal - Northern Lights' Junior Fun But Not Likely To Spawn Junior Junior

By J.G.

EVERY SCHWARZENEGGER STARRER has a requisite tag-line. You know: "I'll be back," "Hasta la vista, Baby," "For Junior, it's you—" for this?—"My baby, my choice!" Instantly recognizable for what it was put there for—Great shot for the audience.

Junior reunites the director/stars trio of the successful Twins: Ivan Reitman (it's an Ivan Reitman film), Arnold Schwarzenegger and Danny DeVito in this different way of gender-bending, this time in a research laboratory. There are a few good laughs stemming from the situations and Reitman'sdept direction raises what could have been a disaster into a pleasant and, at times, a thoughtful romp. Reitman and editors Sheldon Kahn and Wendy Greene Brieumont use impeccable timing to bring forth a lot of the laughter from the spoken lines because most of Kevin Wade and Chris Conrad's dialogue punchlines can be heard while approaching the theatre.

And large credit too for success is due Arnold himself, who plays it for all it's worth. Sequence of him in drag at a home and training ground for expectant mothers explaining his appearance as Austrian use of steroids on young athletes is a wonderful moment not anticipated. Gotta give it to Schwarzenegger. Not many actors of his stature and mindful, protective, especially, of that action/macho image would venture into the arena of sporting a nine-month pregnancy apparatus. Reitman brings a very nice simplistic honesty and belief out of him and Schwarzenegger goes full term with it with total security.

Also, there's DeVito, who's a master comedian—and there is a chemistry between DeVito and Schwarzenegger added to that Matt & Jeff sight gag of the pair which works so well visually. He moves from hard-nosed wheeling-dealing research gynecologist to compassionate and understanding ex-husband with his own expertise and timing.

Added to this is Emma Thompson as a low interest for Schwarzenegger who's both mother (it's her pillered egg generating in Arnold) and father. Thompson is a fine comedienne, in the physical comedy sense as well as dialogue timing. Her character here is a klutzy one and she gives it great dash.

Pamela Reed as DeVito's ex, now pregnant from a member of Aerosmith's stage crew (we're led to believe it's a member of the group for over half the film), has some good moments screaming for drugs at the end of her term and Frank Langella as the money- and publicity-minded head of the university research department adds yet another solid portrayal to his repertoire. Singer Judy Collins turns up in a straight role as the head of the home for expectant mothers.

The talent is top-notch during and after filming also with Adam Greenberg as director of photography and James Newton Howard providing the music.

Reitman also produced. Joe Medjucki, Daniel Goldberg and Beverly J. Camhe executive produced. Neal Nordlinger and Gordon Webb were co-producers.
<table>
<thead>
<tr>
<th>#</th>
<th>Song</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SHUT UP &amp; KISS ME</td>
<td>(Columbia) Marry Chapin Carpenter</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>PICK A LITTLE (Warner Bros)</td>
<td>Little Texas</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>IF I COULD MAKE A LIVING (Giant)</td>
<td>Clay Walker</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>WE CAN'T LOVE LIKE THIS ANYMORE (RCA)</td>
<td>Alabama</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>I SURE CAN SMELL THE RAIN (RCA)</td>
<td>Blackhawk</td>
<td>15</td>
</tr>
<tr>
<td>6</td>
<td>IF YOU'VE GOT LOVE (Atlantic)</td>
<td>John Michael Montgomery</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>I SEE IT NOW (Atlantic)</td>
<td>Tracy Lawrence</td>
<td>11</td>
</tr>
<tr>
<td>8</td>
<td>UNTANGLIN' MY MIND (RCA)</td>
<td>Clint Black</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>WHEN LOVE FINDS YOU (MCA)</td>
<td>Vince Gill</td>
<td>14</td>
</tr>
<tr>
<td>10</td>
<td>THE BIG ONE (MCA)</td>
<td>Twiggy Covington</td>
<td>16</td>
</tr>
<tr>
<td>11</td>
<td>TAKE ME AS I AM (Warner Bros)</td>
<td>Faith Hill</td>
<td>15</td>
</tr>
<tr>
<td>12</td>
<td>WHEN THE THOUGHT OF YOU CATCHES UP WITH ME</td>
<td>David Ball</td>
<td>16</td>
</tr>
<tr>
<td>13</td>
<td>PICKUP MAN (Epic)</td>
<td>Joe Diffie</td>
<td>23</td>
</tr>
<tr>
<td>14</td>
<td>NOW I KNOW (RCA)</td>
<td>Lari White</td>
<td>17</td>
</tr>
<tr>
<td>15</td>
<td>THIS IS ME (Warner Bros)</td>
<td>Randy Travis</td>
<td>20</td>
</tr>
<tr>
<td>16</td>
<td>BABY LIKES TO ROCK (Atlantic)</td>
<td>The Tractors</td>
<td>18</td>
</tr>
<tr>
<td>17</td>
<td>NOT A MOMENT TOO SOON (Curtis)</td>
<td>The Mavericks</td>
<td>22</td>
</tr>
<tr>
<td>18</td>
<td>YOU JUST WATCH ME (Liberty)</td>
<td>Tanya Tucker</td>
<td>19</td>
</tr>
<tr>
<td>19</td>
<td>THERE GOES MY HEART (MCA)</td>
<td>The Mavericks</td>
<td>22</td>
</tr>
<tr>
<td>20</td>
<td>THAT'S WHAT I GET (Curtis)</td>
<td>Ketel Halk</td>
<td>25</td>
</tr>
<tr>
<td>21</td>
<td>GON'T GO THROUGH THE BIG O (Decca)</td>
<td>Mark Chesnutt</td>
<td>26</td>
</tr>
<tr>
<td>22</td>
<td>DOCTOR TIME (Columbia)</td>
<td>Rick Trevino</td>
<td>24</td>
</tr>
<tr>
<td>23</td>
<td>LIVIN' ON LOVE (Decca)</td>
<td>Alan Jackson</td>
<td>8</td>
</tr>
<tr>
<td>24</td>
<td>TELL YOU LOVE ME (MCA)</td>
<td>Reba McEntire</td>
<td>33</td>
</tr>
<tr>
<td>25</td>
<td>JUKESADDLE JUNKIE (Epic)</td>
<td>Ken Mellons</td>
<td>17</td>
</tr>
<tr>
<td>26</td>
<td>NIGHT IS FALLIN' IN MY HEART (Warner Bros)</td>
<td>Diamond Rio</td>
<td>29</td>
</tr>
<tr>
<td>27</td>
<td>GOT IT HONEST (RCA)</td>
<td>Aaron Tippin</td>
<td>32</td>
</tr>
<tr>
<td>28</td>
<td>YOU AND ONLY YOU (Liberty)</td>
<td>John Berry</td>
<td>34</td>
</tr>
<tr>
<td>29</td>
<td>HARD LOVIN' WOMAN (MCA)</td>
<td>Mark Collie</td>
<td>30</td>
</tr>
<tr>
<td>30</td>
<td>I SHOULD'VE BEEN MINE (Step One 485)</td>
<td>Western Flyer</td>
<td>35</td>
</tr>
<tr>
<td>31</td>
<td>THIRD REXT ROMANCE (Mercury)</td>
<td>Sammy Kershaw</td>
<td>15</td>
</tr>
<tr>
<td>32</td>
<td>LITTLE HOUSES (Epic 66030)</td>
<td>Doug Stone</td>
<td>14</td>
</tr>
<tr>
<td>33</td>
<td>STORMS IN THE HEARTLAND (Mercury)</td>
<td>Billy Ray Cyrus</td>
<td>36</td>
</tr>
<tr>
<td>34</td>
<td>I'LL NEVER FORGIVE MY HEART (Atlantic)</td>
<td>Brooks &amp; Dunn</td>
<td>47</td>
</tr>
<tr>
<td>35</td>
<td>HEART TROUBLE (RCA)</td>
<td>Martina McBride</td>
<td>39</td>
</tr>
<tr>
<td>36</td>
<td>WHAT THEY'RE TALKIN' ABOUT (Decca)</td>
<td>Rhetta Akins</td>
<td>37</td>
</tr>
<tr>
<td>37</td>
<td>THE CITY PUT THE COUNTRY BACK IN ME (Atlantic)</td>
<td>Neal McCoy</td>
<td>17</td>
</tr>
<tr>
<td>38</td>
<td>HERE I AM (Epic 64-189)</td>
<td>Patsy Loveless</td>
<td>46</td>
</tr>
<tr>
<td>39</td>
<td>MAYBE SHE'S HUMAN (Mercury)</td>
<td>Kathy Mattea</td>
<td>48</td>
</tr>
<tr>
<td>40</td>
<td>LONG LEGGED HANNAH (BNA)</td>
<td>Jesse Hunter</td>
<td>43</td>
</tr>
<tr>
<td>41</td>
<td>COUNTRY 'TIL I DIE (BNA)</td>
<td>John Anderson</td>
<td>28</td>
</tr>
<tr>
<td>42</td>
<td>THIS TIME (Curb)</td>
<td>Sawyer Brown</td>
<td>14</td>
</tr>
<tr>
<td>43</td>
<td>TILL I WAS LOVED BY YOU (Polydor 225)</td>
<td>Chely Wright</td>
<td>44</td>
</tr>
<tr>
<td>44</td>
<td>SUMMER IN Dixie (Atlantic)</td>
<td>Confederate Railroad</td>
<td>45</td>
</tr>
<tr>
<td>45</td>
<td>TeARDROPS (Liberty 79045)</td>
<td>George Ducas</td>
<td>12</td>
</tr>
<tr>
<td>46</td>
<td>A GOOD YEAR FOR THE RSEAS (MCA)</td>
<td>George Jones/Alan Jackson</td>
<td>55</td>
</tr>
<tr>
<td>47</td>
<td>OLD ENOUGH TO KNOW BETTER (Columbia)</td>
<td>Wade Hayes</td>
<td>49</td>
</tr>
<tr>
<td>48</td>
<td>MI VIDA LOCA (Atlantic)</td>
<td>Pam Tillis</td>
<td>19</td>
</tr>
<tr>
<td>49</td>
<td>MAN OF MY WORD (Epic)</td>
<td>Collin Ray</td>
<td>31</td>
</tr>
</tbody>
</table>

**Top 100 Country Singles (November 26, 1994)**

1. **The First Step** (MCA 10991) - Tracy Byrd
2. **Linda Lavelle** (Song 1) - Todd Pulse
3. **The Power of Love** (Atlantic) - Lee Roy Parrell
4. **The Running Kind** (Atlantic) - Radney Foster
5. **When I Come Back** (Warner Bros) - Greg Holland
6. **Eugene (You Genius) (Asylum)** - Bryan White
7. **Watermelon Crawl** (MCA 10991) - Tracy Byrd
8. **Wherever She Is** (Columbia 66153) - Ricky Van Shelton
9. **Has Anybody Seen My Mercy (Atlantic)** - John & Audrey Wiggins
10. **You Gave Me a Mountain** (Epic) - Gene Watson

**DEBUT:** Sawyer Brown #42

**HIGH DEBUT:** Western Flyer #30
Mercury To Release Elvis Tribute Album

By Richard McVey

WELL, IT HAD TO HAPPEN... Mercury Nashville is set to release an Elvis album tribute titled It's Now or Never-The Tribute to Elvis on December 6. The album was taped at the Pyramid Arena in Memphis during "Elvis Aaron Presley-The Tribute" and will feature cuts from such country and rock acts as Bryan Adams, Tony Bennett, Michael Bolton, Billy Ray Cyrus, Melissa Etheridge, Faith Hill, Michael Hutchence, Chris Isaak, The Mavericks, Aaron Neville, Marty Stuart, Travis Tritt, Tanya Tucker, Wet Wet Wet and Dwight Yoakam.

"Any self respecting son-of-the-South has to love Elvis," said Stuart, whose rendition of "Don't Be Cruel" is set to be the first single released off the album. Other cuts by country artists include Tritt's version of "Lucky Miss Claudy," Cyrus performing "One Night," The Mavericks' version of "Love Me," Tunker performing "Teddy Bear," Yoakam performing "Mystery Train" and Hill taking on "Trying To Get To You."

For those music listeners who aren't sure about which multi-artist tribute to buy next, many of the performances on this project will air December 15 from 9-11 p.m. (Eastern) on ABC and should provide ample insight as to whether a purchase is warranted.

In Other News...

ARISTA RECORDS, The Nashville Network and Country Music Television hosted an incredible album release celebration for Mama's Hungry Eyes, the multi-artist album tribute to Merle Haggard, at the Wildhorse Saloon in Nashville on November 14. Open to the public, admission was $3 or a canned donation to the Second Harvest Food Band. The evening was highlighted by a gathering of Haggard, Rodney Foster, Steve Wariner, Diamond Rio, Lee Roy Parnell and Alabama's Jeff Cook, who made up a band titled "Jed Zeppelin" and performed some of Haggard's biggest hits.

MARILYN ARTHUR has been named vice president, media relations and artist development, RCA Records Nashville Labels Group (RLG) and will begin effectively December 1.

THE SONGWRITERS GUILD FOUNDATION, with the support of The Songwriters Guild of America, will present its second annual "Building A Songwriting Career" seminar (BSWC '95) February 10-12 at the Union Station Hotel in Nashville.


Radio News...

KEN MELLONS decided to go the extra mile for St. Jude and has created a special package for the over 100 country radio stations that host annual radiothons for St. Jude. Included in the package are 15-, 20- and 30-second radio liners, a 30-second video public service announcement and a limited-edition signature series T-shirt.

RECENT ADDITIONS TO "THE ROAD" include: KOKK-FM in Morris, Minnesota and KGKI-FM in Grand Island, Nebraska.
Cash Box
COUNTRY MUSIC

High Debuts
1. SAWEY BROWN—"This Time"—(Curb)—#42
2. PAM TILLIS—"Mi Vida Loca"—(Arista)—#48
3. TRACY BYRD—"The First Step"—(MCA)—#50

Most Active
1. BROOKS & DUNN—"I'll Never Forgive My Heart"—(Arista)—#34
2. JOE DIFFIE—"Pickup Man"—(Epic)—#13
3. REBA MCENTIRE—"Till You Love Me"—(MCA)—#24
4. DOUG STONE—"Little Houses"—(Epic)—#32
5. KATHY MATTEA—"Maybe She's Human"—(Mercury)—#39
6. JONES/JACKSON—"A Good Year For The Roses"—(MCA)—#46

Powerful On The Playlist
The Cash Box Top 100 Country Singles chart is topped off this week by the Mary Chapin Carpenter single "Shut Up & Kiss Me." The chart this week displays several big movers with three debuts breaking into the Top 50. Brooks & Dunn lead the way in the most-movement category, up a big 13 spots to #34 with "I'll Never Forgive My Heart." Joe Diffie follows, up 10 spots to #13 with "Pickup Man." Reba McEntire continues to move, as she jumps nine places to #24 with "Till You Love Me." Doug Stone heads up the chart, moving nine spots to #32 with "Little Houses." Kathy Mattea also moves up nine to #39 with "Maybe She's Human." Finally, George Jones and Alan Jackson work their way up the chart, moving up nine to #46 with "A Good Year For The Roses." Reprise Records' debut album, set for a February release date. Pictured (l-r): video director George Flanigen, Deaton/Flanigen Productions and Russ Taff.

CMT Top Twelve Video Countdown
1. TRACY LAWRENCE—"I See It Now" (Atlantic)
2. LITTLE TEXAS—"Kick A Little" (Warner Bros.)
3. THE TRACTORS—"Baby Likes To Rock It" (Arista)
4. CLAY WALKER—"If I Could Make A Living" (Giant)
5. DAVID BALL—"When The Thought Of You Catches Up With Me" (Warner Bros.)
6. MARY CHAPIN CARPENTER—"Shut Up & Kiss Me" (Columbia)
7. VINCE GILL—"When Love Finds You" (MCA)
8. BLACKHAWK—"I Sure Can Smell The Rain" (Arista)
9. CLINT BLACK—"Untangling My Mind" (RCA)
10. FAITH HILL—"Take Me As I Am" (Warner Bros.)
11. LARI WHITE—"Now I Know" (RCA)
12. RANDY TRAVIS—"This Is Me" (Warner Bros.)

Reprise Records country newcomer Russ Taff recently shot the video for his soon-to-be-released debut single "Love Is Not A Thing." The single and video are scheduled for release this month, and the single will appear on Taff's forthcoming debut album, set for a February release date. Pictured (l-r): video director George Flanigen, Deaton/Flanigen Productions and Russ Taff.

Billiards legend Minnesota Fats, surrounded by country music's newest and brightest, racked up contributions for the T.J. Martell Foundation. Overall, throughout the year, there was an 85 percent increase in funds raised for the foundations. Pictured (l-r): Faith Hill; Minnesota Fats; John Michael Montgomery; Billy Dean; and Paul Jankowski, T.J. Martell events chairman-Nashville.

Nashville's music community filled the 12th & Porter Playroom for the recent showcase by Dirk Howell. Picture (l-r): producer Norro Wilson; Giant Records' David Malloy; Asylum Records' Kyle Lehning; Howell; and Polydor Records' Buddy Cannon.

Compliments of CMT video countdown, week ending Nov. 16, 1994.
Western Flyer: Step One’s Supergroup

By Richard McVey

WESTERN FLYER—the name will bring about an array of responses—a red-painted wagon—a bicycle—and now, a supergroup. As Step One Records’ first ever vocal group, Western Flyer—who came on the scene with their self-titled debut album in July—are comprised of six veteran musicians and vocalists whose base of musical knowledge is as diverse as the songs they sing.

Danny Myrick, who co-founded the band with Chris Marion, grew up playing gospel with a family band. Keyboardist Marion also has roots in gospel, as well as bluegrass and rock. Steve Charles, lead guitarist and vocals, toured with Contemporary Christian artist Steven Curtis Chapman before joining the group. Multi-instrumentalist Roger Helton performed in a number of bluegrass and country bands before becoming a session player. Likewise, T.J. Klay, who plays harmonica and mandolin, made his name playing sessions with Delbert McClinton and John Prine. And finally, drummer Bruce Gust spent nine years in the U.S. Marine Corps Band prior to his move to Nashville.

Since the day they came together in January of 1992, it was obvious that they had something special. With an incredible live show, great musicianship, six strong vocals, lead vocalist Myrick (who co-wrote four of the album’s songs), the knowledge to co-produce their album and a passion and sincere love for what they do, Western Flyer is truly the complete package and easily worthy of the title that has become a rarity these days—supergroup. But here’s Myrick’s take on it all...

Cash Box: How would you describe the album to someone who hasn’t heard it?

Myrick: You’re going to hear real-life lyrics that are typically country and talk about day-to-day life in real-life situations. As far as sound, you’re going to hear some vocals that remind you of maybe some of the pop bands like the Eagles, Fleetwood and the Little River Band. It’s a good mesh of country and rock.

The album came out in July. Are you surprised at all about the great response you’ve gotten from fans as well as critics?

I don’t know that I would say ‘surprised.’ It’s hard to expect either way. You obviously don’t expect to fail, but I also don’t think you expect it to come out and go platinum either. You just never know until people hear it. The response has been great, sales have been real good and the reviews have been fantastic. Right now we’re trying to break through that radio thing and get out there and get some exposure with the fans.

How have things changed since the album came out?

We’ve gone from doing a lot of radio visits to doing some touring now—four or five days a week. We’ve done some headlining and club shows. Also we’ve done some opening appearances for other acts like Neil McCoy, Mark Chesnutt, Travis Tritt, Lee Roy Yarnell, Joe Diffie, Tracy Byrd, lan White and people like that.

Describe the radio tour.

We saw about 150 stations, covered all but five states nationwide and put 27,000 miles on the bus in three months. It was very rough. Every town we went to do shows we try to hit two or three stations depending on how many there are. It’s getting fun because now we are to the point where most of radio knows who we are and they’re playing our record. They’re looking forward to us being there and we get to go on the air, and that’s always fun.

You had a big hand in the writing of this album. Do any of the songs hold any special meaning for you?

I wrote four of the songs and a couple are special to me. The first single, “Western Flyer,” was a true story about me and my brother—so that obviously has a special meaning for me. There’s a song on there called “A Hundred Others Like It,” and it’s a special song because it talks about “small towns” and we’re the [bandmates] all from small towns. Probably the main one on there is a song called “Cherokee Highway,” which talks about racial unrest in the South back in the ’50s. It’s a song I wrote with Tony Wood, the same guy I co-wrote “Western Flyer” with, and it’s a real strong ‘message’ song.

How many more singles are expected off this album?

Nobody is putting a number on it. We feel very strong about the album from the standpoint that we have some strong radio-friendly-type material on it. I think if the record did well, we could go as deep as six or seven songs into it. If not, we’re going to get ready for the next one. We’re prepared to go as many as we need to. One thing we really concentrated on when we cut the record was that we wanted to make a musical statement—do what we do and not compromise that in any way—but at the same time we definitely wanted to be as commercial as possible, and I think we did that.

What lessons has the band learned as you strive to reach that next level?

Patience...that has been the biggest lesson. You want the success to come as quick as possible and it has been very, very quick and we’re out there doing what we enjoy for a living. Actually as far as breaking through in the chart game, there’s like 250 signed acts in Nashville right now. Your typical chart has 50 slots and obviously 250 doesn’t go into 50, so we consider ourselves very fortunate to even be in that number and charting. Breaking through to that next level, where people nationwide know who you are and they hear your song come on and immediately know it’s Western Flyer—you have to look to just learn to deal with being patient and letting it take its time.

With all the new acts coming out, what do you think radio is looking for?

The more I watch the charts and see what’s going on, I think with a new act they either see a song that they really like and it’s a real strong song or it’s a real catchy song. Outside of a song that’s really hooky like that, I think they’re looking for some staying power. I think your album helps a whole lot. If they get a first single from a new act and they listen to the whole album and don’t hear anything else on it, I think you’re going to have a hard time breaking through getting them to play it.

So what makes Western Flyer different from the other 249 acts you mentioned earlier?

Our vocals...all six guys sing, and we do some six-part harmony nobody else does. There’s some other bands that have six guys—for example, Diamond Rio—but all six don’t sing. That gives us a lot of versatility. A lot of bands in the studio, if there’s a song that has a lot of vocals on it, they’ll do what’s called “stacking the part” and they’ll sing a second track on each vocal part so it sounds a lot thicker—but they obviously can’t do that live. With us, we don’t stack it because all six guys sing anyway and we carry the same sound from the studio to the live performance.

What are some of the goals for the band?

The main thing is that we want to do the type of material and songs that, five or ten years from now, people won’t necessarily remember us for some hooky, catchy songs we had, but they’ll remember the depth of an album or as an act for our depth. We just want to carve out a niche for ourselves. We want to be different. We are definitely mainstream country enough to stay on radio, but we don’t want to be like everybody else because the market is so flooded right now.
INDIE CHART ACTION—This was another busy week for the independents. Nineteen independent artists are finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for their fifth straight week is Western Flyer on the Step One label with “She Should’ve Been Mine.” The single climbs up five spots to #30 on the chart. In the second highest spot for the moves is Marilyn Allen at #64 with “Baby In Disguise.” To finish out the movers, Amber Lane moves to #65, Billy T. Midnight moves to #66, Paula Inman moves to #67, Tami Taylor moves to #68, The Geezinslaws move to #69, Danny Duvall moves to #71, Shad O’Shea moves to #72, Steve Free moves to #73, Stephen Bruce moves to #74, Jeff Roberts moves to #76, Will LeBlanc moves to #78, Michael Grandé moves to #79, H.J. Bonow moves to #80, David Young moves to #83, and finally Bobby Ross moves to #85. Two independents break into the chart this week as Gene Watson comes in at #59 with “You Gave Me A Mountain.” Following a little farther back is W.C. Taylor, Jr., who comes in at #87 with “Crying On your Shoulder Again” to finish out the indie debuts for this week.

Top Ten Rising Independents

1. WESTERN FLYER—“She Should’ve Been Mine”
2. GENE WATSON—“You Gave Me A Mountain”
3. MARILYN ALLEN—“Baby In Disguise”
4. AMBER LANE—“Doing Good Feelin’ Bad”
5. BILLY T. MIDNIGHT—“Hello Miss Heartache”
6. PAULA INMAN—“Fire’s Going Out”
7. TAMMY TAYLOR—“I’ve Been Missin’ You Just Fine”
8. THE GEEZINSLAWS—“Play It Backwards”
9. DANIEL DUVALL—“I Don’t Feel As Good”
10. SHAD O’SHEA—“McLove Story”

INDIE PICK OF THE WEEK

BILLY T. MIDNIGHT: A Lifetime Of Love (Promise 64400)

A shining project for an artist whose vocals can best described as smooth, with a touch of James Taylor, especially so on the opener “Lifetime Of Love.” Midnight’s current release, “Hello Miss Heartache,” offers up one the most country-oriented cuts on the album. Cut #3, “The Love Of My Love,” once again mellow things out. From the beginning, “One More Dance” and “Midnight Fire” kick into straight country with fiddle and guitar laying down the best licks. Overall, the album offers up a variety of music styles, with most full of a very laid-back, relaxing and carefree attitude. Give it a listen—it’s an impressive indie project.

Billy T. Midnight

"Hello Miss Heartache"

The current single from his debut album

"A Lifetime Of Love"

Available on Promise Records (64400)
C.D. * Cassette * Limited Edition 7" Vinyl

Thank you radio

for all your support with airplay!

FOR MORE INFORMATION CONTACT:
GARY Z.
44 MAGELLAN WAY
FRANKLIN PARK, NJ 08823
PHONE: 908-685-1770 * FAX: 908-685-1801

NATIONAL PROMOTION BY:
CHUCK DIXON
PHONE: (615) 754-7492

Fraternity Records Proudly Presents

Marilyn Allen

Produced by:
Mitch Groethe

Promotion by:
Chuck Dixon
615-754-7492

and her new single on the charts

"Baby In Disguise"

For information contact:
Fraternity Records
PO Box 11333
Cincinnati, OH 45211
Phone 513-661-8810
This Week's Debut:

DON RICHMOND—"The Smaller The Town"—(Tina)—#30
SERRA—"When I Let It Go"—(Star Song)—#31
JUDY DERAMUS—"Be A Beacon"—(Tina)—#33
DINAH & THE DESERT CRUSADERS—"I Believe Heaven Is Real"—(Ran)—#36

Most Active:

LENNY LEBLANC—"All My Dreams"—(Integrity)—#14
MID SOUTH—"Give What It Takes"—(Word)—#2
BRENT LAMB—"Worth It All"—(Genesis)—#13

Powerful On The Playlist:

Ron David Moore tops off the Cash Box Positive/Christian Country singles chart for the second week with "No Time Like The Present." Jumping an impressive eight spots to #2 is MidSouth and "Give What It Takes." Seneca and "Old Book—New Page" drops to #3. Moving up one to #4 is Brush Arbor and "I Wouldn't Miss Heaven." Dropping down to #5 is Randy Coward with "Local Call." Up three spots to the #6 position is Southern Chapel and "There's A New Man," "In My Father's Eyes" by Don Cox falls to #7. "I Need You" by Jeff & Sheri Easter drops to #8 and Charlie Daniels "Two Out Of Three" drops to #9. Steve Grace closes out the Top 10 with "Crazy Road Of Life."

Looking Ahead:

The most adds this week goes to The Manuel Family Band and "Gloryland Hold On." Also receiving a considerable amount of airplay this week is Kathy Yoder Treat with "Closer Walk," "Bought By The Blood" by Herman Truelove, Cleve Francis and "It Ain't Gonna Worry My Mind," and "Sowin' Seeds" by Steve Hamby.

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WCVK/Bowling Green, KY
LENNY LEBLANC—"All My Dreams"
RON DAVID MOORE—"No Time Like The Present"
BRUCE CARROLL—"Good Life"
JEFF & SHERI EASTER—"I Need You"
MID SOUTH—"Give What It Takes"

WJCR/Upton, KY
RANDY COWARD—"Local Call"
SENECA—"Old Book—New Page"
BRUCE HAYNES—"Don't Want To Hurt Anymore"
WHITE RIVER—"Have A Little Faith"
MID SOUTH—"Give What It Takes"

WDBL/Springfield, TN
DON COX—"In My Father's Eyes"
BRIAN BARRETT—"In The Next World"
RON DAVID MOORE—"No Time Like The Present"
SENECA—"Old Book—New Page"
RANDY COWARD—"Local Call"
2nd Annual CCMA Awards: And The Winners Are...

IT WAS A PACKED Grand Ole Opry House that played host to the "2nd Annual Positive/Christian Country Music Awards" on November 9 as winners were announced in all 12 categories.

Co-hosts singer/songwriter Paul Overstreet and "TNN Country News" host Debra Maffett, who both performed during the show, gave a performance of a different sort as their ad-libs and quick-witted remarks made for a smooth and thoroughly entertaining two-hour show. Throughout the night and intermingled among the announcement of award winners were some of the best talent Positive/Christian Country music has to offer. Artists like Bruce Haynes, Susie Luchsinger, MidSouth, Ken Holloway, Seneca, The Days, Brian Barrett, Terri Lynn, The Fox Brothers, Michael James, Brent Lamb, Rivers And Owens and Andy Landis performed some of their best-known songs and brought the Opry House to life through the message of gospel lyrics and country music.

Among the nearly 20 presenters, who were made up of a wide array of representatives from both the secular and Positive/Christian Country music world, were ASCAP executive Merlin Littlefield, entertainer Linda Davis, Cheyenne Homeland Records president Bill Taylor, Word president Roland Lundy and senior v.p./g.m. of Decca Records Sheila Shipley Biddy, who handed out awards in all 12 categories before the night was through.

The CCMA Award winners look like this:

- MALE VOCALIST OF THE YEAR: Bruce Haynes
- FEMALE VOCALIST OF THE YEAR: Susie Luchsinger
- VOCAL GROUP OF THE YEAR: MidSouth
- SONG OF THE YEAR: "Runs In The Blood," recorded by Ken Holloway, written by Jeff Silvey and Jeff Jansen.
- PIONEER AWARD: Fox Brothers
- MAINSTREAM COUNTRY AWARD: Paul Overstreet
- NEW ARTIST OF THE YEAR: Paula McCulla
- RADIO PERSONALITY OF THE YEAR: Darroll Alexander
- RADIO STATION OF THE YEAR: KPBC/Dallas/Ft. Worth
- MUSICIAN OF THE YEAR: Ricky Skaggs
- VIDEO OF THE YEAR: "Two Out Of Three," Charlie Daniels
- VOCAL DUO OF THE YEAR: Margo Smith & Holly

While it was an obvious success based on crowd reaction, what did the artists think of the show?

"It was the best. I think it was an awesome show and everything went without a hitch. I'm real thrilled and I think tonight was a real launching pad for Christian Country Music."

—Bruce Haynes, Male Vocalist of the Year

"This awards show, to me, was just a celebration. Like a year of work has been done, kind of like the round-up... We get to say that everyone has done well and it's just a night of great celebration. The hosts, Debra Maffett and Paul Overstreet, they absolutely made the whole show. They did a wonderful job."

—Susie Luchsinger, Female Vocalist of the Year

"I'm completely amazed and dumbfounded. I've been speaking with everybody tonight just about the response of the audience that we received. The difference from last year to this year is completely amazing. We packed the Opry House out. Everybody was having a blast, with clapping, tons of smiles, tons of laughter, tons of joy and just celebrating the music that the Lord has given us in the form of Christian Country."

—Holly of Margo Smith & Holly, Vocal Duo of the Year.
**CYPLEX & MBS Forge Alliance For Joint Product Development Strategy**

CHICAGO—CYPLEX Corporation of Nashua, NH and Mobile Business Systems (MBS) of Oslo, Norway has launched a major industry initiative—backed by a combination of CYPLEX and MBS technologies—to provide vending route operators end-to-end solutions for route management, cash accounting, and equipment repair and maintenance by remotely monitoring and controlling vending machine operations and announced the development of VendPro, wireless vending machine monitoring for full-service vending operations.

**“Lame Excuse” Operators Rewarded By Valley**

CHICAGO—Valley Recreation Products, headquartered in Bay City, Michigan and one of the leading manufacturers of electronic dart machines, recently ran a mail promotion for their Cougar brand of dart machines. The promotion was intended to increase late summer sales of their machines by offering a $100 Cougar Dollar certificate, good toward the purchase of another dart machine, with each Cougar Darts machine bought during the promotion which ended in September.

According to Valley marketing manager Scott Schroeder, the promotion was indeed a success. “A lot of Cougar Darts went out the shipping door,” but the surprising part was the number of “lame excuses” they received from operators to an “incidental” part of the promotion.

“To make the promotion a little more fun, we decided at the last minute to have a giveaway contest at the same time...not much thought was put into it,” Scott remarked, “but what a reaction!”

Scott explained that their mythical dart character, “Somewhat” Honest Ernie (the name they ascribed to their dart machine’s internal play-the-computer feature), offered a free machine to anyone that could throw a bullseye from 50 feet in a single throw, “except Ernie’s contest rules were...let’s just say, a little different.”

If the operator contest didn’t hit the bullseye from 50 feet, he was invited to provide an excuse in the line provided on the contest form and secondary prizes would be awarded for the best ones. Scott reports that “We received scores of ‘lame excuses’ back from operators. Some of them absolutely classic.”

---

**Time Warner Takes T-Mek On International Tour**

CHICAGO—T-Mek, from Time Warner Interactive (Atari Games), represents the next generation in interactive entertainment and is described by players as the most immersive experience on earth.

The game offers a combination of immersive technologies, fun and challenging design in a six-player format. The three-dimensional graphics and quadraphonic sounds provide an explosion of sight and sound to further enhance player appeal.

A themed attraction, T-Mek includes a hands-on multimedia briefing area where Warriors prepare for battle. Located above the battle zone are monitors and loudspeakers that broadcast the battle for all bystanders to experience.

The main character is Nazrac The Eliminator, sponsor of the T-Mek Tournament, who is searching the galaxy for those who have what it takes to become a T-Mek Champion.

Nazrac recently embarked on a Galactic Tour covering eight cities in the U.S. and London. The accompanying photo gives you an idea of the amount of attention the tour is attracting.
COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever offered. If interested, call us (Celle) immediately! ATARI: Cyberball 2027 $495; Space Lords. CAPCOM: Knights of the Round; SF II CE Turbo $795. FABTEK: Zero Team $695. DYNAMO: Reconditioned 25" Cabinets Ready For Kits. KONAMI: Lethal Enforcer $1695; Violent Storm $795; Martial Champion. MIDWAY: Mortal Kombat $1295; Terminator II; NBA Jam $1795; NBA Jam T.E. STRATA: Bloomstorm $1695; Time Killer. TAITO: Prime Time Fighter $795. PINBALLS: BALLY: Addams Family $1895. GOTTlieB: Gladiators $1495; Wipe Out. DATA EAST: Rocky & Bullwinkle $1295. PREMIER: 'Tee'd Off $1495. WILLIAMS: Dracula $1695; Hot Shot $1195; White Water. USED KITS: Aero Fighters $295; Capt. Commando $95; Final Star Force $95; Knuckle Bash $95; Knuckle Head $95; Rampart $50; SF CE Turbo $295; Dungeons & Dragons (call); Dark Stalkers (call); Slam Masters $250; Violent Storm (call). NEO GEO PAKS Slightly used (cartridges): $5 each: World Heroes. $15 each: Fatal Fury II. $125 each: Art Of Fighting II. $175 each: Top Hunter, Gunzirin. $250 each: Fighter's history Dynamite; Samurai Showdown; World Heroes Jet. $325 each: Super Sidekicks 2. For all your parts needs—old and used PC boards, overlays and back glasses—call Darren, Parts Dept. Call Celle for Games and Kits. New Orleans Novelty Co., 3030 N. Arnot Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

PROMOTION

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

CHRISTIAN COUNTRY

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

CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $8.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week’s issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12:00 noon, of preceding week to appear in the following week’s issue.

Classified Ads Close TUESDAY

SUBSCRIPTION ORDER:
PLEASE ENTER MY CASH BOX SUBSCRIPTION:

NAME
COMPANY TITLE
ADDRESS BUSINESS HOME APART NO.
CITY STATE/PROVINCE/COUNTRY ZIP
NATURE OF BUSINESS PAYMENT ENCLOSED
SIGNATURE SUBSCRIBE NOW DATE
$18.00 per year (U.S.A., Canada & Mexico)
$22.50 per year Foreign Subscriptions
Enclose payment and mail to
CASH BOX—Subscription Department
6464 Sunset Blvd., Suite 605
Hollywood, CA 90028

CCMA Membership Application

Types of CCMA Membership:

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

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

Christian Country Music Association
P.O. Box 10058
Nashville, TN 37224
(615) 321-0366

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

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

Please briefly describe your activities concerning Christian Country music _______
CONSIDER THIS---
YOU ARE ABOUT TO MAKE A RECORD
YOU HAVE JUST FINISHED A RECORD PROJECT
NOW WHAT DO YOU DO?
MAIL OUT SAMPLES TO RADIO?
TAKE YOUR RECORDS TO A LOCAL MUSIC STORE?

I DON'T THINK SO!
IF RADIO COULD JUST LISTEN TO ALL THE PRODUCT
SENT THEM, THEY WOULD NOT HAVE THE TIME
TO PLAY ANY OF THEM.
IF RADIO WAS WILLING TO PLAY IT, THEY MUST BE
ASSURED THAT IF THERE WAS ANY INTEREST THEY
WOULD BE SUPPORTED BY RETAIL, BY HAVING IT IN
STOCK FOR THEIR LISTENERS TO BUY.

CONSIDER THIS---
YOU ARE ABOUT TO MAKE A RECORD
CALL 3C SALES THE LAURIE GROUP
FOR
REGIONAL / NATIONAL PROMOTION
AND
REGIONAL / NATIONAL DISTRIBUTION

I THINK SO!!!

3C SALES - (410) 676-2001
CHUCK DIXON (615) 754-7492
TOGETHER WE CAN MAKE IT HAPPEN