THE BEATLES

'Live at the BBC'
INSIDE THE BOX

Cover Story

The Beatles Live At The BBC

So you think you know all there is to know about the Beatles, do ya? Well, there's more to John, Paul, George and Ringo than meets the eye—and ear—as the new Capitol two-CD release Live At The BBC and writer Steve Baltin's perspective can attest.

—see page 5

Pop Album Reviews

Kenny G leads the Christmas parade of holiday-themed albums out there to put everyone in the CD-purchasing mood, along with Tony Bennett, Neil Diamond and plenty more.

—see page 9

Media: Vid Biz

Cash Box's John "Scrooge" Goff softens up long enough to give us the lowdown on holiday video fare from Buena Vista and others...but it's right back to business as usual after that!

—see page 18

Indie Spotlights

We've just gone hog-wild this week with spotlights on independent country music artists, including profiles of Ruth Van Noy, L.T. Cardile, Todd Pulse, Steve Free, David Young, Danny Duvall and Delia Charlene.

—see pages 27-28

Contents

COLUMNS

Country Music .................................................. 22
EastWest .................................................... 4
Rhyme/Rap .................................................. 13
Rhythm ...................................................... 12
Media ....................................................... 16
Latin .......................................................... 14

CHARTS

Top 25 Rap Singles .......................................... 13
Top 75 R&B Lps ............................................... 12
Top 100 R&B Singles ....................................... 10
Top 100 Pop Singles ........................................ 8
Top 100 Country Singles ................................ 6
Top 75 Country Lps ......................................... 22
Top Positive Country Lps ................................ 24

DEPARTMENTS

News ............................................................. 3
Country ...................................................... 22
Positive Country .......................................... 29
Coin Machine .............................................. 30
Classified ................................................... 31

NUMBER ONES

POP SINGLE
On Bent Knee
Boyz II Men (Motown)

COUNTRY SINGLES
When Love Finds You
Vince Gill (RCA)

RAP SINGLE
Flava In Ya Ear
Craig Mack (Bad Boy)

COUNTRY ALBUM
Stones In The Road
Mary Chapin Carpenter (Columbia)

CHILDREN OF THE WORLD
Amy Grant (Myrrh)

POP ALBUM
Miracles Of The Holiday
Kenny G (Arista)

R&B SINGLES
The Icon Is Love
Barry White

R&B ALBUM
Stones In The Road
Mary Chapin Carpenter (Columbia)

CONT. CHRISTIAN
Children Of The World
Amy Grant (Myrrh)

POSITIVE CNTRY
Give What It Takes
MidSouth (Warner Alliance)

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NARAS NAMES '94-'95 LIFETIMERS. Five artists and one music industry pioneer have been named the recipients of the National Academy of Recording Arts & Sciences, Inc.'s Lifetime Achievement and Trustees Awards, announced president Michael Greene.

The Lifetime Achievement Awards honor lifelong artistic contributions to the recording medium, and the new recipients are: country singer Patsy Cline; pop vocalist Patti LaBelle; composer/arranger Henry Mancini; Chicago soul pioneer Curtis Mayfield and singer/actress/director Barbara Streisand. The Trustees Award, which recognizes outstanding contributions in a non-performing capacity, goes to jazz record executive/producer Nesuhi Ertegun. The awards will be officially acknowledged during Grammy Week.

RIA NOVEMBER GOLD AND PLATINUM: The Recording Industry Association of America announced the certification of 36 Gold, 27 Platinum and 52 multi-Platinum albums. Both the Platinum and multi-Platinum tallies are the highest for this year. The RIAA awarded five Gold and Platinum singles and three longform music video awards also.

Among those named are: Boston's 1976 self-titled album hit 15 million in U.S. sales, becoming the top-selling debut LP and the second best-selling album of all time; Garth Brooks' Ropin' The Wind hit 10 million; The Bodyguard soundtrack reached 13 million in sales becoming the best-selling soundtrack of all time; Boyz II Men's recent II certified Gold, Platinum and multi-Platinum at three million (this is the first time that an R&B group has been awarded triple-Platinum sales out-of-the-box); new country act The Tractors self-titled debut went Platinum and is the fastest debut by a country group to do so; Eric Clapton's From The Cradle certified Gold, Platinum and double-Platinum simultaneously and is the best-selling traditional blues album in history; Kenny G's Breathless certified at seven million, furthering its lead as the best-selling instrumental album of all time; and Van Morrison grabbed the first multi-Platinum album in his 30-year career with the two million sales of The Best Of Van Morrison collection.

Three music videos were awarded this month, each simultaneously at Gold, Platinum and multi-Platinum. Two children's videos—Mary-Kate and Ashley Olsen's The Case Of Thorens Mansion and The Case Of The Logical I Ranch from BMG Kids—and Barbara Streisand's In Concert from Sony Music Video.

WEA PREDICTS RECORD-BREAKING HOLIDAY SALES: Retail sales of recorded music in major markets were up over 5% Thanksgiving weekend compared to the same period last year.

Based on these reports and unprecedented advance-ordering trends, Warner/Elektar/Atlantic Corp. president/CEO David Mount anticipates the biggest holiday season ever for the $10 billion-plus U.S. recorded music industry.

Mount said, "Because we deal with such a wide spectrum of the retail market—from mass-market music retailers, discount chains, one-stops and mom-and-pop stores—we tend to develop a sixth sense with regard to holiday sales. And from the aggressive buying patterns we've seen and the optimism we've been hearing, all signs point to a superb ending to what has been a great year for WEA Corp. and for the music industry as a whole."

Pictured at The House of Blues presenting Aerosmith with plaques commemorating their album Get A Grip reaching quintuple-Platinum status are (back row, lr): Bryn Bridenthal, Geffen media & artist relations; Robert Smith, Geffen marketing; band manager Tim Collins, Collins Management; Brad Whiford and Joe Perry, Aerosmith; A&R czar John Kalodner; Steven Tyler and Tom Hamilton, Aerosmith; Keith Garde, Collins Management, band co-manager; (front row, lr): Alan Orem, Geffen AOR promotion; Robin Sloane, Geffen creative services; Bill Bennett, Geffen general manager; Steve Leavitt, Geffen CHR promotion; Jayne Simon, Geffen sales; Mel Posner, Geffen Int'l; and Peter Baron, Geffen video promotion.
INDUSTRY BUZZ

by Ted Williams

Cash Box

EAST COAST


HIGH SOCIETY pianist Peter Mintun has brought his heart from San Francisco for his first extended appearance in New York. This engagement, which runs through December 4th, also announces the re-opening of the Madison Room at the New York Palace Hotel. The gifted pianist's reputation has grown to legendary proportions among followers of the genre—both fans and musicians.

A San Francisco favorite for over 20 years, Mintun's constantly expanding cadre of loyal fans includes names like Alistair Cooke, Bobby Short, Peter Duchin, Margaret Whitling and Michael Feinstein. He concentrates on the music of the '20s, '30s and '40s, and his taxed-cad, elegant demeanor resurrects the feelings of those times. And "society" pianist, although accurate, only addresses part of his musicianship: Mintun sometimes slides forward to a modern jazz mode or backward to a stride piano feeling in an always seamless transition. He plays the familiar to the obscure, always giving the song's background info, from writers to theater or film origins to first recordings and even publisher information. One night he gave his impeccable treatments of Bix Beiderbecke's "In A Mist," Duke Ellington's " Prelude To A Kiss," and Fats Waller's " Viper's Drag." He gave tribute to recently passed Cab Calloway with "I Got A Right To Sing The Blues," which Cab originally introduced. There were several from Mintun's Cue Records CD, including the title tune "Deep Purple" and a beautiful version of Dana Suess's "Afternoon Of A Black Fool.

After Mintun's Christmas eve finale at the Madison Room, he takes his heart back to the "city by the bay" to perform with his 18-piece Dance Orchestra at a New Year's Eve Gala to benefit the San Francisco Symphony at Davies Symphony Hall.

BENDING TOWARDS THE LIGHT: A JAZZ NATIVITY was performed at Avery Fisher Hall in Lincoln Center on December 4th, marking the tenth year of annual productions. The musical dramatization of the traditional Christmas story features famous jazz artists playing all the roles. Fully staged and elaborately costumed, the show featured Lionel Hampton, Clark Terry, Tito Puente, Dave Brubeck, the New York Voices and others. There was also an all-star jazz orchestra and a 25-voice choir.

FOLK/POP DIVA JUDY COLLINS brought her Christmas concert to Carnegie Hall on December 2 & 3. She sang selections from her Mesa/Blue Moon CD Come Rejoice! A Judy Collins Christmas.

AROUND TOWN: Singer/guitarist Debbie Davies, formerly featured with the late blues legend Albert Collins, gigged at Tramps in N.Y.C. on December 2nd in support of her new Blind Pig Records release Loose Tonight... Island Records groups Wedding Present and Spell played Irving Plaza December 1. The former is pushing new release Many's while Spell supports debut disc Mississipi... EastWest Records' Mother Station, finishing a national tour, played the Bottom Line to spotlight current album Brand New Bag.

by Steve Ballin

Cash Box

WEST COAST

In the often far-too-serious world of the music business, it's important to maintain a sense of humor. So the "good humor" award of the week goes to the folks over at Warner Bros. The company, recently held a Black Out Day at their Burbank offices to commemorate the release of Prince's infamous Black Album. To mark the occasion on November 22, company staffers were asked to come to work dressed in black and turn off their lights for a 15-minute Black-out. The dates on the banner in the background are the album's availability, as the record will only be out for a short time. So, if you're one of the three people in the world who don't have a bootleg copy, hurry and get yours now. See here (l-r): a whole bunch of people whose names we don't know.

AS PART OF THE DAY WITHOUT ART, which is held every year in conjunction with the remembrance of AIDS victims, Rykodisc spoken-word artist Karen Finley held a benefit performance at a warehouse in Santa Monica designed specifically for a week-long series of shows bringing to light the Day Without Art.

Finley performed her new Certain Level Of Denial album in its entirety. Only one word comes to mind to describe the performance—stunning. A gut-wrenching but beautiful collection dealing with everything from feminism to AIDS to rape, Finley's most powerful moment came when she spontaneously interrupted a piece to reach out to a member of the audience crying loudly. During the segment, Finley abruptly stopped, walked a few steps closer to the audience, which was already very close in this intimate setting, and said repeatedly, "I'm with you, I hear you." Though this one fan was the, loudest, many in the crowd were moved to tears, and with good reason. A piece she did on a friend with AIDS who killed himself was a reminder of why poetry was invented in the first place, and why the art form is still necessary.

Nothing comes closer to the soul-baring that was involved in Finley's performance, as she often times between vignettes had to turn her back to the crowd and dry her own tears. Maybe the best way to sum it up is to say that it's not often a crowd of that size is stunned into silence in unison. But each person there became thoroughly engrossed in their own world, through Finley's words. If the point of art is to connect emotionally with the audience, than Finley is in every sense of the word a true artist, as few people will be able to forget those words, "I'm with you, I hear you."

MORE CHARITY NEWS: Some of pop music's biggest names—Sheryl Crow, Natalie Cole and Sting—will join a slew of other entertainment personalities to benefit multiple sclerosis. Sting is donating a vintage autographed Fender guitar to the silent auction, while Crow and Cole will be performing at the Third Annual Race To Erase MS pro-celebrity sports spectacular to be held in Vail, CO February 10-12, 1995.

Funds raised from the event will go to the Nancy Davis Foundation for Multiple Sclerosis and the Jimmy Heuga Foundation in Colorado.

DEBORAH HOLLAND TO PERFORM LIVE: Deborah Holland, the former lead vocalist of Animal Logic, which also featured Stewart Copeland and Stanley Clarke, has just released her acclaimed solo debut Freedom Slip on Dog & Pony Records. Holland, who was pregnant during the recording of this album (a condition usually discernible on the record's cover), took a couple of months off to spend with her new baby. Now, however, the singer/songwriter is about to make her first live appearances since the break-up of Animal Logic.

To warm-up for her 8:00 show at Luna Park in West Hollywood on December 18, Holland will do a live performance at L.A. radio station KSCA. Holland will perform songs from her album as well as songs with on-air talent Mike Morrison the morning of Friday, December 16 at 9:15.
Cover Story

The Beatles Live at The BBC

By Steve Balchin

WHEN THIS BEATLES' COVER STORY assignment was mentioned to a rather sharp (and sarcastic) friend, she asked me, "What are you gonna do, bring John Lennon back from the grave?" In truth, it may seem as if there could be nothing new left to be said about the lads from Liverpool. How many volumes have been written on the influence John, Paul, George and Ringo had on music, style, culture, etc.? Not to mention the films, both biographical (John Lennon: Imagine) and fictional (I Wanna Hold Your Hand), or the merchandise that still sells absurd amounts 24 years after their demise. The difference being that no longer are their lunch boxes selling in drug stores, but their letters are being auctioned off at Butterfield & Butterfield, as a snippy six-page Lennon letter directed at Linda McCartney recently sold for $92,000.

Yes, the four-headed monster is now just that, a mythological creature who apparently played the same role in shaping our destinies as gods, presidents and kings. In some respects that is an accurate depiction, as there isn't a twenty-sixth or deeply intellectual deep wanna-be poet who doesn't count John Lennon as a driving force in his/her life, and for the people who grew up on the Beatles, their lives would be immeasurably different without Paul, George or Ringo in the picture. While that's all fine, this did start out as a rock 'n' roll band.

That's something many historians and fans tend to forget. So while there may be nothing new to say about the Beatles' place in history, there's a lot that hasn't been said about their music in some time. And that's precisely what makes this collection of 56 gems from the BBC such a joyous discovery. Here, in these recordings accumulated from 1962 to 1965, is a chance to rediscover the band's beginnings—the rock 'n' roll group that first made America swoon and faint.

Back before the drugs, the venomous accusations, the gurus, the controversies and the ascension into psychedelia, there was a group of boys who loved Chuck Berry, Elvis Presley, Carl Perkins and all of American rock from the '50s. Unfortunately, in our tabloid society, where vermin like Alben Goldman get publishing deals, no one remembers the early days, instead choosing to make fictionalized accounts of a possible homosexual relationship between Lennon and Brian Epstein, the group's manager. And while all of that stuff may be true...WHO CARES?!

Are the same people who worshipped the Beatles during their run so unhappy now that they need to tear down their heroes to make their lives more bearable? Does Lennon's version of Chuck Berry's "Monkey Business" have anything whatsoever to do with who he slept with? Listening to the live version of "Can't Buy Me Love," do you recall the first time you heard that song, or the time Paul McCartney got arrested in Japan for marijuana possession?

Imagine, in today's society of icons feeling sorry for themselves and sulking over their success, what would have happened to a band who achieved the worship afforded the Beatles? It couldn't happen. With this in mind, it's important to remember the Beatles were able to survive it for eight years (their first record came out in '62, even if they didn't hit American soil until '64). And beyond that, the sheer volume of work they did makes each of their eight years as a band the equivalent of dog years. Just look at the quantity of material found on this collection, which was accumulated over only four years' time.

Live At The BBC is a remarkably powerful retrospective, not just because of the music, which is simplistic at points, but because of what this album symbolizes—a whole society's innocence.

Perhaps if "Hard Copy," "Inside Edition" or Rush Limbaugh didn't exist today, the impact of the group's versions of "Baby It's You," "That's All Right (Mama)" and "Long Tall Sally" might not be the same, but we did choose the path we're on, and for that reason there's an incredibly ironic sweetness about this gift, in both the covers and originals. Particularly the originals, because first and foremost, Lennon and McCartney were great songwriters—the rock 'n' roll equivalent of giants like George Gershwin and Cole Porter. And what Lennon and McCartney wrote better than anything else were love songs. Hearing Paul sing, "Somebody when we're dreaming/...love, not a lot to say/then we will remember things we said today" ("Things We Said Today") has almost as much impact today as it did 30 years ago, and in some ways more.

Part of the greatness of the duos as songwriters was the way they tapped into universal issues in such a simplistic manner that everyone could identify. And yet, though their way of phrasing was basic, because no one else thought to write things like "In my life, I love you more" ("In My Life"), there was a deep profoundness to many of the band's lyrics. Just listen to "I Saw Her Standing There," a classic rocker that captures beautifully the romantic notion of love at first sight, the deliciously bitersweet "I'm A Loser," the wistful "Ticket To Ride" or "All My Loving," as generous a love song as any of today's schmaltzmeisters could ever hope to achieve, for further proof.

These songs capture perfectly innocent kids on a lark, and in many ways that was what the Beatles were; past interviews will verify that. The band had a delightful sense of humor, which makes up a big part of the charm in the 13 interviews/recorded messages that the BBC has supplied. A perfect example is the interview following "From Us To You," the very appropriate first song. During the interview the band was asked, "Do you ever get tired of being Beatles?"—a question to which they respond by yawning in unison. Another example is during the intro of "Baby It's You." There, the speaker (uncredited) is asked by the band to do his intro in his "famous James Mason impersonation voice." When he does, the lads follow their overlapping laughter by asking him if he can do Mickey Mouse.

Yet the cornerstone remains the music. As for the song selection, here are some interesting facts: Chuck Berry leads the list of artists covered with nine songs represented here. Close behind is Carl Perkins with six, followed by Elvis Presley with four. Of the songwriting teams, Leiber & Stoller and Goffin & King have three songs each here. Of these, more than a dozen have never been previously released. The band's love of Berry has been well documented (as in the concert film/documentary Hail! Hail! Rock 'n' Roll, for one). Given that, there is a great pleasure in hearing Lennon belt out "Johnny B. Goode," as learning of someone's heroes is often a great way to know them. And Lennon, who sings on eight of the nine Berry tunes, has a blast with them.

It's certainly not all society's fault that the Beatles took on the roles they did in the view of the world. By standing up for his convictions, Lennon, for example, had to know what he was getting himself into by staging the infamous bed-in in Toronto. But blame isn't the issue. Hell, no one today admits their errors, anyway. And Lennon isn't here to defend himself one way or the other.

Maybe what Live At The BBC can do, as the most recent example of the band's work, is bring back to light the fun side of the group's music. Done at a time when things were simpler technologically as well (the group once recorded 18 songs in one day), the simplicity of the music and this project is, much like the songwriting of Lennon and McCartney, as profound a statement as can be found in today's day and age. And thus, once again, the band that played such a huge part in shaping our world 30 years ago can do so once more. As Derek Taylor says in the CD's must-read booklet, "Tempting to say these were the days, but of course as we live now, these are the days yet truly, those were happy days and no one who sat by those transistors or by old record players and heard that unmistakable friendly music will ever forget how good it felt. If you weren't there, then welcome now and if you haven't yet heard this music, please do so and know that life is indeed still good."
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<td><strong>64. SPIN THE BLACK CIRCLE</strong> (Mercury 54789)</td>
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**Top 100 Pop Singles**

**December 17, 1994**

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<td>Amy Grant</td>
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<td>Melissa Etheridge</td>
<td>58 40</td>
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<td><strong>62. UNDONE - THE SWEATER SONG</strong> (DG/Geffen 19978)</td>
<td>Weezer</td>
<td>64 11</td>
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<tr>
<td><strong>63. ALWAYS AND FOREVER</strong> (Interscope 77735)</td>
<td>Luther Vandross</td>
<td>71 73</td>
</tr>
</tbody>
</table>

**Top 100 Pop Singles**

**December 17, 1994**

<table>
<thead>
<tr>
<th><strong>#1 Single: Boyz II Men</strong></th>
<th><strong>Watch: Pearl Jam</strong></th>
<th><strong>High Debut: Weezer</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>52. OUT OF TEARS</strong> (Virgin 35459)</td>
<td>The Rolling Stones</td>
<td>50 9</td>
</tr>
<tr>
<td><strong>53. CIRCLE OF LIFE</strong> (from &quot;Lion King&quot;)</td>
<td>Elton John</td>
<td>53 16</td>
</tr>
<tr>
<td><strong>24. TOO TEESEE ROLL</strong> (Rap-I 9011)</td>
<td>69 Boyz</td>
<td>DEBUT</td>
</tr>
<tr>
<td><strong>54. STAY</strong> (from &quot;Reality Bites&quot;)</td>
<td>Lisa Loeb</td>
<td>37 47</td>
</tr>
<tr>
<td><strong>55. GOOD ENOUGH</strong> (Anita 12731)</td>
<td>Sarah McLachlan</td>
<td>54 12</td>
</tr>
<tr>
<td><strong>56. THIS DJ</strong> (Violeta/R/Isl 853 236)</td>
<td>Warren G</td>
<td>57 21</td>
</tr>
<tr>
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<td>Amy Grant</td>
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REVIEW BY Steve Baitlin

MICHAEL GRANDE: "Mike's Bike" (Beacon Records 10132)

Grande is a singer/songwriter who has used over the course of his two-decade long career, with interminable hiatuses, played with the likes of Richie Havens, Jim Croce and even Bruce Springsteen. Listening to the second single from his new album, Hey Friend, it's understandable. A sweet and charming ditty, very up-tempo in medley, the song is a radio-friendly ode to his bike that definitely has appeal to a wide range of fans.

SAM PHILLIPS: "These Boots Are Made For Walkin'" (Columbia 6731)

One of the first singles from the much-anticipated Robert Alman film Pret-A-Porter is a delectably mischievous cover of the Nancy Sinatra classic from Phillips. Very true to the original in tone, this song should help Phillips—who's riding a small surge in popularity thanks to her involvement with the Melrose Place soundtrack—continue her rise in stature.

STEVE PERRY: "Missing You" (Columbia 6592)

Another single from the former lead singer of Journey's latest solo album, For The Love Of Strange Medicine. As the voice on his hits like “Don’t Stop Believing,” “Who’s Crying Now” and “Separate Ways,” Perry is no stranger to success, having spent many a week near the top of the charts. Unfortunately, Perry, who was that time, was not at his best. This time, soft ballad has adult/contemporary potential.

THE FREDDY JONES BAND: "Take The Time" (Capricorn 1022)

The new single from the group's Waiting For The Night record is a catchy tune fused with traces of pop, alternative, soul and even a little disco. The result is a song that, if it succeeds, will have to do so by catching the nostalgia wave, as this song reeks of '70s style. But if that's your thing, then this one might be for you.

PICK OF THE WEEK

STONE TEMPLE PILOTS: "Unplugged (Atlantic 6024)

As seems to be the case with many of the young rising stars on the current scene (see Soundgarden), this single falls in line with the pattern of every other single being a rocking number, with the alternate single showing the band's quieter side. So, following the slightly mellower "Interstate Love Song," STP's current hit, the group has come back with a barbarrasser as the new one from their massively popular Purple album. While the group has put out hard-edged singles like "Vasoline," this one is closer to punk than anything else from this record. Clocking in at a terse two-and-a-half minutes, the song stays on a rapid-fire course throughout, making for another guaranteed hit with STP's large fan base.
<table>
<thead>
<tr>
<th>#1 Album: Kenny G</th>
<th>Top Watch: Weezer</th>
<th>High Debut: Mary J. Blige</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>December 17, 1994</strong></td>
<td></td>
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</tr>
</tbody>
</table>

**#1 Album: Kenny G**

- **1.** Miracles the Holiday Album (Anita 13876)
  
- **2.** Hell Freezes Over (Geffen 31365)
  
- **3.** Unplugged (DGC/Geffen 24727)
  
- **4.** Smash (Epic/66324)
  
- **5.** Merry Christmas (Columbia 64222)
  
- **6.** Wildflowers (Warner Bros. 45759)
  
- **7.** Monster (Warner Bros. 45148)
  
- **8.** Big Ones (Geffen 24716)
  
- **9.** Reprise/Warner Bros. 45529
  
- **10.** Dare to Be a Darkside (RAL/RJ Island 523846)
  
- **11.** The Best of Sade (Epic 66686)
  
- **12.** Women's Case (Death Row/Interscope/AG 92545)

**No Need to Argue (Island 524050)**

The Cranberries

18:9

**No Quarter**

(Jazz Club/Reprise 65789)

12:22

**Fields of Gold: Best of Sting 1984-1994**

- Sting
  
- TLC
  
- Soundtrack
  
- Ice Cube
  
- Soundtrack
  
- Sade
  
- Sade

17:27

**The Lion King**

(Van Disney 60858)

23:2

**Tuesday Night Music Club**

(AG 6126)

Seryl Crow

20:11

**The Black Album**

(Warner Bros. 45793)

Prince

40:1

**Greatest Hits**

(Capitol 3034)

Bob Seger & The Silver Bullet Band

27:6

**Tidal**

(Def Jams/RJ Island 523849)

Eric Clapton

22:12

**Bedtime Stories**

(Maverick/Ger/Warner Bros. 45767)

Madonna

26:9

**I Am**

(I Island 546860)

Melissa Etheridge

29:63

**Icon Is Love**

(A&M 540115)

Barry White

26:9

**Purple**

(Atlantic 26007)

Stone Temple Pilots

31:25

**Crossroads**

(Mercury 59013)

25:35

**Hold Me, Thrill Me, Kiss Me**

(Epic 66306)

Gloria Estefan

32:7

**Rhythm of Love**

(Def Jams/RJ Island 61555)

Anita Baker

33:12

**Youthanasia**

(Capitol 29004)

Madeguad

35:4

**Tales of a Downward Spiral**

(North/GRT/Interscope 92346)

Nine Inch Nails

72:40

**Third Rock from the Sun**

(Epic 64357)

Joe Diffie

67:19

**See It Now**

(Atlantic 26356)

Tracy Lawrence

63:9

**Blackstreet**

(AG 92531)

Blackstreet

69:24

**Live at the Acropolis**

(Private Music 32119)

Yanni

75:38

**Chant**

(Atlantic 55138)

Benedictine Monks of Santo Domingo De Silos

78:3

**One Emotion**

(Columbia 66109)

Barbra Streisand

71:56

**Singin' With the Big Bands**

(B界面/26136)

Barry Manilow

RE-ENTRY

**House of Love**

(A&M 2036)

Amy Grant

74:15

**American Thighs**

(Mercury/69263)

Veruca Salt

86:9

**Live Through This**

(Geffen 24631)

Hole

73:9

**Woodstock**

(A&M 540289)

Various Artists

81:2

**Forest**

(Def Jams/RJ Island 51175)

George Winston

84:8

**Read My Mind (MCA 10994)**

Reba McEntire

63:3

**All-4-One**

(Atlantic 26580)

All-4-One

1:34

**Promised Land**

(EMI 30711)

Queensryche

66:7

**Love Supreme**

(Geoff MCA 11157)

Chante Moore

57:3

**Kickin' It Up**

(Atlantic/AG 26539)

John Michael Montgomery

86:44

**Storm in the Heartland**

(Henry 26859)

Billy Ray Cyrus

68:3

**Grove On**

(Ears/Awest 92418)

Gerald Levert

80:13

**Very Necessary**

(Neal Tanaka/London Island 82392)

Sail–N-Papa

88:5

**Haunt Comes Alive at Budokan**

(AG 0354)

John Hiatt & The Guilty Dogs

92:2

**The Christmas Album Volume III**

(Columbia 64645)

Neil Diamond

DEBUT

**Nineteen Ninety Quad**

(Rop-it 6901)

69 Boyz

89:18

**Tonight That I Might See**

(Capitol 98253)

Mazzy Star

96:18

**Toni Braxton**

(LaFace/31609)

Toni Braxton

67:59

**Shaquille O'Neal**

(Def Jams/RJ Island 61704)

Shaq-Fu: Da Return

91:4

**Skyfryds Fronds**

(MCA 11097)

Various Artists

90:6

**She**

(Columbia 64376)

Harry Connick Jr.

98:21

**Ready to Die**

(Bad Boy 73000)

The Notorious B.I.G.

95:12

**Seal**

(ZTT/Ger/Warner Bros. 45415)

Seal

94:27

**Rolling Stones**

(MCA 10994)

Warren G

56:26

**The Black Crowes**

11:4

**Supergroup**

(Live 9832)

Blink

58:12

**Spandau Ballet**

(MGM/82116)

Weezer

69:2

**Jeff Foxworthy**

56:11

**Keith Murray**

44:3

**Slick Force**

99:3

**Nineteen Ninety Four**

(Atlantic 55138)

Benedictine Monks of Santo Domingo De Silos

78:3

**Epic Soundtracks**

(Atlantic/AG 92531)

Warren G

56:26

**Jeff Foxworthy**

64:11

**The Very Best of Sade**

(I Island 523849)

Barbra Streisand

71:56

**Slick Force**

99:3
CASH BOX  DECEMBER 17, 1994  9

POP ALBUMS

REVIEWS  by Steve Baltin

KENNY G: Miracles: The Holiday Album (Arista 18767)

The musical equivalent of A b. & j. on Wonder Bread with the crust cut off, the sax player’s take on X-mas standards is maybe the most benign record of the year, if not the decade. And it is also the current #1 album in the country. At this time of the year, when people want everything to fit in with their dreams of Christmas as it should be, there’s a lot to be said for G’s soothing tones and unobtrusive melodies. Staying truly true to the original forms of such staples as “Winter Wonderland,” “Silver Bells,” “Silent Night” and “Have Yourself A Merry Little Christmas,” Kenny G provides listeners with comfort, giving them what they both want and expect. The jazziest take found here is on “Greensleeves,” which features a strong turn on bass from Walter Afanasieff. Also of note is the inclusion of “The Chanukah Song,” which shows G to be p.c. Give the man some credit.

TONY BENNETT: Snowfall: The Tony Bennett Christmas Album (Columbia 66459)

Leave it to the ultra-hip Bennett to start off this X-mas album with the staple “My Favorite Things.” A superb jazz version of the classic, the song helps Bennett instantly distinguish himself from the rest of the crowded field this holiday season. He also deserves credit for having the insight to realize a holiday album doesn’t just have to be made up of songs with Christmas in the title and that an eternally optimistic song like “My Favorite Things” fits perfectly in the holiday season. While the rest of the record drifts into standard fare (including “The Christmas Song” (Chesnuts Roasting On An Open Fire), “White Christmas” and “Santa Claus Is Coming To Town,” among others), Bennett’s smooth vocals on those tracks and the brilliance of placing “My Favorite Things” first put this one cut above the rest.

VARIOUS ARTISTS: Miracle On 34th Street: Original Soundtrack Album (Fox Records 11022)

The soundtrack to the remake of the classic film is a mixed bag of artists, from contemporary stars to classic acts coming from the world of pop and soul. Among the names found here are Elvis Presley with “Santa Claus Is Back In Town,” Ray Charles doing “Santa Claus Is Comin’ To Town” and Natalie Cole on “Jingle Bells.” However, the champs here are Aretha Franklin joined by Members of the Fame Freedom Choir for a wonderfully emotive and soulful Aretha-esque gospel version of “Joy To The World,” and the always splendid Sarah McLachlan, who closes the album with a lovely cover of the Gordon Lightfoot-penned “Song For A Winter’s Night.” Though the Franklin and McLachlan numbers deserve to be heard, the dismal fate of the movie doesn’t leave a lot of room for hope.

NEIL DIAMOND: The Christmas Album Volume II (Columbia 66465)

Neil Diamond carries on the wonderful Christmas tradition that he, Barry Manilow and now Kenny G have brought about of Jewish performers doing Christmas albums. Okay? In Diamond’s case, though, this is a man who once played the son of a cantor (remember the remake of The Jazz Singer) singing “Have Yourself A Merry Little Christmas,” “O Little Town Of Bethlehem,” “Hallelujah Chorus” and a personal favorite, “Mary’s Little Boy Child,” to name but a few. But then again, Diamond and producer Peter Asher have brought the singer’s usual flair, which has made him a concert legend, to his versions of the classics. A perfect example is the opening song, “Joy To The World.” One might take the optimistic holiday view that money was not a factor in this collection, and that there is no better time than the holidays to bridge the absurd lines labels place on people like, for instance, Jews and Christians. And since Diamond seems to be having such a good time rocking out on “Winter Wonderland,” we’ll give him the benefit of the doubt and congratulate him for taking a step to help end prejudice. Remember, it is the holiday season.

VARIOUS ARTISTS: Mixed Nuts: Music From the Motion Picture (Epic Soundtrack 66905)

The soundtrack to the latest effort from comic/playwright Steve Martin is truly a bag of “Mixed Nuts.” It’s an eclectic selection, highlighted by previously released material from artists represented in today’s music world like Dr. John, who does a sterling jazzy take on the title tune, and Leon Redbone, who does an almost satirical country-swang version of “Blue Christmas.” The most contemporary act on this album, which also includes Fats Domino, Eartha Kitt and two jazz numbers from George Fenton, is comedian Adam Sandler, who has achieved notoriety thanks to his impressive array of characters on “Saturday Night Live.” Sandler, who did enjoy some musical success with the track “Buddy” from his comedy album this year, does a hilarious turn with the song “Dog Jelly,” a wonderful series of questions in which Sandler asks, “I wonder if I gave you pudding, eggs and flour, would you make a Boston Cream Pie?” Or the eternal question, “I wonder when Eliot said goodbye to E.T., did you break down and cry?”

PICK OF THE WEEK

VARIOUS ARTISTS: A Different Kind Of Christmas (Risky Business 66386)

Finally, a Christmas album for the younger market. No offense to Bennett, Sinatra and all the rest, but Christmas is not just for older people. Scott Schinder and Doug Wysgal, who are responsible for compiling this 12-song alternative holiday fest, have recognized that. This is not your run-of-the-mill collection, either. Featuring artists like Timbuk 3, Shonen Knife and The Fi's Pong Wandering with the Dirty Dozen Brass Band, this is the true cutting-edge of the alternative/collage scene. The great thing about getting acts like this is that they don’t feel the need to stay true to holiday form or what’s expected of them. Thus, the highlights here come from Shelbyann Orphan doing a beautiful ballad, “Ice,” and T-Bone Burnett on the traditional “God Rest Ye Merry Gentlemen,” a stark and lovely number. A Different Kind Of Christmas is just that—and as such is an album that you can put in your college-aged student’s stockpiling...and they’ll actually thank you.
**URBAN**

**BLACK SINGLES INDEX**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Date</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>-8-3</td>
<td>20 VICEKIND</td>
<td>Spike Lee &amp; Mos Def</td>
<td>Ruff Ryders/RCA Records</td>
<td>5/30</td>
<td>92</td>
</tr>
<tr>
<td>86</td>
<td>PEE WENDERINE (BLACKSTICKS)</td>
<td>Dixie Dolphin</td>
<td>Blackstreet</td>
<td>6/6</td>
<td>92</td>
</tr>
<tr>
<td>87</td>
<td>ALL THE NEED</td>
<td>DJ Jazzy Jeff</td>
<td>Def Jam</td>
<td>6/13</td>
<td>92</td>
</tr>
<tr>
<td>88</td>
<td>NO ONE ELSE</td>
<td>Future</td>
<td>Virgin</td>
<td>6/20</td>
<td>92</td>
</tr>
<tr>
<td>89</td>
<td>JAY Z &amp; BEATLES</td>
<td>Power</td>
<td>Capitol</td>
<td>6/27</td>
<td>92</td>
</tr>
<tr>
<td>90</td>
<td>ANY TIME ANYWHERE</td>
<td>Flo Rida &amp; Timbaland</td>
<td>Atlantic</td>
<td>7/4</td>
<td>92</td>
</tr>
<tr>
<td>91</td>
<td>AT YOUR BEST</td>
<td>E-40</td>
<td>Westbound</td>
<td>7/11</td>
<td>92</td>
</tr>
<tr>
<td>92</td>
<td>BACK &amp; FORTH</td>
<td>K-Ci &amp; JoJo</td>
<td>Reid</td>
<td>7/18</td>
<td>92</td>
</tr>
<tr>
<td>-90</td>
<td>BLACK BEAT DANCE</td>
<td>Mateo</td>
<td>Virgin</td>
<td>7/25</td>
<td>92</td>
</tr>
<tr>
<td>93</td>
<td>BREAKING</td>
<td>Bun B</td>
<td>Curren$ Y</td>
<td>8/1</td>
<td>92</td>
</tr>
<tr>
<td>94</td>
<td>BODY &amp; SOUL</td>
<td>Master P</td>
<td>P. globe</td>
<td>8/8</td>
<td>92</td>
</tr>
<tr>
<td>95</td>
<td>BURNT HOLIDAY</td>
<td>Major Lazer</td>
<td>Virgin</td>
<td>8/15</td>
<td>92</td>
</tr>
<tr>
<td>96</td>
<td>CANNOLI</td>
<td>Ace Hood</td>
<td>Capitol</td>
<td>8/22</td>
<td>92</td>
</tr>
<tr>
<td>97</td>
<td>CARYOL</td>
<td>Songz</td>
<td>RCA Records</td>
<td>8/29</td>
<td>92</td>
</tr>
<tr>
<td>98</td>
<td>SALT BUS</td>
<td>Lloyd</td>
<td>EMI</td>
<td>9/5</td>
<td>92</td>
</tr>
<tr>
<td>99</td>
<td>READY TO LOVE</td>
<td>Craig</td>
<td>Epic</td>
<td>9/12</td>
<td>92</td>
</tr>
<tr>
<td>100</td>
<td>RED FOAM</td>
<td>Common</td>
<td>Virgin</td>
<td>9/19</td>
<td>92</td>
</tr>
</tbody>
</table>

**REVIEWS**

by M.R. Martinez

**LORDS OF THE UNDERGROUND:** Keepers of the Funk (Pendulum/EMI 30710), Producers: Various.

Many people anticipated a fall-off in the success of Lords Of The Underground on their second album. But “Ready Or Not,” the clock is doing “Tick-Tock” (the title of the first single) and this trio is off and running again with a collection tomes that brag but don't brag. The music always works to be plentiful and the sonic tapestry behind it provides some marmalade moments. Of the 13-track collection, “Faith,” featuring soul/gospel divas Free, and a guest appearance by the singer is a standout.

**DOCTOR DRE & ED LOVER:** Back Up Off Me (Relativity 85561), Producers: Various.

The title track harks back to the days of Grandmaster Flash & The Furious Five, but this music is a coproduction of tongue-in-cheek raps that are designed for rap's version of the touchy-feely variety. But don’t be fooled. While the title track is cutey, “It's Goin' Down” gets gritty but things are put in perspective with a track like “Toothin' On The Hoofers.” Other tracks kick flavia include: the Isley Brothers inspired “For The Love Of You,” and the funky “Intimate.”

Erick Sermon, Keith Murray and Marly Marl are in the house.

**ALEXANDER O'NEAL:** My Gift To You (Tabu/Polygram 53 0361), Producers: Jimmy Jam & Terry Lewis.

This is a magnificently produced album featuring hitmaker duos Jimmy Jam & Terry Lewis and Denny Foster & Thomas McElroy and others crafting a collection of new seasonal songs with classic hits. “My Gift To You,” produced by Jam & Lewis, and “The Little Drummer Boy,” produced by Foster & McElroy, cover a broad range stylistically, from the swooning balladry of the former to the funk-driven classic of the latter. O'Neal also delivers an effective cover of the Donny Hathaway yuletide classic “This Christmas,” but the fifth version released this season.

**VARIOUS ARTISTS:** Joyful Christmas (Columbia 66187), Producer: Edwin Hawkins.

The collection of artists on this album represent a broad range of styles. But the heartfelt delivery on each track provide a unifying element. There are gospel acts as the Commissioned, the Anointed and even churchy rap group D.C. Talk balanced against artists such as Lou Rawls, Patti LaBelle, Oleta Adams, Nancy Wilson and Peabo Bryson. All the material is not specifically of the seasonal variety, but instead captures the spirit of the year-end celebration. A restrained yet soulful rendering of “O Come All Ye Faithful” by Oleta Adams stands out.

**PICK OF THE WEEK**

**MARY J. BLIGE:** My Life (UpTown/MCA 11156), Producers: Chucky Thompson & others.

Mary J. and the crew keep things funky on this album, but she is given an opportunity to grow and demonstrate more dimension as a singer on smoother cuts like the successful first single “Be Happy” and “Mary Jane,” a writing collaboration with funkster Rick James. Chief producer Chucky Thompson, while crafting several fresh sounding tracks, is not above using samples like the Barry White lift on “You Bring Me Joy” and the Curtis Mayfield snippet on the track “I’m The Only Woman.” The title track is a smooth midtempo ballad featuring a slice of the Roy Ayers track “Sunshine.” Blige emotes in her inimitable style here.
THE RHYTHM

Arista recording artists N I I U got to hang tough with the man they consider one of their largest musical influences, the legendary singer/songwriter Stevie Wonder, while on a promotional tour to promote "I Miss You," the latest release from their self-titled debut album. Pictured at the Cotton Club in Los Angeles during a pit hosted by KKB T The Beat are (l-r): Chris Herbert and Chuckie Howard of N I I U; Stevie Wonder; Craig Hill and Don Carlos of N I I U; and Carin Thomas, R&B promotions manager at Arista Records.

ECCHOING ELEMENTS OF THE PAST: Earth, Wind & Fire, one of the most important bands of the pop/R&B landscape of the '70s and early '80s, revisited itself rather than reinvent itself during an L.A. area show that excited its fans of yesteryear and delivered fresh energy for those new fans seeking retro soul. EWF kept the formula simple: Play the hits, keep people on their feet throughout the show and don’t mention the obvious absence of EWF svengali Maurice White until the show winds down to start.

But, surprise! White joined the band during an encore rendering of the ironically fitting evergreen "Devotion," which kept the audience in the Pantages Theatre for the first of their sold-out shows.

What was more evident throughout the SRO performance was the power of long-time EWF member Philip Bailey, who, along with group co-founder Verdine White and percussion sideman Ralph Johnson, is the only visible and sonic connection to the past. Bailey’s rangy voice, from alto to powerful multi-octave falsetto, in fact, is probably the group’s only distinct signature of the past. So, it was strange watching these youngsters (including a pair of comely women wiggling to each of Verdine White’s bass riffs) kick their contemporary flavor on a flinty line of hits that have become part of the echoing pantheon of R&B past.

"Head For The Sky," "Fantasy," "Can't Hide Love," "Sing A Song," "September" and even "Boogie Wonderland" were the filament illuminating the EWF songbook. The only standout among the material of the group’s current Warner Bros. album was the highly-exposed single "Sunday Morning."

While Bailey handled most of the vocal duties, some of the new band members displayed that they could provide the musical spirit of EWF even in the absence of Maurice White. Of the newer members, Sheldon Reynolds took a high profile on guitar and some lead vocals, and And Scott Mayo was given space to emit on the saxophone. The hardest working new member, however, had to be drummer Sonny Emory, who kept a varied and consistent pulse and also showed his articulation as a percus- sionist during a mid-set solo that was satisfying, heavy kick-drum and all.

While Earth, Wind & Fire may have to create some new hits to return to the Great Western Forum-sized venues that they routinely sold-out in the past, it’s also abundantly evident that they can draw a diverse legion of fans on consecutive nights to theaters at the drop of a echoing hit.
"Cradle From The Grave" is the title of the second video from Thug Life's current Interscope Records album Volume I. Thug Life leader Tupac Shakur, who recently endured five gunshots in an alleged street hold-up, must think the title is a self-fulfilling prophecy. The video was shot in an abandoned Los Angeles jail by director Ricky Harris (cousin of rapper Snoop Doggy Dogg). Pictures are (l-r): unidentified homeboy; Tupac Shakur (prior to the shooting); director Ricky Harris; Syke of Thug Life; unidentified homeboy; Macadoshia of Thug Life; Little Macadoshia and Lil; the Rated R of Thug Life; and the Little Rated R.

Rap-A-Lot/Noo Trybe Records artists Scarface, whose album The Diary has made considerable pop and urban chart noise since its late October release, recently visited the Los Angeles offices of Noo Trybe. Label execs congratulated Scarface on the success of the album, the first released under the new marriage. Pictured are (l-r): Michael Mack, sales manager; Devin Branch, director of urban and crossover promotion; Scarface; Camronique Roberts, coordinator of creative services; and Noo Trybe president Eric Brooks.

Motown president/CEO Jheryl Busby and Mandingo Entertainment chairman Ron Sweeney recently joined several top rap artists in a shoot-out at the Queen Anne Park gym in Los Angeles where the artists filmed a commercial for Motown's debut interactive video game: Rap Jams Volume One. Developed by Mandingo Entertainment and Motown, the video features rappers such as Coolio, Onyx, Posse, Public Enemy, Yo Yo, Warren G, Quo and House of Pain. The game includes original music by the artists. The picture above shows the rappers and executives in the gym were director Eric Meza shot the commercial.

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**TOP 25 RAP SINGLES**

**CASH BOX • DECEMBER 17, 1994**

1. FLAVA IN YA EAR (Bad Boy 7-9001) ....... Craig Mack 1 36
2. I NEVER SEEN A MAN CRY (Aka I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461) ....... Scarface 2 5
3. BLACK COFFEE (Uptown/MCA 31689) ....... Heavy D & The Boyz 3 7
4. BRING THE PAIN (Def Jam/RAL/Island 653 965) ....... Method Man 5 5
5. THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 42249) ....... Keith Murray 6 8
6. HERE COMES THE HOT STEPPER (Columbia 77014) ....... Ini Kamoze 4 12
7. ROCKAFELLA (Polygram 653 967) ....... Redman 7 5
8. TOOTSEE ROLL (Down Low/Rip It 6911) ....... 69 Boyz 12 25
9. BEHIND BARS (Def Jam/RAL/Island 651 061) ....... Slick Rick 10 2
10. THUGGISH RUGGISH BONE (Ruthless/Relativity 5527) ....... Bone Thugs N Harmony 9 16
11. FA ALL YALL (So So Def/Cheap 75993) ....... Da Brat 8 10
12. PLAYAZ CLUB (Chrysalis/EMI 82827) ....... Rappin' 4-Tay 14 9
13. STRAP ON THE SIDE (Jive 42232) ....... Spice 1 13 4
14. PARTY (Epic Street/Epic 77400) ....... Dis-N-Dat 16 8
15. JUICYUNBELIEVABLE (Bad Boy/Arista 7-9004) ....... The Notorious B.I.G. 15 16
16. I'LL TAKE HER (Mercury 856 124) ....... Ill Al Skratch feat. Brian McNight 11 12 17. BREAK DOWN (Jive 42244) ....... Fu-Schnickens 22 10
18. KITTY-KITTY (Rip It 6921) ....... 69 Boyz 20 4
19. DO YOU SEE (Violator/RAL/Island 653 962) ....... Warren G 17 2
20. TIC TOC (Pendulum/EMI 58246) ....... Lords Of The Underground 18 7
21. TAKE IT EASY (Verted Nervous 20094) ....... Mad Lion 21 22
22. BIOLOGICAL DIDN'T BOTHER (Jive 42207) ....... Shaquille O'Neal 23 4
23. LOVE SONG (Salmon 40001) ....... Michael Wall Love Foundation 19 4
24. C.MON WAT DA GIT DOWN (BigBeat 90209) ....... Artifacts 24 3
25. WITHOUT A DOUBT (Mercury 858171) ....... Black Sheep 26 6

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**Rap Single Reviews**

By Dr. Bayyan

**69 BOYZ**: "Kitty Kitty" (Rip It 6921)

Utilizing some tried and tested riffs from The Gap Band's "You Dropped The Bomb" on the Burn Rubber Radio mix, the 69 Boyz kick some heavy bottom flow en route to proving that their first hit single, "Tootsee Roll," was no mistake. This is another rubal tale of love horizontal-style. There's a mix for everybody on this single.

**JUSTICE SYSTEM**: "Dedication To Bambaataa" (MCA 3229)

This record combines old school, East Coast sensibilities with some fresh, jazz-influenced rhythmic undertones. The mic work is clear and fresh, and the dedication to rap's seminal Godfather Afrika Bambaataa is def. Of the six mixes, the LP (Clean Version)’s jazzy flow and the Beatnuts’ quirky Flamingo Mix standout.

**PAPA JAY**: "Three Hots And A Cot!" (Street Flavor, no cat #)

This is a deftly smooth track that almost makes the hard-edged lyrical flow seen odd. Sonny Paradise’s smooth production and backing vocals contrast well with Papa Jay’s mic flow. The music by Double S-K Mob is unique and makes for some fine textures and a bumpin’ beat that doesn’t let up.
THE UNTIMELY DEATH of popular newspaper journalist Miguel Angel Rodriguez was one of tremendous surprise and shock for many in Los Angeles. Rodriguez served as an entertainment reporter for the Spanish language daily *La Opinion* for the past three years. Having died of unknown causes at his home in Alhambra on November 28th, the 41-year-old was well known for his love and unwavering support of “rock en Espanol.” The mutual respect was clearly evident as a number of Latin rock artists paid their own musical tributes to Rodriguez at several performances this past week. Artists like Hijos de Pacho, La Raza, La Bandera, Mountain King, Cero Maladad, Platon, Ipiratik, Hermana Luna, Humanoides Secta y Titania, Maria Fatal, Los Olvidados, Emilio Morales, Tormentor, Sin Senilla and Miguel Morales performed in three benefits alone for the deceased’s family. Rodriguez is survived by two brothers and a sister. The esteemed writer had worked for two years with the band to “rock en Espanol” music to a greater commercial forefront.

POLYDOR LAUNCHES NEW RELEASES: The sibling duo Pimpinela leads the pack of new releases by Polydor just prior to the holiday rush. *En Concierto* features Pimpinela’s 12 greatest hits recorded in concert, including two bonus tracks. *UMIX* #1 is a dance music compilation album featuring the likes of Marta Sanchez’s extended remix of “Desesperada,” Dunbarrier’s “Come And Get It,” Jovanotti’s “Pienso en Ti,” “Mambo” by La Playa and “La Magia del Ritmo” by Marie Claire D’Ubaldo, as well as five other of their tunes. The packaging is colorful yet lacks a bit in the creativity section for it to attract those who are not too familiar with these artists.

Three yule albums are certain to catch more than a few browsers by surprise. Polydor’s Feliz Navidad album offers a good well-rounded sampling of artists like Celina Cruz, Chucho Avellanet, Angelito Jorgin, Vinentico Valdes, Miguel Puentedura, Oswaldo Oropeza, Ovando Toro, Hugo Blanco, La Rondallita and Trion San Juan. An excellent Christmas song album for children is Canciones de Navidad, Ninos Cantores. It features traditional material sung by children singers. And the Sonora Mantancera holiday album, Navidades con La Sonora, contains seasonal songs as sung by Celina Cruz and Cello Gonzalez.

Retailers should emphasize the availability of hard-to-obtain classic recordings on the Polydor label. Salsa lovers will find the Joe Cuba Sextette’s *Steppin’ Out* album particularly difficult to resist. It carries some vintage mambos, pachangas, chichas chas and ballads by Cheo Feliciana and Jimmy Sabater. For the romantically inclined, Vincentico Valdes’s *Mi Diario Musical* and Chucho Avellanet’s *Boleros de Amor* will be certain crowd-pleasers. The popular *De Coleccion* series by Polydor offers two international singing talents, Nino Bravo and Danny Daniel. On the tropical front, the youthful meringue group Los Toros have a strong-sounding album with Formidables. Finally, there’s the folkloric yet upbeat tropical sound of the Venezuelan group Collina with an album by the same name.

NEW SINGLES BY SONY LATIN: “Fragile” is the second single from Julio Iglesias’ current album *Crazy.* Sting joins in this production by Albert Hammond. An extended club and radio dance mix of La Mafia’s single “Me Ducr Estar Solo” has just been released...And three new Tej-Mex artists make their debut with their singles: Stefani’s “Te Voy A Enamorar,” Juan P. Moreno’s “Ella y Tu,” and Tierra y Sol’s “Manuel El Borrego.” Sony continues to forge ahead in the regional Tej-Mex market.

ON OTHER FRONTS: Spanish tenor Jose Carreras is slated to appear in Budapest at the Vigszinhaz Theatre on December 10. Having previously visited this city, Carreras’ operatic performance is part of a benefit for the Hand In Hand Foundation, which serves children with disabilities.

**REVIEWS** By Hector Resendez

- **LOS TOROS BAND: Formidables** (Polydor 523618) Producers: Gerardo Diaz and Juan Pablo Diaz

This high-energy meringue band has attracted a lot of attention in their native Dominican Republic. The youthful band is fronted by two female lead singers, Indira Rubiera and Mayama Bello, and one male vocalist, Hector Acosta, who is also the band’s leader. The versatile group offers everything from danceable tunes to a Floatstones theme song to the pop hit “The Power Of Love.” There’s even a sentimental Christmas song done meringue-style, of course. Watch for this group to become more popular as they receive stronger airplay from radio stations on the West Coast. Public radio has been leading the way, as it has for years, in this regard. Polydor has been wise in tapping into that vital resource.

- **CHUCHO AVELLANET: Boleros de Amor** (Polydor 523809) Producers: Various.

A fully-orchestrated sound underscores the all-ballad compilation album by popular crooner Chucho Avellanet. Contained are classic selections such as “La Vida en Rosa,” “Duerte (Time Was),” “Aunque Tu No Me Quieras,” “Juege, “ “Desesperadamente,” “Insoportable,” “Tu Felicidad,” “Si No Eres Tu” and “La Cancion del Dor.” This album should make an excellent stocking stuffer for those hard-to-please music buffs.

- **MARIAS MONTE: Green Blue Yellow Rose And Charcoal** (Capitol 72438) Producer: Arto Lindsay.

Marisa Monte is one of the finest contemporary Brazilian artists around. Her newest album, *Green Blue Yellow Rose And Charcoal,* certainly gives testimony of her creative musical talent. Recorded in New York, Monte incorporates both contemporary and indigenous rhythms in this fascinating collection. Aficionados of Brazilian music will not be disappointed by this version of Monte’s.


For four generations, the undisputed Queen of Salsa, Celia Cruz, has travelled the four corners of this earth. Cruz has also forged new milestones throughout her career by collaborating with legendary figures from Tito Puente to David Byrne. She has a Grammy, a star on Hollywood Boulevard and, just recently, was presented by President Clinton with the National Endowment for the Arts award. Her new album, *Irrepetible/Unrepeatabile,* however, is destined to set a new standard on the Salsa scene. Producer and fellow Cuban Willie Chirino is the chief reason. Chirino is an extremely popular singer-composer-producer in his own right. The entire production seems to jump right out of the jewel box. The first single, “Que Le Den Candela,” was written by Jorge Luis Piloto and is an upbeat number. Upon hearing the second tune, “Bembelengua,” there was no doubt that the Cruz-Chirino formula would prove magical! Retailers are advised to not place any Cruz posters near their establishment...the stampede might prove too hazardous.
Celebrating a return to the Atlantic Records label group, The Manhattan Transfer were recently awarded Gold discs to commemorate the RIAA certification of their The Best Of The Manhattan Transfer, which features the group's early Atlantic hits. The vocal quartet, which recently performed outside the New York City studios of the "Today" show, will release in February their next Atlantic studio album Tonin'. The album was produced by Atlantic Sr. VP Arif Mardin and features collaborations with a broad array of artists like Phil Collins, Smokey Robinson, Bette Midler, Frankie Valli and Ruth Brown with B.B. King. Pictured at the Gold disc presentation are (l-r): Arif Mardin; Alan, Paul, Cheryl & Tim Hauser of the Manhattan Transfer; Doug Morris, Warner Music U.S. chairman/CEO; and Janis Siegel of the Manhattan Transfer.

**Notes & Reviews**

By M.R. Martinez

Rickey Woodard: Yazoo (Concord Jazz 4629), Producer: John Burk.

Rickey Woodard is a soulful player who can drive a composition with his articulate melodic sensibilities or swoon into rhythmically-driven blues. A former member of the Ray Charles band, Woodard might be expected to lean on the R&B/blues base that characterized that band. But on this Concord Jazz release, Woodard spends more time exploring hard bop and swing. He allows guest artists Cedar Walton (piano), Ray Brown (trumpet) and rhythm section Jeff Littleton (bass) and Ralph Penland (drums) to help stretch through the material. Tracks of note include a cover of Dexter Gordon's "Fried Bananas," Woodard's "Turbulence" and the sonorous ballad "Portrait of Jennie." 

Geri Allen: Twenty One (Blue Note 300028), Producers: Teo Macero & Herb Jordan.

Playing with vibrant confidence and pacing a stellar rhythm section of bassist Ron Carter and drummer Tony Williams, Allen demonstrates why she is brightening a vista inhabited by young jazz musicians. On this third recording for Blue Note, Allen mixes her own solid compositions (such as "Drummer's Song" and "In The Morning (For Sister Leolu)"") with classics and standards like "If I Should Lose You" and "Lullaby of The Leaves." However, the opening track "RTG" is a kinetic exercise in rhythmic & harmonic energy spun out a cauldron of articulate presentation. Allen is a two-handed player with solid vision.

**TOP 25 JAZZ ALBUMS**

<table>
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<tr>
<th>RANK</th>
<th>TITLE (LABEL)</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>FORMAT</th>
<th>WEEKS ON CHART</th>
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<tr>
<td>1</td>
<td>MIRACLES: THE HOLIDAY ALBUM (Arista 18767)</td>
<td>Kenny G</td>
<td>DEBUT</td>
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<td>2</td>
<td>SHARE MY WORLD (EMI 7829)</td>
<td>Najee</td>
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<td>AFTER THE STORM (Mogul/Motown 0301)</td>
<td>Norman Brown</td>
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<td>HEAD TO HEAD (Mercury 22682)</td>
<td>Jonathan Butler</td>
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<td>5</td>
<td>SAHARA</td>
<td>Russ Freeman &amp; The Rippingtons</td>
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<td>6</td>
<td>L.A. (Quest 45601)</td>
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<td>7</td>
<td>BREATHELESS (Arista 16446)</td>
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<td>GTS</td>
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<td>POSITIVITY (Verve Forecast/S22 036)</td>
<td>Incognito</td>
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<td>10</td>
<td>A HOME FAR AWAY (GRP 9780)</td>
<td>George Howard</td>
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<td>BACKBONE (Warner Bros. 45611)</td>
<td>Boney James</td>
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<td>DID YOU FEEL THAT?</td>
<td>Joe Sample &amp; Soul Committee</td>
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<td>Peter White</td>
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<td>LOVE, NANCY (Columbia 57426)</td>
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<td>LUCKY MAN (Capitol 96992)</td>
<td>Dave Koz</td>
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<td>25</td>
<td>THAT SECRET PLACE (MCA 4023)</td>
<td>Patti Austin</td>
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**The Teddross Avery Quartet**

In Other Words (GRP 9788), Producer: Michael Cuscuna.

This 1993 Sony Innovation Award winner serves a debut album that belies his youth (he turned 21 after making this album) and also speaks to the continuum of tradition that many young players are creating. California native Avery plays the tenor sax with a stunning acuity and soulfulness that is complemented on various tracks on this album by guest trumpeter Roy Hargrove. Avery provides remarkable lyricism on the gentle swinging "Our True Friends" while giving generous space to Hargrove on the track "High Hopes." The blues are given some fresh air on "One To Love." This young man will be studied by those who come behind him.

**AVENUE BLUE FEATURING JEFF GOLUB:**

Avenue Blue (Blue Moon 79199), Producers: Rick Braun & others.

Golub and company provide a fusion of funky gems like Average White Band's "Pick Up The Pieces" with breezy New Age-flavored tracks like "Stockholm." Golub is a capable guitarist, and on occasion will remind fans of NAC radio or Erhard Hauser. But this group shines best when it gets slyly, like on "Gummic Sone," and gets introspective on tracks like Earth, Wind & Fire's "That's The Way Of The World."
DANNY WRIGHT: Applause (Moulin D’Or 951)  
Pianist Wright checks in here with a collection of melodic tributes to some songs from recent silver screen and stage hits. The instrumental tracks range from the easily accessible “Can You Feel The Love Tonight?” from The Lion King to more moody renderings such as “What Are You Doing The Rest Of Your Life?” for The Happy Ending and the title track from Schindler’s List. A medley tribute to Henry Mancini and Wright’s cover of Billy Joel’s “Lullaby” demonstrate the pianist’s range as a soloist. (M.R.M.)

SEA OF SOULS: Titanic (Trumpeter 11402)  
Very traditional hard rock/heavy metal, Sea Of Souls’ debut album is a turn-up-the-amplifiers fest with some not very subtle lyrics. Sample: “Within the virgin’s heart beats/An innocent equality/Keep the baggage/We don’t need no second-hand/Second-hand bigotry.” (Second-Hand Bigotry). Fans of metal who aren’t getting their fix with the crossover alternative music will appreciate this band’s heavy-handed sound. (S.B.)

JUDY COLLINS: Come Rejoice! A Judy Collins Christmas (Wildflower Records/Mesa 79085)  
Collins’ contribution to the glut of Christmas recordings definitely takes the prize for most serious, as it includes original numbers like “Song For Sarajevo.” In addition, the arrangements are almost eerily sparse, with a bit of spoken word from the Bible thrown in on “Away In A Manger.” This record is a must for fans of Collins, especially given how infrequently she returns to the scene, but it’s not likely to convert any new fans. (S.B.)

BARDTORD & MCLEAN: Look Inside (Shadow Mountain 199402)  
The debut album from this duo is made up of very CHR/Adult-Contemporary ballads. While the cliché about not judging a book by its cover is often true, in this case, what you see is what you get from titles like “It’s Not Love,” “Why Can’t I Break Down And Cry?” and “Always Friends.” Still, their melodies and harmonies are pleasant enough. An innocuous record that could find its niche. (S.B.)

NIK LOWE: The Impossible Bird (Upstart Sounds 8013)  
The late ’70s/early ’80s punk/New Wave/college movement’s answer to John Hiatt, Lowe is best known for writing Elvis Costello’s anthem “What’s So Funny (’Bout Peace, Love And Understanding)” The latest album from “The Jesus Of Cool,” according to his press release (quite a moniker), continues Lowe’s tradition of writing great songs. The CD insert doesn’t feature the full lyrics but gives snippets of each song—just enough to make you realize this is the same man who wrote “...Peace, Love and Understanding.” A perfect example is the song “Withered On The Vine,” which features the great line, “But the hardest pill/To swallow is still/Not the reason for your leaving/But the way I let it happen.” Relationships play a major part in this 13-song collection, with such numbers as “Shelley My Love” and “Lover Don’t Go.” Along those lines, Lowe goes to a surprising source to find songs that articulate his thoughts—namely country music—as he does strong and faithful covers of “True Love Travels On A Gravel Road,” “Trail Of Tears” and “I’ll Be There.” However, the high points still come from Lowe himself, especially with the stark and lovely “Shellies...” and the infectious opening number “Soulful Wind.” A dream for college and AAA stations. (S.B.)

Film Reviews

Warner’s Disclosure Needs Some Disclosure  
By John Goff

Power-driven exec Demi Moore presses underling Michael Douglas to rise to the occasion during an after-hours meeting. 

HARASSMENT OF MALES by females in the workplace?! The kinder, gentler sex who wouldn’t run the world the same way the men have? Nahhhhh. An aberration conceived on a moonless night by some misogynistic chauvinist. Ask Jenny Craig. AND office intrigue in a forward-moving computer company...can you ask for anything more? Well, yes. Answers! Why does everyone want Michael Douglas’ character out? Why the forced intrigue? (To be able to display computer FX it appears.) Why does the sleek, speedy, Jaguari-like smoozy-voiced Demi Moore lust after crumpled country sedan Michael Douglas? Oh sure, they had a hot thing once and she wants more. The combo of this pair should prove only initially hot.

The reverse-harassment angle, culled from Michael Crichton’s novel by screenwriter Paul Attanasio, is timely and intriguing and Moore squees as much juice out of her role as her character squeezes Douglas’ oranges to pulp. Douglas does an interesting turnaround from his Wall Street power character. Donald Sutherland solidly portrays an elderly snake-man as the company head—Oh boy, is he oily with a Christian Dior scent!—but we don’t always understand why. And that’s the missing element keeping this from being more than a superficial look at harassment by women and intrigue in the world of big business. I kept getting the feeling I was in a shell game with the pea missing.

Barry Levinson directs and has given the piece the look of one of his TV episodes by breaking it up into a week and labeling the passing days on screen. Industrial Light & Magic predicts the future of virtual-reality technology with a slick and believable sequence—one of the highlights.

Dennis Miller is accommodated by Attanasio and Levinson in a sequence which takes on the appearance of a sitcom gag-writers’ weekly conference. Roma Maffia is impressive in her portrayal of a harassment specialty lawyer defending Douglas. Caroline Goodall is Douglas’ wife, standing by her man stochiely. Rosemary Forsyth, as the exec in the background who has somehow manipulated all of them, shows that there’s no substitute for experience. She’s sold.

Levinson and Crichton produced for Baltimore Pictures/Constant c. Peter Giuliano executive produce.

Bottom Drops Out Of Drop Zone  
By M.R. Martinez

WESLEY SNIPES IS UP IN THE AIR AGAIN in an action-adventure joyride that attempts to explore the daredevil subculture of skydiving and high-tech computer crime. Unlike the successful Passenger 57, however, Snipes and company could crash and burn at the box office because of inconsistent action, some grotesque implausibilities and uneven performances
delivered by a cast that showed some potential. Skydiving sequences are marvelously filmed and the stunt crew delivered believable performances, but all that skydiving leaves the story up in the air. This movie could make you feel like a James Bond martini—shaken, but never stirred.

The movie focuses on Snipes as U.S. Marshall Pete Nessip who, with his brother Terry (played in a brief screen appearance by "Cosby" kid Malcolm Jamal-Warner), is to escort convicted cyberspace criminal Earl Leedy (Michael Jeter) by commercial 747 to a new prison facility. After the take-off, an apparent hijacking attempt leads to an on-board explosion causing passengers to be sucked out of the plane, including Pete's brother. Leedy also disappears in the mishap. An FBI investigation concludes that the terrorists, Pete's brother and Leedy are killed in the incident, even though grieving Pete believes that expert skydivers parachuted from the fast-moving jetliner in an airborne jail break. So he sets out to prove his point.

It's shortly after this that the pacing of director John Badham's film—shot from a script by Peter Barocinchi and John Bishop from a story by Tony Griffin, former champion skydiver Guy Manos & Barocinchi—starts to drag and takes tremendous dramatic license. Gary Busey as Ty Moncrief is the leader of a group of above-the-law skydivers that want to use Leedy's computer skills and the skydiving talents to sell law enforcement computer secrets to organized crime. His performance is over-the-top. He essentially plays the same role he did as the psychotic hitman in the first Lethal Weapon and seemed to revisit as the renegade naval officer in Under Siege. As Nessip's ally in the search for the skydiving computer info thieves, Yancy Butler as professional skydiver Jesse Corman brings an attractive, loose cannon presence to the film. But her performance is also constrained by the script's character development shortcomings. Corin Nemic as a dweebish airplane mechanic and Kyle Secor as a spacey stunt skydiver are effective and give the film some of its brighter moments.

Ultimately, the climax of the film, when a Fourth of July celebration makes all of Washington, D.C. (normally the most restricted airspace on the planet) a giant drop zone, becomes a litany of calculated and easy-to-see-coming action clichés that seem uninspired.

The Paramount Pictures film was produced by D.J. Caruso, Wallis Nicita and Lauren Lloyd. John Badham served as executive director.

TV Film Review

HBO's Witch Hunt: A Supernatural Hollywood Delight

By J.G.

HOLLYWOOD'S NO STRANGER to witch hunts...no stranger to witches either, even if they begin with a "B" and whether they wear the pants, the skirt or both. There's a little bit of it all here in this tale of a '50s Hollywood where Magic—the supernatural kind—is the norm.

Screenwriter Joseph Dougherty has expertly blended reality with witchcraft, comedy, political satire and mystery to pay homage to the gunshoe detective, period H'wood and mystery/terror. Obviously he's a fan of magic genre with characters named Lovecraft, Leveau, Bradbury. And he's one helluva craftsman to cover all the ground he does here and make it work—one damned fine job of writing.

H. Philip Lovecraft (Dennis Hopper) is a Hollywood private eye in a '50s Hollywood where everyone practices magic from lighting cigarettes to murder, except himself. Movie star Kim Hudson (Penelope Ann Miller) hires him to get the goods on her philandering studio boss husband who's immediately killed. A hypocritical U.S. senator (is there any other kind?) played by Eric Bogosian—in a McCarthy-like parallel with the '50s Red hunt—is after the Black Magic-practicing witches. Hylpimta Kropotkin (Sheryl Lee Ralph) is a good witch, sharing space with Lovecraft. Finn Macha (Julian Sands), a blue-eyed/brown-eyed evil witch, is after Lovecraft. And Vivian Dart (Lypsinka) bends gender as an upscale cathouse Madame/Manager in the shadowy hills of Hollywood. It's wonderful fun to watch all this come together.

Director Paul Schrader moves all the action with humor and terrific style, evoking the era, characteristics of the town and more relaxed feelings of characters themselves. He's aided tremendously by the mood-producing moods of Angelo Badalamenti's music, period autos and costumes, latter by Jodie Tilen, visual effects coordinator Michael Musell and photographer Jean-Yves Escoffier...a fine line-up of top talent.

Hopper's splay-footed, swinging gait immediately sets the insouciant character of a Hollywood detective who walks the sunny side of H'wood Blvd. He blends the serious with the ridiculous through the expertise of experience. Miller shows a firm hand holding together the two approaches and is convincing as a small-town girl masquerading as a big-town star. Bogosian elicits good guffaws from an absolutely on-target picture of an arrogant senator. Sands is nicely smoky as the evil witch and Ralph balances things off with her portrayal of the good witch. Lypsinka adds his/her expertise to the mystery with slick results. He/She should have used a little magic on his/her own chest, however.

Produced by Michael Joyce and executive produced by Gale Anne Hurd, Witch Hunt is a Pacific Western Production presented by HBO Pictures and began airing December 10 on HBO.
LIFE ON THE REEF has captured the U.S. International Film & Video Festival's Gold Camera Award for Best Nature Video and been featured on National Geographic's "Explorer" series and is a excellent blend of camera work, computer animation, music and information and often astounding beauty. Creator/cinematographer David Hannan, who also brought you last year's Coral Sea Dreaming, spent 4 years gathering this incredible underwater footage of Australia's Great Barrier Reef. Janine Hedley and Russell Kelley, producers/writers, impart history of how the reefs were formed from the splitting of continents millions of years ago and how they survive and actually move through the oceans to form other reefs with humor, sensitivity and, if you can believe this, sensuality. How can coral be sensual? Well, through beauty, wonderful colors, sinuous movements of the reef's inhabitants and a wonderful music score from Neville Copland.

And how do coral reefs multiply? Sex, naturally. The mass spawning of the great coral reef takes place each night for a week during a full moon cycle. Each species spawns at the same time on the same days during this cycle, exuding both sperm and eggs in a frenzy which not only feeds the moveable inhabitants of the reef but forms a floating, living ribbon which moves off over the ocean to be picked up by other underwater creatures but eventually ending up attaching itself somewhere over thousands of sea miles to repeat the cycle. The beginning, middle and end of this spectacle has all been captured by Hannan and team and must be seen to be believed.

This very ecologically-minded video features 3D computer animation which illustrates the splitting of continents millions of years ago and some of the finest microscopic photography seen anywhere considering the conditions under which it was gained. Marilyn McArthur wonderfully edited.

The project is a Coral Sea Imagery and Television New Zealand Natural History co-production.

**Vid Biz**

By J. G.

IT'S TOUGH FOR A CHRISTMASANTHROPE to put together a Christmas list of commercial goodies in the face of poverty but, 'tis the season to keep the retail world from going under. Time for all to make up for the 11 months of previous losses. Time for that yearly miracle creative accountants can't really accomplish of turning that river of red ink to black. West's Moses when you really him, huh? Alright. Alright! He didn't change the color of the water, he just parted it. Don't bug me when I'm trying to think of something nice to say, pal.

It's a tough world for everybody out there. Over the Thanksgiving weekend I ventured out to a relatively quiet mall in Burbank where a rolling-eyed Santa Claus was escorted off his receiving chair, surrounded by three burly Mall Employees while being stared at by a group of the "I Want..." generation and glared at by their depleted-wallet keepers... er... parents still waiting in line. It was presumably... because he did return to the hot seat later...to take a deserved break (and maybe a couple quick non-romatic straight-up vodka martinis from the holly-decorated flask his third ex-wife bought him with a portion of her proceeds from last Christmas' alimony payment) from the flow of related wishes he'd heard from his lap in the last hour.

Point? An escort for a store Santa, in Burbank? Burbank, the sleepy little hamlet Johnny Carson made famous? And speaking of Carson! Buena Vista Home Video is offering The Johnny Carson Collection of videos featuring the late-night maestro's own selections of his favorite moments from "The Tonight Show." A perfect holiday gift for nostalgia buffs and available in several configurations: Limited Video Edition, which is a deluxe boxed set of five featuring shows from the '60s through the final show with an all Debutting-Comedian cassette and a limited-edition litho of Carson done by caricaturist BAI Hirschfeld, $79.99; the boxed set of four, this one drops the debuting comedians, ($59.99); and the collection sold singly, dropping the final show and debuting comedians, $14.99 per vid...

**DISNEY HAS THE ENTIRE FAMILY COVERED** with Snow White And The Seven Dwarfs ($26.99) ? This is also on Buena Vista release. There too, especially for the kiddies, there are the The Muppet Christmas Carol ($22.99) starring Michael Caine as Scrooge and the bunch from Jim Henson's The Muppets: A Christmas Carol and Winnie The Pooh And Christmas Too ($14.99).

You say you want to get into Christmas gradually? There is no gradual, pal! Read my lips! It's here!

But, as gradual as you can at this late date, there's Sing-Along Songs "The Twelve Days Of Christmas" ($12 daily should be enough time to ease into it, and the lyrics are on-screen with Mickey, Minnie, Donald and the gang.) ($12.99) Disney has it ALL covered, even spanning the time from Hal- loween with Tim Burton's Nightmare Before Christmas, a boxed collector's edition debuting December 7 which contained additional footage, deleted scenes, Burton's directorial debut Vincent, and a "Making Of...." ($99.99).

All great gifts... Walt Disney Records division also jumps into the gift arena with a terrific special behind-the-scenes box set CD ($44.98) cassette, ($24.98) and collection The Music Behind The Magic: The Musical Artistry of Alan Menken, Howard Ashman and Tim Rice.

It's a 3-hour, 20-minute trip through The Little Mermaid, Beauty and the Beast and Aladdin, which includes never-before-released songs with the original soundtracks and actual composing work tapes. It's accompanied by an illustrated, full-color book of text, photographs and interviews with Menken, Ashman and Rice written by Steve Hochman and contains exclusive collector's musical reading of Aladdin, as envisioned by the composers...

WAIT A MINUTE! WAIT A minute... it just seems like Disney has a lock on the market. MCA Universal Home Video's in there pitching with their excellent Shelley Duvall's Bedtime Stories series. And these are good for the year round, not just Christmas-themed. These will make terrific gifts all year round... Best Film & Video Corp. has Christmas Sing-Along, A Fireside Christmas and Benji's Very Own Christmas Story for seasonal offerings, and Benji and For The Love Of Benji to tide you over til '95... Paramount Home Vid is bringing Home for the holidays—Lassie, the latest Daniel Petrie incarnation....

There are more out there but not necessarily Christmas- or even family- or kidde-themed pieces. There's more Christmas-themed material also, staples you see every year, but those listed above look to be about the best. THIS YEAR! Don't swing that axe at me again. This year... But listen, let me whisper this—what's left are mostly year-end vids hoping to hitch a ride in some stocking or another... call 'em "fillers," in lieu of lumps of coal. So, 'til next Christmas Season, a happy and cheerful "Bah, Humbug" to you, too!
Atlantic recording group Skid Row are nearing completion of Subhuman Race, their third full-length album, with producer Bob Rock (Metallica, The Cult) and engineer Randy Staub (Motley Crue, Aerosmith) at the helm. Skid Row is expected to hit the road in conjunction with the album’s release, slated for early spring ’95. Pictured at Vancouver’s Greenhouse Studios are, from left: Staub; Rock (seated); assistant engineer Darren Grahn; Rachel Bolan & Dave “The Snake” Sabo (seated) of Skid Row; assistant engineer Brian Dobbs; and Sebastian Bach, Rob Affuso & Scotti Hill of Skid Row.

Randy Sabo of Skid Row & friend

All-4-One, the debut act on Blitzz Records, celebrates the success of their self-titled album with Tim O’Brien (center), president of Blitzz Records and the group’s manager. All-4-One, released by Blitzz/Atlantic, was certified double-Platinum and its first two singles—“So Much In Love” and “I Swear”—went Gold and Platinum, respectively. Receiving the certifications are (l-r): Alfred Navarez; Delious; O’Brien; Tony Borowick; and Jamie Jones. The newest single from All-4-One is “Skitz,” and it is currently climbing the charts.

Clive Davis (center) recently hosted a party in honor of Carly Simon’s newest Arista release, Letters Never Sent, at Pez in New York. Invitees were treated to a rare, standing-room-only live performance by the singer-songwriter featuring the first single from the album, “Like A River,” as well as classics including “You’re So Vain” and “Anticipation.”


At a recent political fundraiser in New York, RCA/Novus artist John Pizzarelli met President Bill Clinton. Pizzarelli, who has his song “Style Is Coming Back In Style” featured in Robert Altman’s Prêt-A-Porter, is preparing to release his next CD, a tribute to Nat King Cole entitled Dear Mr. Cole, in February.

Newest classic rock "50"... Portsmouth, Va.'s Station 97.1 KIIS The Classic Rock 97.1 recently unveiled the largest CD, record and rock ’n roll memorabilia store in the world at the fifth annual 97.1 KLSX Classic Rock Expo at the Westin Bonaventure Hotel in Los Angeles last weekend. Virtually every classic rock record ever released was available to be bought, sold or traded. The celebrity line-up this year included appearances by Emerson, Lake & Palmer’s Greg Lake, Rock And Roll Hall Of Fame inductee John Paul Jones (of Led Zeppelin), former Doors guitarist Robby Krieger, Edgar Winter, Warren Zevon (pictured above) and Hollywood madam Heidi Fleiss, who hawked her own wares of designer boxer shorts and robes. (Photo by Rich Saputo)
PRS FACE INVESTIGATION: The music industry is facing yet another exhaustive investigation by the Monopolies & Mergers Commission following last week’s unveiling of an investigation by the MMC into the writers and publishers collection agency PRS. Paul McGuinness, manager of U2 and long-time PRS adversary, says he is delighted at the news and surprised that the MMC didn’t act quicker. Many believe that this will accelerate plans by the majors to launch their own commercial collection agencies.

Announcing the MMC investigation, director general of fair trading Sir Bryan Carsberg says, “I have grounds for concern that the PRS may not be operating in a fully efficient manner. The market power they exercise can be misused or misdirected.” The inquiry was sparked by complaints to the OFT in July 1993 from composers of specialist music—such as choral and educational music—that they are not fairly represented in the sample which is used by the PRS to monitor the performance of live music.

PROBLEMS WITH RIGHTS PARTNERSHIP: Disagreement between PRS and MCPS has resulted in a “Mexican stand-off” over their plans for a £10 million jointly-owned service company heralded as “our biggest ever project” by PRS chief executive Wayne Bickerton at the body’s egm in September. The joint venture—known as Service Co—was intended to harness MCPS’s computer systems for the collection and distribution of royalties for both organisations.

BEATLES ALBUM OUTSTRIPS SUPPLY: The demand for the Beatles album Live At The BBC was so great that EMI ran out of all stock hours after it went on sale last week. Demand outstripped all expectations and retailers who sold out of their initial stocks are angry that EMI could not fulfil their re-order requests. It came as no surprise that the album shot straight to #1 in the U.K. album charts this week.

DISPUTE OVER JONES HIT: The 30-second rap in Tom Jones’ Top 20 hit “If I Only Knew” has promoted a trans-Atlantic dispute over songwriting credits. The song’s composers, Joe Mendelson and Ben Nitze, are claiming sole authorship for the EastWest release, which currently credits Jones and producers Trevor Horn and Bruce Woodley. Horn’s partner Jill Sinclair says, “Trevor, Tom and Bruce made a number of changes, principally to the melody behind the rap section,” and felt it was fair to claim 10% each, with the other 70% going to Mendelson and Nitze. The song originally appeared on the self-titled 1992 album by Mendelson and Nitze’s group Rise Robots Rise, which was released in North America by TVT Records.

BPI SCORE £250,000 IN COUNTERFEIT SWOOP: The BPI has announced another series of swoops on counterfeiters, resulting in a haul worth an estimated £250,000. Two warehouses in Glasgow were raided last week by Strathclyde Trading Standards officers while an RUC Customs and Excise operation in Northern Ireland yielded 100,000 blank CD trays and cases and 10,000 counterfeit CDs.

MTV/VPL CASE: The legal battle between MTV and VPL is set to move to the Court of Appeal. Last month the High Court ruled that MTV could press ahead with its claim that VPL is a cartel operated on behalf of the major record companies. Now the video rights collection agency and PolyGram, EMI, BMG and WEA are understood to be planning an appeal, which would be heard early next year. EMI sources indicate that talks to strike an international licensing deal with MTV are continuing.

NO TRUTH IN MICHAEL SINGLE: Reports that Michael Jackson is releasing a last-minute Christmas charity single have been dismissed by his publicist Connie Filpello. “This is not true; George is now waiting for a date for the Court Of Appeal to hear the next stage of his case against Sony Music,” says Filpello.

BACHARACH SOLD TO WIND-SWEPT: Windswept Pacific Music publishing company has signed a long-term deal for the Burt Bacharach Music Group catalogue, which features most of the composer’s work over the past 40 years including “Raindrops Keep Falling On My Head” and “Say A Little Prayer.”

MARLEY TRIBUTE FOR MIDEM: Aswad are to headline a concert tribute to Bob Marley at MIDEM next year. Inner Circle, Israel Vibration, Burning Spear and Big Mountain are also lined up for the show, which takes place during MIDEM on February 1 at the Palais Grand Auditorium in Cannes.
U.K. SINGLES CHART:
1. "Stay Another Day" ................................. East 17
2. "Let Me Be Your Fantasy" ....................... Baby D
3. "We Have All The Time In The World" ........ Louis Armstrong
4. "Crocodile Shoes" ................................. Jimmy Nail
5. "Another Night" ................................. MC Sar & The Real McCoy
6. "All I Want For Christmas Is You" .............. Mariah Carey
7. "Baby Come Back" ................................. Pato Banton
8. "Love Spreads" ................................. The Stone Roses
9. "Think Twice" ................................. Celine Dion
10. "Love Me For A Reason" ......................... Boyzone

Highest climber of the week at #9 is "Think Twice" by Celine Dion; highest entry is Mariah Carey; and new in is "Stay Another Day" at #1 as well as "Love Me For A Reason" at #10.

U.K. ALBUM CHART:
1. Live At The BBC ................................. The Beatles
2. Carry On Up The Charts ............................ The Beautiful South
3. Cross Road (Best Of) .............................. Bon Jovi
4. Always And Forever ............................... Eternal
5. Fields Of Gold ..................................... Sting
6. Vitalogy ............................................. Pearl Jam
7. Bizarre Fruit ........................................ M People
8. The Best Of... ................................. New Order
9. The Hit List ............................... Clifford Richard
10. Steam .............................................. East 17

Highest climber of the week at #6 is Vitalogy by Pearl Jam; highest entry, straight to #1, is Live At The BBC, The Beatles.

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 ....................................... Barbra Streisand
5. The Hit List ........................................ Cliff Richard
6. Cross Road-Best Of... ....................... Bon Jovi
7. Live Tonight Sold Out ....................... Nirvana
8. Songs We Love To Sing ....................... Foster & Allen
9. Psyche—Whose Video Is It Anyway .... PJ and Duncan
10. Always And Forever ...................... Eternal

THE U.K. TOP 10 RENTAL VIDEOS:
1. Four Weddings and A Funeral .............. (Columbia)
2. Mrs. Doubtfire ................................. (Fox)
3. Jurassic Park ..................................... (CIC)
4. Cool Runnings ........................................ (Buena Vista)
5. Ace Ventura, Pet Detective ..................... (Warner Home Video)
6. The Crow .............................................. (Ent In Video)
7. Striking Distance ................................. (20/20)
8. Pelican Brief ....................................... (Warner Home Video)
9. Naked Gun 33 1/3 ................................. (CIC)
10. Sister Act 2 ......................................... (Buena Vista)

—courtesy Titles Video, for the week ending December 17, 1994.

News From Japan And The Orient
By Sachio Saito

TOTAL ROYALTIES DISTRIBUTED to affiliated copyright holders by JAS-RAC (Japanese Association for Rights of Authors, Composers and Publishers) for three months (July, August and September 1994) were $185 million. Royalties for domestic works were $1.38 million while international repertories were $0.46 million. Royalties according to items were as follows: performance royalties, $0.607 million, in which local repertories were $0.43 million and international repertories reached $0.177 million; mechanical royalties showed $1.07 million with local repertories at $0.813 million and International works $0.624 million. Audio disks shared $0.56 million; videograms were $0.217 million; music publishing, $0.053 million with local repertories, $0.033 million; and international repertories $0.014 million. Rental records were $0.116 million with domestic works $0.107 million and international repertories $0.001 million.

PONY CANYON RECORDS enjoyed a banner six months with the total revenues of $4.04 million, up 14.7% over the comparable term of the prior year. For the six months (March 21 to September 20, 1994), revenues according to items were as follows: audio disks, $2.01 million, up 21.3%; visual software, $1.6 million.

The main artists contributing to the sales increase were Chage & Ask, Miyuki Nakajima, Fumiya Fujii, Shizuka Kudo, Tunnels, Hikaru Genji The Alice and Hitokata Yoshioka. These were local singers. As for the international artists, 14 Carat Soul and The Lion King showed fine results. The detail of audio softwares were: domestic repertories, 1.94 million, up 20.5%, while international works showed $0.16 million, up 33.3% over the comparable six months of the prior year. As to visual goods: Aladdin, Sanjushi, Life With Mickey, Tina and Forrest showed fine contributions.

LOCAL 45s Top 10

1. "Tomorrow Never Knows" (Toys Factory) .... Mr. Children
2. "Kiss Kizuitemo" (Epic Sony) .............. Dreams Come True
3. "Haruyo Koi" (Toshiba EMI) ............... Yumi Matsutoya
4. "Aino Tameni" (Sony) ......................... Tamio Okuda
5. "Koibitotachi No Christmas" (Sony) .... Mariah Carey
6. "Ein No Hateni" (Apollon) ................. Hidetoki Tomokura
7. "Fenomi" (Sony) ................................. Kome Kome Club
8. "Youni Dakaretai" (Sony) ................. Toshinobu Kubota
9. "Yuzurenai Negai" (Polydor) ............. Naomi Tanuma
10. "Koishisato Setsunashito Kokoroyousaito" (Epic/Sony) .............. Ryoko Shimohara

LOCAL CDs Top 10

1. "Ein No Yumemuki" (Bram) ................. Maki Daikoku
2. "Merry Christmas (Sony) ............ Mariah Carey
3. "Mat" (Sony) ........................................ Various Artists
4. "Cow" (Toshiba EMI) ......................... Various Artists
5. "Pharmacy" (WEA Japan) ............... Takayuki Makihara
6. "Hell Freezes Over" (MCA Victor) ...... Eagles
7. "10 Bedtime Stories" (WEA Japan) ...... Madonna
8. "7 Days Girl" (Pony Canyon) ............ Ai Hi Matsuda
9. "10" (BMG Victor) .......................... Various Artists
10. "Colors" (Epic Sony) ......................... Ruriko Kubo
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<tr>
<th>Date</th>
<th>Title of Song</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
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<tr>
<td>December 17, 1994</td>
<td>#1 SINGLE: Vince Gill</td>
<td>Vince Gill</td>
<td>MCA</td>
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<td></td>
<td>TO WATCH: Alan Jackson #18</td>
<td>Alan Jackson</td>
<td>MCA</td>
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<td>HIGH DEBUT: Mary Chapin</td>
<td>Mary Chapin</td>
<td>MCA</td>
<td>14</td>
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<td>CARPENTER #46</td>
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<td>#1 INDE: Western Flyer #15</td>
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<td>1</td>
<td>WHEN LOVE FINDS YOU (MCA 11047)</td>
<td>50 YOU JUST WATCH ME (Liberty 89048)</td>
<td>Tanya Tucker</td>
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<td>2</td>
<td>UNTANGLES MY MIND (RCA 66419)</td>
<td>51 TRUE TO HIS WORD (Curb)</td>
<td>Boy Howdy</td>
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<td>THE BIG ONE (MCA 11092)</td>
<td>52 THAT'S WHAT I GET (Curb)</td>
<td>Hal Ketchum</td>
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<tr>
<td>4</td>
<td>TAKE ME AS I AM (Warner Bros. 7079)</td>
<td>53 SUMMER IN DIXIE (Atlantic)</td>
<td>Confederate Railroad</td>
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<td>5</td>
<td>PICKUP MAN (Epic 77715)</td>
<td>54 TAKE THAT (Parist 69525)</td>
<td>Lisa Brokop</td>
<td>64</td>
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<td>6</td>
<td>WE CAN'T LOVE LIKE THIS ANYMORE (RCA 6410)</td>
<td>55 I SURE CAN SMELL THE RAIN (Arista 2718)</td>
<td>Blackhawk</td>
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<td>WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (Warner Bros. 7045)</td>
<td>56 SHUT UP &amp; KISS ME (Columbia 77066)</td>
<td>Mary Chapin Carpenter</td>
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<td>THIS IS ME (Warner Bros. 7127)</td>
<td>57 LOUSING YOUR LOVE (Columbia 66411)</td>
<td>Larry Stewart</td>
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<td>NOW I KNOW (RCA 63900)</td>
<td>58 HELLO, MISS HEARTACHE (Promex)</td>
<td>Billy T. Midnight</td>
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<td>NOT A MOMENT TOO SOON (Curb)</td>
<td>59 BABY IN DISGUISE (Fraternity)</td>
<td>Marilyn Allen</td>
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<td>GON' THROUGH THE BIG D (Decca 11094)</td>
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<td>TELL YOU LOVE ME (MCA 10994)</td>
<td>61 FIRE'S GOING OUT (Platinum Plus)</td>
<td>Paula Inman</td>
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<td>13</td>
<td>DOCTOR TIME (Columbia 53560)</td>
<td>62 MELODY STORY (Fraternity)</td>
<td>Shad O'Shea</td>
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<td>THERE GOES MY HEART (MCA 10951)</td>
<td>63 SANTE FE (Cafe Records)</td>
<td>Stephen Bruce</td>
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<td>SHE SHOULD'VE BEEN MINE (Step One 485)</td>
<td>64 I DON'T FEEL AS GOOD (Platinum Plus)</td>
<td>Danny Duvall</td>
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<td>I'LL NEVER FORGET YOUR HEART (Arista)</td>
<td>65 SHEIE AT LUCASVILLE (Fraternity)</td>
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<td>NIGHT IS FALLIN' IN MY HEART (Arista)</td>
<td>66 WHEN WE FIRST MET (Platinum Plus)</td>
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</tr>
<tr>
<td>18</td>
<td>GONE COUNTRY (Arista)</td>
<td>67 HEY FRIEND (Beacon)</td>
<td>Michael Grande</td>
<td>70</td>
</tr>
<tr>
<td>19</td>
<td>YOU AND ONLY YOU (Liberty 60742)</td>
<td>68 LET IT SWING (Deep South)</td>
<td>Will LeBlanc</td>
<td>71</td>
</tr>
<tr>
<td>20</td>
<td>GOT IT HONEST (RCA 66420)</td>
<td>69 I SEE IT NOW (Atlantic)</td>
<td>Tracy Lawrence</td>
<td>72</td>
</tr>
<tr>
<td>21</td>
<td>HARD LOVIN' WOMAN (MCA 11095)</td>
<td>70 UNDERCOVER KING OF FRANCE (Single)</td>
<td>H.J. Bonow</td>
<td>73</td>
</tr>
<tr>
<td>22</td>
<td>MI VAIDA LOCAS (Arista)</td>
<td>71 LIVIN ON THE EDGE (Song 5)</td>
<td>David Young</td>
<td>75</td>
</tr>
<tr>
<td>23</td>
<td>LITTLE HOUSES (Epic 66803)</td>
<td>72 WHEN I COME BACK (Warner Bros.)</td>
<td>Greg Holland</td>
<td>53</td>
</tr>
<tr>
<td>24</td>
<td>I AIN'T IEP (Epic 64168)</td>
<td>73 THE VOICE OF AMERICA (Eho Summit)</td>
<td>Bobby Ross</td>
<td>77</td>
</tr>
<tr>
<td>25</td>
<td>STORMS IN THE HEARTLAND (Mercury 1344)</td>
<td>74 CRYIN ON YOUR SHOULDER AGAIN (Circuit Rider)</td>
<td>W.C. Taylor, JR</td>
<td>79</td>
</tr>
<tr>
<td>26</td>
<td>THIS TIME (Curb)</td>
<td>75 LIVIN ON LOVE (Arista 2745)</td>
<td>Alan Jackson</td>
<td>56</td>
</tr>
<tr>
<td>27</td>
<td>HEART TROUBLE (RCA 66288)</td>
<td>76 JUEKOB JUNKIE (Epic 77579)</td>
<td>Ken Mellons</td>
<td>54</td>
</tr>
<tr>
<td>28</td>
<td>THE FIRST STEP (MCA 10991)</td>
<td>77 THIRD RATE ROMANCE (Mercury 1276)</td>
<td>Sammy Kershaw</td>
<td>57</td>
</tr>
<tr>
<td>29</td>
<td>MAYBE SHE'S HUMAN (Mercury 518582)</td>
<td>78 THE RUNNING KIND (Arista)</td>
<td>Rodney Foster</td>
<td>58</td>
</tr>
<tr>
<td>30</td>
<td>WHAT THEY'RE TALKIN' ABOUT (Decca 11098)</td>
<td>79 PLAY IT BACKWARDS (Step One 0682)</td>
<td>The Geezinslaws</td>
<td>65</td>
</tr>
<tr>
<td>31</td>
<td>LONG LEGGED HANNAH (BNA)</td>
<td>80 THE CITY PUT THE COUNTRY BACK IN ME (Atlantic)</td>
<td>Neal McCoy</td>
<td>74</td>
</tr>
<tr>
<td>32</td>
<td>OLD ENOUGH TO KNOW BETTER (Columbia 60412)</td>
<td>81 COUNTRY TIL I DIE (BNA)</td>
<td>John Anderson</td>
<td>75</td>
</tr>
<tr>
<td>33</td>
<td>BETWEEN AN OLD MEMORY AND ME (Warner Bros. 455603)</td>
<td>82 TEARDROPS (Liberty 79045)</td>
<td>George Ducas</td>
<td>78</td>
</tr>
<tr>
<td>34</td>
<td>IF I WANTED LOVE (Atlantic)</td>
<td>83 MAN OF THE WORLD (Epic 77632)</td>
<td>Collin Raye</td>
<td>80</td>
</tr>
<tr>
<td>35</td>
<td>LET ME LOVE YOU [Polydor 225]</td>
<td>84 THE POWER OF LOVE (Arista)</td>
<td>Lee Roy Parnell</td>
<td>81</td>
</tr>
<tr>
<td>36</td>
<td>SOMEWHERE IN THE VICINITY OF MY HEART (RCA)</td>
<td>85 SOMEBODY ONCE TOLD ME (Platinum Plus)</td>
<td>Delia Charlene</td>
<td>65</td>
</tr>
<tr>
<td>37</td>
<td>BABY LIKES TO ROCK (Arista 07822)</td>
<td>86 BREAKAWAY (Phono)</td>
<td>Sparky</td>
<td>87</td>
</tr>
<tr>
<td>38</td>
<td>KICK A LITTLE (Warner Bros. 45739)</td>
<td>87 HIDE &amp; SEEK (Platinum Plus)</td>
<td>Todd Cordle</td>
<td>89</td>
</tr>
<tr>
<td>39</td>
<td>MY KIND OF GIRL (Polydor 53952)</td>
<td>88 WATERMELON CRAWL (MCA 10991)</td>
<td>Tracy Byrd</td>
<td>81</td>
</tr>
<tr>
<td>40</td>
<td>SOUTHBOUND (Mercury 522125)</td>
<td>89 I'VE BEEN MISSING YOU JUST FINE (Platinum Plus)</td>
<td>Tam Taylor</td>
<td>83</td>
</tr>
<tr>
<td>41</td>
<td>A GOOD YEAR FOR THE ROSES (MCA 11095)</td>
<td>90 EUGENE (YOU GENIUS) (Arista)</td>
<td>Bryan White</td>
<td>84</td>
</tr>
<tr>
<td>42</td>
<td>SHE'S IN THE BEDROOM (Mercury 518582)</td>
<td>91 WHEREVER SHE IS (Columbia 65153)</td>
<td>Ricky Van Shelton</td>
<td>86</td>
</tr>
<tr>
<td>43</td>
<td>JOHN &amp; AUDREY WIGGINS (66)</td>
<td>92 HAS ANYBODY SEEN ARMY (Mercury 51885)</td>
<td>John &amp; Audrey Wiggins</td>
<td>88</td>
</tr>
<tr>
<td>44</td>
<td>HEN WILL BE BOYS (Liberty 27760)</td>
<td>93 SHE'S NOT THE CHEATING' KIND (Arista)</td>
<td>Brooks &amp; Dunn</td>
<td>90</td>
</tr>
<tr>
<td>45</td>
<td>IT'S NOT THE CHEATING' KIND (Arista)</td>
<td>94 LINDA LAVELLE (Song 1)</td>
<td>Todd Pulse</td>
<td>85</td>
</tr>
<tr>
<td>46</td>
<td>CALLIN' BATON ROUGE (Liberty 80857)</td>
<td>95 I TRY TO THINK ABOUT ELVIS (Epic 64188)</td>
<td>Garth Brooks</td>
<td>91</td>
</tr>
<tr>
<td>47</td>
<td>SEND IT UNTIL IT BRACKES (BNA)</td>
<td>96 RED, WHITE &amp; BLUE COLLAR (Epic 57627)</td>
<td>Patty Lovless</td>
<td>92</td>
</tr>
<tr>
<td>48</td>
<td>THE GIRL FROM YESTERDAY (Geffen)</td>
<td>97 WHEN YOU WALK IN THE ROOM (Arista 2726)</td>
<td>Pam Tillis</td>
<td>96</td>
</tr>
<tr>
<td>49</td>
<td>YOU GAVE ME A MOUNTAIN (GDR)</td>
<td>98 THAT'S WHAT'S ABOUT (MCA 10880)</td>
<td>Marty Stuart</td>
<td>97</td>
</tr>
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<td>50</td>
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BLACKHAWK: “Down In Flames” (Arista 2769)

It looks like this trio will probably see the Top 10 once again with their usual highly pop-edged country music, this cut—the umpteenth of their debut album—doesn’t quite hold up to their previous cuts but will nevertheless steamroll its way onto playlists following the strength of previous cuts.

BRYAN WHITE: “Look At Me Now” (Asylum 9081)

As the second release off his self-titled debut album, this newcomer, who co-wrote the tune, offers up some great music on this one. The combination of White’s oh-so-sweet vocals, a great melody and smooth tempo change make for a standout.

CHRIS LEDoux: “Tougher Than The Rest” (Liberty 79071)

This Bruce Springsteen tune has certainly taken on all the country characteristics it needs to make it to country radio. Although it’s doubtful that the album version of this one (at nearly five minutes) will make to radio, expect the edited version at three-and-a-half to do well.

MARTY STUART: “Don’t Be Cruel (To A Heart That’s True)” (Mercury 1385)

As part of the It’s Now Or Never—The Tribute To Elvis album, this cut was recorded live at the Pyramid Arena in Memphis during “Elvis Aaron Presley—The Tribute.” It’s hard to tell if country radio stations will be bumping Alan Jackson or Vince Gill to play this Elvis classic. True to its original form, Stuart does excellent job and easily warrants a listen.

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

DECEMBER 17, 1994

Reviewed by Richard McVey

REVIEW

BLACKHAWK: “Down In Flames” (Arista 2769)

BRYAN WHITE: “Look At Me Now” (Asylum 9081)

CHRIS LEDoux: “Tougher Than The Rest” (Liberty 79071)

MARTY STUART: “Don’t Be Cruel (To A Heart That’s True)” (Mercury 1385)

GEORGE DUCAS: “Lipstick Promises” (Liberty 79065)

PICK OF THE WEEK

GEORGE DUCAS: “Lipstick Promises” (Liberty 79065)

Not that “Teardrops” wasn’t a great tune, but expect this cut to easily surpass it on the charts and on playlists. With incredible production, great vocals, guitars galore and a sweet melody, this cut, co-written by Ducas, should stand as a marker that Liberty has a great one on their roster.
In Other News...

By Richard McVey

JOHN BERRY WILL BE MAKING THE MOVE from Liberty Records to its sister label Patriot Records. According to Liberty and Patriot Records president Jimmy Bowen, "This has been a breakthrough year for John. He has made great strides, and he will continue and enlarge upon those successes as the flagship artist at Patriot."

GARTH BROOKS BECAME A PARTY HOUND this week as two parties were thrown in his honor to celebrate the biggest-selling country album ever, *No Fences* at 11 million, and his third album *Ropin' The Wind*, which hit 10 million only days after. At the party for *No Fences*, Brooks and EMI Records Group North America announced the release of *Garth Brooks The Hits*, a collection of 18 singles spanning Brooks' career from 1989 to the present.

KATHY MATTEA received the Harvard AIDS Institute's first AIDS Awareness Award for "rallying the country music industry and bringing AIDS to the attention of millions of country music listeners across the nation." Mattea was presented with the award on World AIDS Day, December 1, on the stage of the Grand Ole Opry during Country Cares, an AIDS benefit concert for Nashville CARES.

LOCATED IN SEVIERVILLE, TN near Dollywood and Gatlinburg, groundbreaking for the Lee Greenwood Theatre will begin in the spring of 1995 and the doors to the venue are set to open in spring of 1996. Greenwood has committed to appearing at the theater for over 200 show-days a year.

IT SEEMS THAT Atlantic recording artist Tracy Lawrence got an early Christmas present as he received a pre-taped diversion recently from the Wilson County State Court that stemmed from charges of aggravated assault and reckless endangerment that were filed against him last April. In what amounted to a busy week for Lawrence, he was also informed by his wife Frances that he’ll be a father. And he is also working on a greatest-hits album that will be recorded live at the Desert Inn in Las Vegas. The album will be edited and mixed on Lawrence’s bus, thanks to an all-Yamaha system using Alesis ADATs as the recording medium.

ACCORDING TO THE RIAA, The Tractors self-titled Arista album is the fastest debut release to go Platinum by a country group.

MCA recording artist Trisha Yearwood pauses for a photo with producer Garth Fundis (standing) and Arista recording artist Lee Roy Parnell during the recording of her fourth album. The album, scheduled for release at the end of February, will include the #1 single "XXX's & OOO's."


Marty Stuart recently hosted the taping of the first installment of the new series of “Marty Party” specials on TNN. Filmed at the Wildhorse Saloon, the night included (l-r): Merle Haggard, Stuart, Pam Tillis and David Ball. The show will be telecast as a one-hour special on February 1.

Warner Bros. recording artist Travis Tritt presented Martha W. Ferguson (l), CEO of the Atlanta Red Cross, and Shirley Sherrrod (r) from Farm Aid with a check to benefit victims of this summer’s flooding in Georgia. The $60,000 check includes the proceeds from Tritt’s Nashville tour stop as well as donations from his fan club and a personal contribution. The money will be split between the Red Cross, who will use their portion to help offset more than $17 million in disaster relief spending, and Farm Aid, who will work to assist family farmers who were devastated by damage done to more than 600,000 acres of farmland.
High Debuts
1. MARY CHAPIN CARPENTER—“Tender When I Want To Be”—(Columbia)—#46
2. JOHN ANDERSON—“Bend It Until It Breaks”—(BNA)—#47

Most Active
1. ALAN JACKSON—“Gone Country”—(Arista)—#18
2. JAMES HOUSE—“Little By Little”—(Epic)—#44
3. TRACY BYRD—“The First Step”—(MCA)—#28
4. SAMMY KERSHAW—“Southbound”—(Mercury)—#40
5. TOBY KEITH—“Upstairs Downtown”—(Polydor)—#43

Powerful On The Playlist
The Cash Box Top 100 Country Singles chart is topped off this week by the Vince Gill single, “When Love Finds You.” The chart this week displays several big movers with only two debuts breaking into the Top 50. Alan Jackson again leads the way in the most-served category, up a big 19 spots to #18 with “Gone Country.” Newcomer James House follows, up 11 spots to #44 with “Little By Little.” Tracy Byrd continues to move, as he jumps 10 places to #28 with “The First Step.” Sammy Kershaw heads up the chart, moving nine spots to #40 with “Southbound.” Finally, Toby Keith works his way up the chart, also moving up nine to #43 with “Upstairs Downstairs” to finish out the big movers this week. Two acts debuted on the chart in this week’s Top 50. Mary Chapin Carpenter leads the way for the highest debut position with “Tender When I Want To Be” at #46. Finally, John Anderson falls into the Top 50 at #47 with “Bend It Until It Breaks.”

Songwriters Of The Week: Congratulations go out to Vince Gill and Michael Omartian, who penned the #1 hit “When Love Finds You.”

CMT Top 12 Video Countdown
1. VINCE GILL ————————————————————“When Love Finds You”—(MCA)
2. DAVID BATES—When The Thought Of You Catches Up With Me”—(Warner Bros.)
3. CLINT BLACK ————“Untangling My Mind”—(RCA)
4. FAITH HILL ————“Take Me As I Am”—(Warner Bros.)
5. LARI WHITE ———“Now I Know”—(RCA)
6. JOE DIFFIE ————“Pickup Man”—(Epic)
7. RANDY TRAVIS ————“This Is Me”—(Warner Bros.)
8. TIM MCGRAW ————“Not A Moment Too Soon”—(Curb)
9. THE TRACTORS ————“Baby Likes To Rock It”—(Arista)
10. THE MAVERICKS ————“There Goes My Heart”—(MCA)
11. REBA MCENTIRE ————“Till You Love Me”—(MCA)
12. GARTH BROOKS ————“The Red Strokes”—(Liberty)


Indie Chart Action
This was another busy week for the independents. A total of 18 independent artists are finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for their eighth straight week is Western Flyer on the Step One label with “She Should’ve Been Mine.” The single climbs up four more spots to #15 on the chart. In the second highest spot for the movers is Gene Watson at #49 with “You Gave Me A Mountain.” To finish out the movers, Amber Lane moves to #60, Paula Inman moves to #61, Shad O’Shea moves to #62, Stephen Bruce moves to #63, Danny Duvall moves to #64, Steve Free moves to #65, Jeff Roberts moves to #66, Michael Grande moves to #67, Will LeBlanc moves to #68, H.J. Bonow moves to #70, David Young moves to #71, Bobby Ross moves to #73, W.C. Taylor, Jr. moves to #74, and finally, Sparky moves to #86. As for debuts, two Indies break into the chart this week. Delia Charlene comes in at #85 with “Something Once Told Me,” while Todd Cordle hits the chart at #87 with “Hide & Seek.”

Top Ten Rising Independents
1. WESTERN FLYER—“She Should’ve Been Mine”
2. GENE WATSON—“You Gave Me A Mountain”
3. AMBER LANE—“Doing Good Feelin’ Bad”
4. PAULA INMAN—“Fire’s Going Out”
5. SHAD O’SHEA—“McLove Story”
6. STEPHEN BRUCE—“Sante Fe”
7. DANNY DUVALL—“I Don’t Feel As Good”
8. STEVE FREE—“Siege At Lucassville”
9. JEFF ROBERTS—“When We First Met”
10. MICHAEL GRANDE—“Hey Friend”

Out-Of-The-Box Independent Releases
MICHAEL COPELAND—“Friends Behind Bars”

Indie Pick
Jim Fullen: Allegheny Sound (Song-1 13407)

With certainly one of the most unique titles to come around in a while, it seems that Fullen’s roots are based in more traditional country and bluegrass. If that was his goal on this project, he definitely succeeded with the help of great traditional musical accompaniment. Another point of interest is the fact that Fullen not only performed each tune, but wrote all 12 of the thought-provoking songs as well.
Indie Spotlights

Ruth Van Noy: Making Her Dreams Come True

EVEN AS A LITTLE GIRL, all Ruth Van Noy wanted to do was sing. She never knew what being a star meant. All she knew was that singing made her feel good, and it was her belief that if she could sing to other people it would make them feel good, too.

A native of Beverly, OH, Ruth grew up in a musically-inclined family of 10 brothers and six sisters. Although she was forced to put her music career on hold to raise her four children, they have since grown up. It seems now that Ruth’s dreams in the music business are starting to come true, and with the constant support of her husband Frank Van Noy, she has quickly turned her lifelong dream into a reality.

More than 40 years later, her most recent single “Country Man” is peaking at #66 on the Cash Box Top 100 Country Singles chart and she’s obviously making many radio listeners around the country feel good. That song, along with another recently cut single, “Here With You,” were both written by her producer Steve Brown.

Although she came from a large, musically-inclined family, only Ruth and her step-sister, Grand Ole Opry member Connie Smith, are still pursuing a musical career. Currently residing in St. Mary’s, WV, where she spends time with her two sons, two daughters, one step-son and three grandchildren, Van Noy is still planning an album and another single. As a testament to following your dreams, if the success of her latest single is any indication, she will certainly follow through on those plans.

L.T. Cordle: From “All-American Boy” To Country Artist

WITH THE LIFE of your typical “All-American boy,” Leland Todd Cordle was born in Anderson, IN. His mother is a retired LPN of New Castle State Hospital and his father is retired from a GM automotive plant in Anderson.

Cordle graduated from Shenandoah High School in Middletown, IN in 1987, where he was very active in sports. In his senior year, L.T., pitching for his baseball team, caught the attention of some college scouts and was offered baseball scholarships to several colleges and universities.

Feeling the call to serve his country, however, it was only two years later that he signed up for a four-year tour with the United States Air Force. It was in the service that his interest in country music first began to grow. In fact, while overseas, Cordle purchased a guitar and started teaching himself to play. Within six months, he was singing in clubs in towns close to where he was stationed.

Following an honorable discharge, Cordle moved to the family farm outside Flatwoods, KY. There, along with his brother Vic, he began writing songs. His cousin Rick Presley had been involved in gospel music for several years, including music arrangements, sound engineering and recording sessions in Nashville. Together, the trio started work on putting the songs to music.

At a local studio, they recorded nine songs on their first CD. After positive local reaction to the first CD, especially with the lyrics and tunes to the songs, they, along with the support of family and friends, decided it was time to record in Nashville. Taking one song from the CD, and another that had just been written, they recorded a demo at the Bobby Seymour Studio. The reaction to the songs by the studio musicians and the back-up singers was exceptional. Currently writing songs and with an excess of 20 completed, L.T. and company say, “The songs are getting better with each one written.”

With his current single “Hide & Seek” hitting the Cash Box Top 100 Country Singles chart at #87, L.T. Cordle is continuing his aspirations by performing, writing and hoping to be in the right place at the right time. It seems like only a matter of time before this 25-year-old singer/songwriter makes himself and his music known.

Todd Pulse: The Complete Package

IT WAS 1976. There was a huge crowd attending the Hardiman County Bicentennial Celebration in Bolivar, TN, about 70 miles east of Memphis. It was on that day that a six-year-old farm boy named Todd Pulse climbed on the big stage and got his first experience performing before an enthusiastic crowd. “I loved the feeling I got onstage,” he recalls, “and I knew then that I wanted to be an entertainer.”

Since that first performance, Pulse’s career has taken off. In April of 1994, he had the #1 independent country single in the nation titled “Certified Man,” which he also wrote. In June, during Fan Fair, he was voted Top New Independent Male Vocalist. His current single “Linda Levelle” went as high as #51 on the Cash Box Top 100 Country Singles chart in late November. And for 1995, he plans to be part of a European tour.

Like a lot of singers, Pulse cut his teeth singing in church and at local talent shows. Since he was 10 years old, he has hosted and performed at hundreds of events in Tennessee, Arkansas and Mississippi, and has also been a regular on the Hardiman County “Hec Haw” for the past 12 years as well as a featured performer on the “Buddy and Kay Bain Show,” a popular regional television show broadcast out of Tupelo.

Pulse first started taking his career seriously in high school and credits his aunt, who sang professionally in Nashville with helping him along. She would take him to shows with her and let him sing. It was also during his high school days that he started learning to play instruments. He now plays guitar, piano and saxophone, but will quickly tell you, “I just want to sing, so I leave the playing to the band.” When he was a senior in high school, he started writing songs and has become quite good at that craft, writing most of the material he records. He says, “Living on a farm, I love to ride. I found I could get some great ideas for songs riding around the farm. It was, and still is, a great inspiration for me as a songwriter.”

Following high school, Pulse attended Memphis State University, where an opportunity came along. His good looks prompted an agency to offer him a job as a model. According to Pulse, “I just looked at it as another chance to be on stage, so I modeled the whole time I was in college. I never stopped singing and performing around the area, but when I couldn’t be onstage as a singer, I did it as a model.”

As for his musical style, Pulse describes it like this: “Rockabilly-influenced country. I love a hot piano—it makes me perform better—makes me want to dance all over the stage.”

As for performing, although he is booked nearly every weekend, he wants to be on stage more. And it seems that Pulse takes the responsibility that naturally follows with being on stage very seriously. “I have a younger brother, 10 years younger than me and I want to be a role model for him and other young people. I want everything about me to be positive—my music, my image—I think young people need someone they can look up to. I live a clean lifestyle—I don’t drink or smoke, and I think I’m a good role model.”

When it comes to artists, Todd Pulse is the complete package—he’s genuine, he’s a talented singer, songwriter and entertainer, he has the looks, and he possesses a wholesome attitude and positive outlook.
Danny Duvall Does "Feel So Good"

RAISED IN THE SMALL TOWN of Elizabethton, KY as the oldest of four children, Danny Duvall has been surrounded by music since he was born. "When I was eight years old, my Dad taught me to play 'Wildwood Flower' and then 'Mansion On The Hill' on the guitar," says Duvall. "I went from then on playing by ear on my own. My mother was often asked to sing in church revivals, funerals and a lot of hillbilly-type get-togethers. I always played for her when she sang, and I learned to sing from her. About every other person played and sang by ear, or 'natural,' as some call it. That was how it was in my family."

Since his father was, and is, a Baptist preacher, Duvall admits that as a teenager he had to "sneak out to play and sing in clubs and honky-tongues. At 16, I had a little act called 'Danny and the Hillbillies.' We mostly played in roughneck honky-tongues and for private parties. I got in a lot of fights, but had a lot of fun." At age 17, Duvall entered a state talent contest, where he sang "Okie From Muskogee" and played "Johnny Be Good" and ended up winning first place. According to Duvall, "Winning that trophy, to a poor little me, was something, and it made me realize a person can win a lot of trophies in life if they will only try."

A few years later, Duvall left the honky-tongs and traveled with a gospel group, The Melody Heirs, but coming full-circle he quickly went back to performing at clubs and honky-tongs as a solo and band act.

Duvall, currently lives in Elizabethton with his wife Debbie and their four kids. As for his big break into the charts, Duvall was first prompted by his mother-in-law Mattie, who encouraged him to go professional. In fact, his first single, "I Don't Feel So Good," can be found at #64 on the Cash Box Top 100 Country Singles chart.

Not only a performer, Duvall says of his songwriting, "I've been asked what makes me think I'm a songwriter. Well, ever since I was a kid, I've always heard songs...all the words and tune at the same time. It's still that way. When one drives me crazy long enough, I write it down and start singing it. That is as honest as I can be about it."

It seems that this singer/songwriter, who's been described as a mixture between Johnny Cash and Hank Williams, will be on the charts or at honky-tongs and clubs for some time to come.

Southern Belle Delia Charlene

With her current single "Somebody Once Told Me," debuting at #85 on the Cash Box Top 100 Country Singles chart, it seems that Delia Charlene, a new, young, high-energy vocalist, is off to quite a start.

Born in Biloxi, MS, Charlene currently resides in the small community of Dexter. Over the past four years, she has been performing around the area, with many of her performances aiding others. During Desert Storm, her performance was taped and sent as part of a Christmas video to help boost the morale of servicemen during the holidays. She has also done work for local radio stations and helped raise money for the victims of Hurricane Andrew.

In addition to winning several talent contests, life for Charlene has been much busier in the last two years. With her band, she has been performing in Mississippi and Louisiana at popular local nightclubs and is currently working with her new band in preparation for future engagements. It seems that if her single takes off, she and her band could be very busy for some time to come.

Indie Spotlights

Steve Free: Musical Diversity

IF ONE WORD could best describe artist Steve Free and his music, it would have to be diversity. In the last year, Free has showcased for "The Charlie Daniels Show," in Nashville and currently has the #65 song "Siege At Lucasville," on the Cash Box Top 100 Country Singles chart. That song, about Native American experiences, will also be included on a compilation CD titled Songs From The Underground, which will be released in 1995 on Rodell Records. His first single released off his album No Regrets, entitled "Theresa's Eyes," peaked at #56 on the Singles chart.

Free, whose lifestyle and music are very involved, is quite active with several organizations. He is a member of the Ohio Arts Presenters Network and recently showcased his trio for The Ohio Arts Council at their Sylvania, OH convention and at the National Association of Campus Activities (NACA) Convention in Champion, PA. He is also a board member of the Appalachian Ohio Rural Action Network, an environmental organization, and HO WA NE BA KE CHE, a Native American Organization of The Shawnee Tribe.

Free, as a veteran folk-rocker, describes his songs as "message-heavy songs dealing with everything from the environment and human rights to the traditional love ballad." According to Free, as a native Appalachian he has seen his music evolve from its folk roots to the unique folk/rock/country sound that today has landed him on the charts. With a combination of songs that have great adaptability to several music styles, his ability to move from guitar-and-harmonica to folk trio to full-rockin' country band, along with his good-time, audience-participation performances, allow Free to constantly redefine the word diversity.

In a world where specialization and categorization seem so instrumental to success, it is refreshing to see someone with the musical diversity of Steve Free break the mold with his own unique brand of music and refuse to be labelled or categorized.

"Livin' On The Edge" With David Young

DAVID YOUNG, singer/songwriter/guitarist, had his first encounter with a musical instrument at the age of two, when he began riding his daddy's mandolin around the house like a stick horse.

At age six, he picked up his uncle's guitar and has been playing ever since. Young, over the years, has had quite an array of influences that consist of country legends like Hank Williams, Merle Haggard and Lefty Frizzell to blues greats Jimmy Reed and Stevie Ray Vaughan.

For years, Young has been songwriting and performing, either as a solo act or as part of several bands. He has played at several clubs and organizations in central Texas and, more recently, in Nashville landmarks such as Tootsie's and Gilley's.

His current single "Livin' On The Edge (Of My Mind)," born from a true-life experience and backed-up by the soulful harmony of the Jordanaires, is currently at #71 on the Cash Box Top 100 Country Singles chart. According to David Young, country music is an expression of life's highs and lows from which he has drawn inspiration for the songs he hopes will touch the heart of every one of his listeners.
This Week’s Debuts

W.C. TAYLOR—“Cryin’ On Your Shoulder Again”—(Circuit Rider)—#34
KATHY YODER TREAT/KEEN HOLLOWAY—“Going Off The Deep End”—(Crossties)—#36
MARVEL—“Only Christian Country”—(Circuit Rider)—#37

Most Active

SUSIE LUCISINGER—“There Is A Candle”—(Integration)—#25
MANUEL FAMILY BAND—“Gloryland Hold On”—(Manuel)—#16
CLEVE FRANCIS—“I Ain’t Gonna Worry My Mind”—(Liberty)—#20
JUDY DERAMUS—“Be A Beacon”—(Tama)—#6

Powerful On The Playlist

This week on the Cash Box Positive/Christian Country Singles chart, “Give It Takes” by MidSouth takes the #1 seat. After four weeks at #1, Ron David Moore and “No Time Like The Present” drops to #2. Southern Chapel’s “There’s A New Man” holds at #3. “Wrong Place At The Right Time” by Bruce Haynes jumps four spots to claim the #4 position. Randy Coward and “Local Call” moves down one spot to #5. Jumping a big five spots to #6 is “Be A Beacon” By Judy Deramus. Hanging on to the #7 position is Lenny LeBlanc with “All My Dreams,” while Brush Arbor’s “I Wouldn’t Miss Heaven” drops to #8. Charlie Daniels’ “Two Out Of Three” continues to hold at #9 and “Worth It All” by Brent Lamb falls to #10.

Looking Ahead

A lot of new product is receiving airplay this week: Bobby Miller’s “Christian Outlaw,” “He Even Loves Me” by Kara Lee, Herman True Love and “Rock-A-Bye Daddy,” Mark Hampton’s “Fairweathered Friends” and “Tomorrow” by Monte Stephens.

RADIO PLAYLISTS

Some of what’s playing in heavy rotation:

WKG/FArcadia, FL
RON DAVID MOORE—“No Time Like The Present”
SOUTHERN CHAPEL—“There’s A New Man”
BRENT LAMB—“Worth It All”
JUDY DERAMUS—“Be A Beacon”
RANDY COWARD—“Local Call”

WKID/Vevay, IN
MID SOUTH—“Give It Takes”
CLEVE FRANCIS—“It Ain’t Gonna Worry My Mind”
LENNY LEBLANC—“All My Dreams”
BRENT LAMB—“Worth It All”
VINCE WILCOX—“The Promise Tree”

KEXS/Excelsior Springs, MO
DINAH & THE DESERT CRUSADERS—“I Believe Heaven Is Real”
BRUCE HAYNES—“Wrong Place At The Right Time”
JEFF & SHERI EASTER—“I Need You”
MID SOUTH—“Give It Takes”
BRUSH ARBOR—“I Wouldn’t Miss Heaven”

POSITIVE/CHRISTIAN COUNTRY

DECEMBER 17, 1994

1 GIVE WHAT IT TAKES (Warner Alliance) .............. MidSouth 2 6
2 NO TIME LIKE THE PRESENT (Warner Alliance) .......... Ron David Moore 1 10
3 THERE’S A NEW MAN (Vanduaf) .................. Southern Chapel 3 8
4 WRONG PLACE AT THE RIGHT TIME (Cheyenne) .... Bruce Haynes 8 6
5 LOCAL CALL (Ropeum) .......................... Randy Coward 4 13
6 BE A BEACON (Tama) ............................. Judy Deramus 11 4
7 ALL MY DREAMS (Integration) ................ Lenny LeBlanc 7 5
8 I WOULDN’T MISS HEAVEN (Benson) ............ Brush Arbor 5 11
9 TWO OUT OF THREE (Sparrow) .................. Charlie Daniels 9 11
10 WORTH IT ALL (Genesis) ......................... Brent Lamb 6 6
11 IT’S ABOUT TIME (Heartwrite) .................. David Patillo 15 5
12 IN MY FATHER’S EYES (Sor) ...................... Don Cox 10 10
13 WHEN I LET IT GO (Star Song) ............... Sierra 14 4
14 OLD BOOK—NEW PAGE (Ransom/Brentwood 5488) 13 18
15 I BELIEVE HEAVEN IS REAL (Star Song) .......... Dinah & The Desert Crusaders 20 4
16 GLORYLAND HOLD ON (Manuel) ................. Manuel Family Band 23 3
17 THE SMALLER THE TOWN (Tama) ............... Don Richmond 21 4
18 I NEED YOU (Chapel) ............................ Jeff & Sheri Easter 12 9
19 I’LL COME AND GET YOU (Summit) ............ Heartfelt 17 9
20 IT AIN’T GONNA WORRY MY MIND (Liberty) .... Cleve Francis 26 3
21 OUT OF HIS GREAT LOVE (Chapel) .............. The Martins 24 6
22 TORNADO SALOON (Heaven Span) ............ Ted White 25 5
23 LEAVE YOUR BAGS AT THE DOOR (Pakaderm) ... Lisa Daggs 16 9
24 THERE IS A LINE (Sparrow) ....................... Susan Ashton 18 7
25 THERE IS A CANDLE (Integration) ............... Susie Luchinger 36 2
26 I’LL TRUST A MIGHTY GOD (Rising Star) ........ Gene Reasoner 31 2
27 ADAM’S SIDE (Tall Texan) ......................... Billy Walker 27 17
28 THE PROMISE TREE (Benson) ....................... Vinell WIlcox 29 2
29 HEART OF A SINNER (Psalm) ....................... Billy Arnett 32 3
30 SOWIN’ SEEDS (G & K) .......................... Steve Hamby 34 2
31 CRAZY ROAD OF LIFE (Stevie May) ............. Steve Grace 19 10
32 I KNOW (Star Song) ............................. Brian Barrett 22 8
33 FRIENDS FOR A LIFETIME (Brentwood) ........ Claire Lynche 33 10
34 CRYIN’ ON YOUR SHOULDER AGAIN (Circuit Rider) .......... W.C. Taylor DEBUT
35 ROSE OF SHARON (Ransom/Brentwood) .......... Ken Holloway 28 20
36 GOING OFF THE DEEP END (Crossties) ............. Kathy Yoder Treat/Keen Holloway DEBUT

37 ONLY CHRISTIAN COUNTRY (Circuit Rider) .......... Marvell DEBUT
38 AMAZING GRACE (Atlantic) ...................... The Maverick Choir 36 15
39 JESUS SET ME FREE (Cheyenne) ................... Paula McCulla 38 21
40 HAVE A LITTLE FAITH (Cheyenne) ............... White River 40 20
CHICAGO—In a move designed to expand its international arcade video game business, Time Warner Interactive (formerly Atari Games Corp.) has hired Japanese game executive Masao Ohata as director of international business.

Ohata is a native of Tokyo. In his new position, he oversees the sales, marketing and localization of Time Warner Interactive products in the Far East and South America. In addition, he is responsible for the development of new business and partnerships in those regions and for bringing new international business opportunities to Time Warner Interactive in the U.S.

“We are very excited to have Masao on board,” said Bob Sheffield, vice president of new business development at Time Warner. “His expertise in both the arcade and consumer game business will allow us to aggressively expand our business in new international arenas, particularly in Japan and the Far East where we want to re-establish Time Warner Interactive as a world leader in video game entertainment.”

Prior to joining Time Warner, Ohata was vice president of Jaleco, USA, Inc., a publicly-held Japanese manufacturer of arcade and consumer games. His responsibilities there included managing the company’s consumer and international sales divisions, the coin-operated video game manufacturing division, research and development, licensing and operations.

Ohata has also worked for Uniden, an international telecommunications company, as international sales manager for Asia and Australia.

He graduated from Chuo University in Tokyo in 1984 with a bachelor’s degree in economics. Married with two children, Ohata has lived in the U.S. for six years and currently resides in Northern California.

Plan Ahead For ACME'95!

CHICAGO—The 1995 American Coin Machine Exposition will take place from Thursday, March 23 through Saturday, March 25, 1995 at the Reno/Sparks Convention Center in Reno, Nevada.

Deadline for submitting space applications is Friday, December 16. Further details in next week’s edition of Cash Box.

AMOA Skeds ’95 Government Affairs Conference

CHICAGO—The dates of May 20-23, 1995 have been confirmed for next year’s Government Affairs Conference in Washington, D.C., sponsored by the Amusement & Music Operators Association (AMOA).

This event provides the opportunity for the industry’s voice to be heard in our nation’s capitol, a highlight of which is the full day of Congressional visits, arranged by AMOA’s D.C. staff so that association members can meet elected officials and their key staffers.

Also on the agenda is the annual Congressional Reception, co-sponsored by AMOA and the American Amusement Machine Association.

The 1995 conference, the first since 1993, was planned to coincide with the recently elected new Congress.

Further information may be obtained by contacting AMOA headquarters at 401 N. Michigan Ave., Chicago, IL 60611-4267.

Frankfurt’s IMA Show Booked To Capacity!

CHICAGO—The 1995 IMA international trade fair for amusement and vending machines will see 204 exhibitors, representing 17 countries displaying product in 13,300 sq. ft. of space at the Main Fairgrounds in Frankfurt, Germany. Show dates are January 25-28, 1995.

Convention organizer Bleyenbeckmann GmbH reports there are a good number of exhibitors on a waiting list, in the event of cancellations. This firm, along with the show’s sponsor VDAI (Association of the German Automatic Machinery Industry), are presently considering ways to increase the space for next year’s event.

A number of special accommodations have been arranged for participants in the 1995 show, including a service center that will provide exhibitors access to photocopiers, FAX machines, a secretarial service and interpreters.

Assistance with hotel reservations, evening entertainment, train and flight bookings will be provided by Fairs & Guests, an international tourist and hotel service. To make contact, call +49(0)211-952900 or FAX +49(0)211-4910574.

Expo ’94 Cassettes Available

CHICAGO, IL.—Whether you attended this past September’s AMOA convention in San Antonio, TX or not, you might be interested in purchasing one or more cassettes of the various seminars held (15 in all) or the presentation by keynote speaker Michael Singletary.

The cost of each tape is $7.50; however, there are some sessions that required two to three tapes. The purchase price of the entire set (15 seminars plus the Singletary tape) is $179.00. Postage and shipping costs range from a minimum of $1.00 to a maximum of $10, depending on the number ordered.

To obtain an order form, contact Convention Services, P.O. Box 580, Abita Springs, LA 70420 or phone 504-893-2650. FAX number is 504-893-2125.

Refer to the November/December AMOA “Location” for a full list of available tapes.
**CLASSIFIEDS**

**COIN MACHINES**

SPECIAL BULLETIN: We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! ATARI: Cyberball 2072; Space Lords. CAPCOM: Knights of the Round; Street Fighter CE Turbo; Dungeons & Dragons; Slam Masters; Quiz & Dragons. DATA EAST: Fighters History; Night Slasher. FABTEK: Zero Team. DYNAMO: Reconditioned 25" Cabinets For Kit Installation. KONAMI: Lethal Enforcers; Violent Storm; Polygonet Commanders. MIDWAY: Mortal Kombat; Mortal Kombat II; NBA Jam; NBA Jam T.E. SMART: Shoot To Win. STRATA: Bloomstorm. TAITO: Prime Time Fighter.

PINBALLS: BALLY: Popeye; Twilight Zone. GOTTLIEB: Gladiators. DATA EAST: Rocky & Bullwinkle; Last Action Hero. PREMIER: Street Fighter II; Tae'd Off. WILLIAMS: Dracula; Star Trek.

USED KITS: Mortal Kombat II $179.50; Super Street Fighter II Turbo $250 (B-Board); Slam Masters $100; Street Fighter II CE $195; High Impact $75.

NEW KITS: Dark Stalkers (B-Kit) $87.50; Dungeons & Dragons $89.50; Super Street Fighter II Turbo (B-Kit) $50; Slam Masters $200.

NEO GEO PKS: Samurai Showdown II $430; Street Slam $415; Aero Fighter II $385; G spreadsheet. Of The Dark $375; King Of Fighters $325; Super Sidekicks $200; Samurai Showdown $200; World Hero 2 Jet $200; Fighter History $200; Top Hunter $150; Gururin $150; Art Of Fighting II $100; World Heroes $5.

For all your parts needs—old and used PC boards, overlays and back glasses—call Darren, Parts Dept. Call Celie or Mark for Games and Kits. New Orleans Novelty Co., 3030 N. Arnould Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

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**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 (615) 226-7299 or P.O. Box 118, Grenada, MS 38901.

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**Classified Ads Close TUESDAY**

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**CCMMA Membership Application**

Types of CCMMA Membership:

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