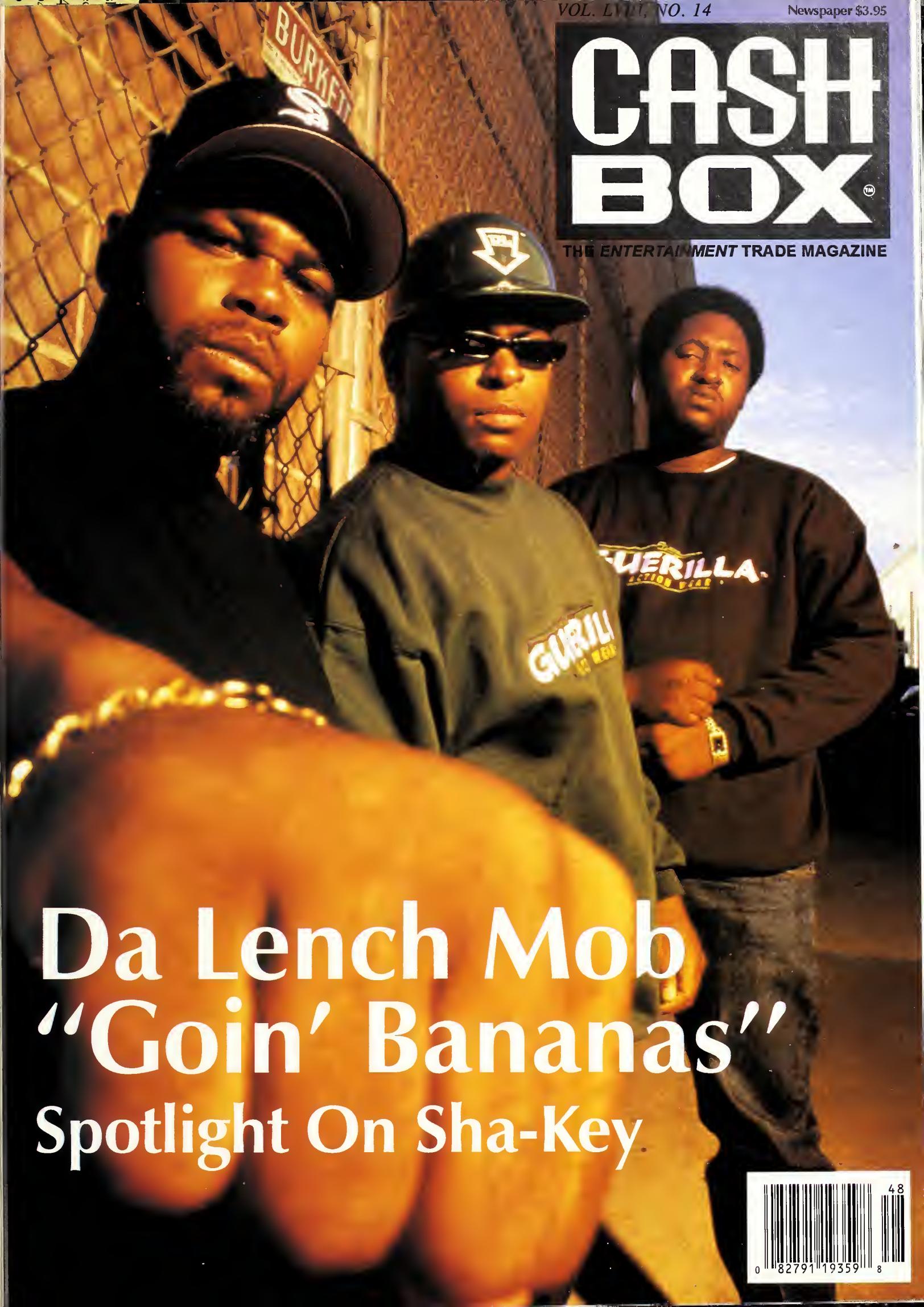


CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE



Da Lench Mob "Goin' Bananas" Spotlight On Sha-Key



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INSIDE THE BOX

COVER STORY

Da Lench Mob "Goin' Bananas"

First there was *Guerillas In The Mist* (EastWest)...and then came the sequel, *Planet Of Da Apes* (Lench Mob/Priority)...no, it's not the Charlton Heston/Roddy McDowall starters, it's Da Lench Mob, the L.A.-based group that has a fondness for simian motifs—hence the first single from the new project, "Goin' Bananas." Group member Shorty phoned in from his urban jungle habitat to rap with *Cash Box's* Mike Martinez.

—see page 5

Spotlight On Sha-Key

Mr. Martinez also found the time to work into his busy schedule an interview with Sha-Key (like he was gonna turn her down?). If her first Imago collection of rap/spoken-word tracks doesn't make you a *headnadda*, then this profile certainly will.

—see page 5

CST: Alone At The Top In Colorization

The term "colorization" may have gotten a bad rap early on (and justifiably, given its initial quality), but CST has made great strides in the field, as *Cash Box's* John Goff found out on a recent tour of their Culver City, CA facilities. Their work in commercials, music videos and TV projects—in addition to their feature film endeavors—has progressed to the point where things are being shot in black-and-white *on purpose* to be colored later.

—see page 19

George Ducas: Liberty's Hot New Prospect

Following on the heels of his successful first single "Teardrops," Liberty's George Lucas comes right back for more with the song "Lipstick Promises" from his self-titled debut. The charismatic singer who writes (or is it songwriter who sings?) spoke with *Cash Box's* Richard McVey in Nashville about his newfound popularity and the work involved to attain it.

—see page 22

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R&B SINGLES

On Bended Knee
Boyz II Men
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No Time Like The Present
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ON THE MOVE

MUSICARES SAYS IT'S BENNETT YEAR: Tony Bennett will be honored as the MusiCares 1994 Person Of The Year, announced NARAS president Michael Greene. Bennett will be given the honor at a special tribute dinner at the Universal Hilton Hotel in Los Angeles Monday February 27, 1995 as a part of a week-long series of high-profile events leading up to the 37th Annual Grammy Awards March 1.

MusiCares is a non-profit charitable foundation which focuses the attention and resources of the music/recording industry on the human services and welfare issues of concern to music and recording professionals.

For information on tickets, tables or recognition in the souvenir program for the dinner, contact Dana Tomarken at MusiCares (310) 392-2777. The special numbered limited edition *Musicians As Artists* book featuring the art work of Bennett can also be purchased by calling Dana at this number.

GEFFEN CO. IS FIRST ON-LINE: Fans of Nirvana, Weezer, Hole, Veruca Salt, Sonic Youth and others on the Geffen and DGC record labels who use the Internet to find out the latest information about those music stars are just two mouse clicks away from actually purchasing their albums electronically. Geffen is the first record company to provide such access on the information superhighway.

By Dec. 15, Internet users who access Geffen's World Wide Web site (<http://geffen.com>) will discover a new icon at the bottom of the screen: I WANT THIS ALBUM NOW! Clicking onto the icon immediately transfers the user to CDnow!, an Internet music store. One more click and the user can purchase an album from more than 140,000 titles in stock, including those on Geffen and DGC. Clicking onto another icon returns the user to the Geffen site.

"Geffen is an excellent entry point," says Jason Olim, who with 25-year-old twin brother Matthew created CDnow. "It's not fun if all you're doing is typing an artist's name to buy an album, but Geffen's Web site already provides content, such as artist bios, graphics and sound. This opens up new possibilities."

CLARK TO ROCK '95: For the 23rd consecutive year, Dick Clark will lead America into the new year December 31 when "Dick Clark's New Year's Rockin' Eve '95" airs on ABC-TV 11:30 p.m. to 1 a.m. Eastern and Pacific time.

While Clark reports "live" and counts down from N.Y.'s Times Square, "All-American Girl's" Margaret Cho and "Me And The Boys" Steve Harvey will preside over musical segments from Walt Disney World Resort in Florida and introduce performers Melissa Etheridge, Hootie & The Blowfish, The O'Jays, Salt-N-Pepa and Jon Secada. Clark is executive producer; Larry Klein produces and Barry Glazer will direct.

MOVIE MUSIC NIGHT ON ABC: ABC-TV has set late-night December 3 aside to look back at "Music In Movies '94," which has been a big year. Tawny Kitaen and Duane Eddy will host the 90-minute special which will feature the songs from such films as *The Lion King*, *Reality Bites*, *The Crow*, *Forrest Gump*, *Natural Born Killers*, *Maverick*, *Pulp Fiction* and *Interview With The Vampire*, among others.



Pictured at the Sheraton Universal for the kick-off breakfast meeting of the 1995 Los Angeles Grammy Host Committee are (l-r): Richard Palmese, president, MCA Records and co-chair; Cody Cluff, deputy mayor of Entertainment Industry Affairs, City of L.A.; Kim Wardlaw, Grammy Host Committee co-chair and of the law firm O'Melveny & Myers; Michael Greene, NARAS president/CEO; and Steve Soboroff, Soboroff Partners managing director.



Anthony



Terzo



Jordan



Moore



Delaney



Pollock



Joyce

■ Polly Anthony has been named president, Sony 550 Music, and senior vice president, Epic Records Group. She played a key role in the formation of Sony 550 Music and has served as its general manager since the label's inception in October 1993. Prior to heading Sony 550 Music, Anthony served as senior vice president, promotion for Epic Records from 1990 to 1993. ■ Columbia Records announced the return of Nick Terzo to the label as vice president of A&R. He returns following a stint at Hollywood Records, where he served as vice president of A&R from July 1993 through July 1994. Previously, he was senior director of A&R at Columbia from 1989 to 1993. ■ Zomba Recording Corporation and Jive Records have made the following appointments: James "Jazzy" Jordan has been named senior director, product management for Jive; Donna Moore has joined Jive as associate director of artist development; Cheryl Brown has been promoted to product manager for Jive; Kelly McCoy has been named manager, video promotion; John "The Horse" McMann has been appointed national manager of mix-show/street promotion; Juliette Jones has joined Jive as mid-Atlantic regional promotion manager; Kimberlee Thornton has been hired as creative manager, East Coast for Zomba Music Publishing; Lori Landew has been promoted to director, business affairs at Zomba; Mara Tarnapol has been named manager of licensing, business affairs; Tracy Falk has joined Zomba as manager of copyright licensing, business affairs; and Kenneth Higney has been named director, copyright administration for Zomba Music Publishing.

■ Virgin Records has appointed Tommy Delaney national college promotion manager. He was previously with Atlantic Records' progressive marketing department. ■ Bruce Pollock has been named producer, A&R for RCA Special Products. He was most recently a consultant at EMI Music Publishing Co. ■ Capricorn Records has announced two appointments in sales and artist development: Luann Sullivan Myers has been named Southeast Region sales director and Rick Pridgen has been named artist development coordinator. Myers joins Capricorn from Capitol, where she recently served as regional marketing director in Norcross, GA, and Pridgen joined Capricorn in early 1993 as shipping director. ■ Denise Fanelli, Jim Weatherston and Rich Grobecker have each been promoted to the position of divisional vice president, Uni Distribution Corporation. Fanelli has been promoted to v.p., Western Division; Weatherston to v.p., Central Division; and Grobecker has been promoted to v.p., Eastern Division. ■ Glen Lajeski, senior vice president, artist development for MCA Records, has been named executive director of the 1995 Los Angeles Grammy Host Committee. He has been with MCA for 11 years. ■ Alan McGlade has been appointed president and chief executive officer for Video Jukebox Network, Inc. (VJN). He is currently president of StarNet Inc., a leading provider of advertising, marketing, programming and technical services to the cable TV industry. ■ ASCAP has appointed Richard M. Joyce director of marketing and planning, Joyce, a consultant with the firm of Booz-Allen & Hamilton since 1989, will be part of ASCAP's senior management team. ■ Elizabeth Rezler has been named director of the newly-formed music division of Warren Cowan & Associates. Rezler formed Midtown Press Records in 1987 and headed the successful Detroit-based label until 1991. She later directed the alternative music division of Norman Winter Public Relations, as well as representing jazz artists while working for Bobbi Marcus Public Relations and Media.

INDUSTRY BUZZ

By Lisa Williams

Cash Box EAST COAST



Faith No More were recently in Bearsville Studios with producer Andy Wallace, recording their new Reprise/Slash Records release, *King For A Day...Fool For A Lifetime*. The album introduces new guitarist Trey Spruance (who also plays with Mr. Bungle). The new album spotlights 14 new original tracks and is set for a spring '96 release to coincide with their world tour. Pictured (l-r): Spruance, Bill Gould, Mike Bordin, Mike Patton and Roddy Bottum of Faith No More; and producer Andy Wallace (seated).

'TIS THE SEASON—It's almost here, and we're gearing up entertainment-wise. Christmas records are upon us, and concert tickets are on sale and club dates are set. Peabo Bryson, Sheena Easton, James Ingram and Roberta Flack bring their *Sounds Of Christmas* to Carnegie Hall on December 6th...Rosemary Clooney and Debby Boone host their "White Christmas Party" at Avery Fisher Hall on the 16th and 18th...The Go-Go's, Black 47, G. Love & Special Sauce and others play the Beacon Theatre on the 13th, and are joined by Simple Minds, Luscious Jackson, Love Spit Love, Jeffrey Gaines and more on the 14th...Various stars from the network soaps will perform songs from their RCA Records' *A Soap Opera Christmas* at the Bottom Line on the 8th...WNEW-FM will feature Big Head Todd & The Monsters, Hootie & The Blowfish, God's Child and Pete Drogé at Roseland on the 6th...Manhattan Transfer offers "an evening of Christmas and other musical guests" at Avery Fisher Hall on the 2nd, etc., etc.

MARIAH CAREY'S COLUMBIA Christmas disc, *Merry Christmas*, may well become the season's biggest-seller, but there are also plenty of interesting, eclectic yule sounds coming down the pike.

Down-home sounds abound on discs from Jerry Jeff Walker on his Rykodisc album *Christmas Gonzo Style* and from John Prine on his Oh Boy Records release *A John Prine Christmas*. In the same vein is the Blue Plate Music album *Christmas At Mountain Stage*, which features acts like Kathy Mattea, The Roches and David Morris. Urban sales will come for Columbia's *Joyful Christmas*, with songs from Patti LaBelle, Peabo Bryson, Lou Rawls, Nancy Wilson, Oleta Adams and others. Same for Freddie Jackson's Orpheus release *At Christmas*, and Reprise Records, set *Handel's Messiah: A Soulful Celebration*, with performances by Stevie Wonder, Take 6, Tevin Campbell, Al Jarreau and others with a Quincy Jones-led All-Star Chorus. And Motown's Boyz II Men have *Christmas Interpretations*.

ON THE JAZZ FRONT: Concord Records has *The Charlie Byrd Christmas Album* from the guitarist, *The Kevin Gibbs Trio's Christmas Presence* and *A Concord Jazz Christmas* featuring some of the label's top acts including Ken Peplowski, Susannah McCorkle, Marian McPartland, Carol Sloane and Gene Harris. And Telarc Records has *Santa's Bag*, with an all-star cast that features Dave Brubeck, Hilton Ruiz, Jim Hall, Mel Tormé, Gerry Mulligan, Joe Williams and more. Arista has issued Kenny G's *Miracles-The Holiday Album*. Natalie Cole has a nice outing in her Elektra release *Holly And Ivy*. Bluemoon Records has a sweet release from trumpeter Rick Braun called *Christmas Present*.

LONGTIME NEIL YOUNG COLLABORATOR Ben Keith has a new Reprise LP, *Seven Gates: A Christmas Album From Ben Keith & Friends*. Friends include the likes of Young, Johnny Cash, Jack Clement and Nicolette Larson. RCA checks in with Christmas with The Judds and Alabama, and Liberty Records has *Beyond The Season* from Garth Brooks.

By Steve Baltin

Cash Box WEST COAST



As part of their current reunion tour, in support of the two-disc I.R.S. retrospective *Return To The Valley Of The Go-Go's*, the band is doing a six-night stand at the MGM Grand in Las Vegas. To celebrate this momentous occasion, the ladies recently met with the press, as well as a bevy of "Elvi." There was a time when a photo like this might have inspired sarcasm, but no longer...the Go-Go's have earned the respect they've been accorded, Vegas and Elvis, and deserve to indulge in a good time, Vegas and Elvis. Seen here, the "Elvi" and (l-r): Kathy Valentine, Jane Wiedlin, Charlotte Caffey, Gina Schock and Belinda Carlisle.

IT'S A MODERN ROCK CHRISTMAS: With the Christmas season barreling down upon us, it's time for what has quickly become one of the most popular traditions in California, the modern-rock X-mas shows. In Los Angeles, radio station KROQ recently put on sale both nights of its 5th annual "Almost Acoustic Christmas," relinquishing the title of acoustic after four years. With acts like Bad Religion and Sunny Day Real Estate part of the festivities, it was about time. This year's shows, to be held December 10 and 11 at the Universal Amphitheatre, feature 20 different acts over the two nights, with Mazzy Star being the only act to pull double-duty. As per the norm, both shows sold out in a matter of moments. Also staying as usual, proceeds from the shows will benefit The Los Angeles Coalition To End Homelessness, as well as other local charities.

Among the other alt-rock acts scheduled to participate are Liz Phair, Luscious Jackson, Simple Minds, Love Spit Love and...The Black Crowes? (my sentiments exactly).

Meanwhile, San Francisco's LIVE 105, KITS will hold their 4th annual "Green Christmas" show on December 9. The show, to be held at the Berkeley Community Theater, sold out in record time this year. While many acts slated for one of the nights at KROQ's shows will also be turning up in the Bay Area, a few notables will hit LIVE 105's gig only. They are The Lightning Seeds, The Go-Go's and Tom Jones. As for the bands doing double-time, like Sheryl Crow and The Jesus & Mary Chain, a big congratulations must be extended, as they are doing their part to make this a charitable holiday season. In addition to aiding the homeless of L.A., they are also contributing on a global level, as proceeds from LIVE 105's concert go to the Wilderness Society, an organization dedicated to preserving ancient forests all over the world.

Staying in the charity mode, KROQ's morning team of Kevin & Bean will soon release their annual Christmas album, entitled this year *No Toys For O.J.*, available for the absurdly low price of \$1.67. The record goes on sale at all Warehouse locations on Tuesday, December 6. All proceeds go to the Starlite Foundation of Southern California, a very worthwhile charity founded by actress Emma Samms that benefits seriously ill kids. The record features 19 credited tracks, plus five or six uncredited tracks, and mixes characters from the morning show with well-known and lesser-known bands. The roster includes Ed McMahon, Smashing Pumpkins, Ween, "Dingo Boy," Barry White, Tony Bennett with "Paul the 55-year-old intern," Geraldo Rivera, "Mr. Birchum," some grunge band likely to make their presence felt this December in other ways as well doing "Let Me Sleep It's Christmas Time," The Jerky Boys, Johnny Cash, The Go-Go's, "Shakespeare Man," Cindy Crawford, "Michael The Maintenance Man," Gigolo Aunts, Violent Femmes, Bobcat Goldthwaite, Bad Religion, Limpopo and "Kevin & Bean's Finale." According to the show's producer, Frank Murphy, the highlight for all will be Cindy Crawford's piece. After listening to Frank's explanation, kinda gotta agree.

COVER STORY/FEATURE

COVER STORY

Da Lench Mob: "Goin' Bananas"



Members of the Da Lench Mob and Ice Cube shot the video to the current single "Goin' Bananas" from the Lench Mob/Priority Records album *Planet Of Da Apes* in 100-degree weather in the deserted hills of Valencia, CA. Pictured during a break in the action are (l-r): T-Bone and Maulkie of the group; Ice Cube; and Shorty of the group.

By M.R. Martinez

SHORTY OF DA LENCH MOB SAYS that the Los Angeles-based group continues to apply the simian motif to their albums because "we use the words that mainstream America uses to describe [African-Americans]. And we use them to our advantage. We've flipped the script on them and through our lyrics use the words against them." They've come from *Guerillas In The Mist*, a debut on EastWest Records through Ice Cube's Street Knowledge Prods., and stepped out of that primal ooze to inhabit a self-defined *Planet Of Da Apes*, the group's debut on Cube's independent Lench Mob Records, distributed by Cube's label Priority Records.

In a phone interview, Shorty recently told *Cash Box* the change in venue has spawned greater creative control for Da Lench Mob, more live music and also more contact with the marketing and promotion machinery responsible for getting the record in the hands of the people who helped make the group a critical and sales success the first time out (the debut album sold more than 650,000).

Leading the way is the track and video "Goin' Bananas," a hard funk'n' slice of well-sculpted hardcore that relies on a sample from Public Enemy's "911 Is A Joke." But there are several tracks that feature more live music, all laced with lyrics Shorty says still hit the heart of what's real. "On the first album, most of the lyrics were supplied by Cube because he was tryin' to bring us along and make sure that we had a few hits. But we had written enough lyrics for two albums." Shorty went on to say that production outfits such as 88 X Unit, Madness 4 Real, the ever-busy QDII and his Soundlab and (of course) Ice Cube contributed mightily to the live vibe on much of this music. "We went more universal musically on this album than on the previous album," Shorty explains.

"A lot of people said the first album had more of a New York vibe, and we wanted to put a little music for everybody on this album. We also used more live music because samples just eat too much money up. We got wiser on that tip." Da Lench Mob also applied some enlightenment to what lyrical flow would be effective, something they tried to accomplish without losing the politically-motivated edge. Shorty says some of the edge was smoothed out so that more airplay could be achieved. But while *The Box* has added the record, MTV has balked on "Goin' Bananas." According to Shorty at press time, BET is currently weighing the record's merit for airplay.

The group is thus far the only act on the Lench Mob label that is firmly scheduled through Priority and launches Cube's indie company. Da Lench has been active on promotional and showcase performance touring, having recently showed up at the By Zulu Nation celebration in New York and having appeared at a number of colleges. The tour has included press and performance at both radio and with print media. The question most frequently asked by the media was the controversial departure of former Da Lench Mob member J.D., who, Shorty says, has been ably replaced by Maulkie in the wake of a settlement between him, the group's other member T-Bone and J.D. "Maulkie was always with us from the beginning," he explains. "But Maulkie wanted to try a solo career. That didn't work out for him and we're glad that he was able to join us."

Spotlight

Sha-Key & The Vibe Chameleon

By M.R. Martinez

"WE ARE THE VIBE/the Kameleon Vibe/born and sworn to keep hip-hop live/we are the Vibe...representing the Vibe Kameleon, representing the Boom Poetic [Movement]...." It's a compelling debut album by this Yonkers, NY-based artist, who has created a dynamic for hip-hop that has been burgeoning through a cornucopia of artists with a variety of musical styles. But the twentysomething Sha-Key, a.k.a. Hanifah Walidah Abdul-Rahaman, has joined musical homies Vibe Kameleon and drawn support from the Boom Poetic movement to produce a sonically diverse and topically insightful collection of rap/spoken-word tomes titled *A Head Nadda's Journey To Adidi Skizm*. The title refers to the state of bliss that a headnadda (someone grooving to the music) feels when enraptured by the hip-hop experience. The collection didn't happen overnight.

"This record is really a compilation of tracks produced over four years," Sha-Key recently told *Cash Box*. "Some obviously are older than others [such as "Blunted Blitz," "Enter The Center" and "Pedicure"], but they formed the basis for my sense of art; the album is like an artist's canvas." The first vignette from this mosaic of sound and fury is "Soulsville," a funky poem that is uncompromising as it is entertaining.

Her main collaborators on this first *Imago* album are a producer/musician named Earl A. Blaize and also Rahzel, a Vibe Kameleon tribesman that also kicks righteous mic flavor on the album. High Priest and Ill Bill also are significant contributors to this collection.

Part of the reason the music is so diverse is the sampling that is incorporated along with original bass beats and funky drum patterns. "Blaize and myself sampled a lot of stuff. But 75%-100% was written for the album," Sha-Key says. But she adds that even the "live music is a sampling. Sampling is bits of life; sometimes it's from records, sometimes it's sampled from the streets. Hip-hop is about fusion." That is the basis for Boom Poetic, a collective that believes good rap mic work plays well over everything from jazz and R&B to salsa and opera. Sha-Key also delivers some pointed comments on the album about wacked MCs that have forsaken the spirit of rap for the race to the bank. The track "Head Nadda's Journey (Chap. 1)" addresses the subject most pointedly.

That some in the media have compared Sha-Key to Maverick Records artist McShell NdegéOcello is a source of amusement and curiosity to the Yonkers homegirl. "I like her music," Sha-Key says, "but I don't particularly care for her rhymes. I don't think she's an MC at heart."

Sha-Key and the Boom Poetic/Vibe Kameleon collective earned some bones during last year's Lollapalooza tour, playing successfully on the second stage during the tour. "Folks like The Beastie Boys and Parliament/Funkadelic kept an eye out for us," she says, making sure the tour was comfortable.

Following a performance last week at New York's premier club CBGB's, Sha-Key and the collective will probably be comfortably positioned to bring the underground vibe into booming effect.



Sha-Key brings drama and consciousness to music that is multi-faceted and is bridging the gap between rap and poetry on the roots tip.

TOP 100 R&B SINGLES

DECEMBER 3, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Jade



HIGH DEBUT: After 7

1	ON BENDED KNEE (Motown 0244)	Boyz II Men	4	3	50	GROOVE OF LOVE (Gasoline Alley 54912)	Ebony Vibe Everlasting (E.V.E.)	55	7
2	PRACTICE WHAT YOU PREACH (A&M/Perspective 0778)	Barry White	1	11	51	I'D GIVE ANYTHING (EastWest 98244)	Gerald Levert	46	19
3	BEFORE I LET YOU GO (Interscope 982-144)	Blackstreet	3	12	52	DO YOU WANNA GET FUNKY (Columbia 77582)	C+C Music Factory	51	19
4	I WANNA BE DOWN (Atlantic 87225)	Brandy	2	14	53	CHOCOLATE (RAL/Island 853 502)	Y?N-Vee	49	10
5	YOU WANT THIS/70'S GROOVE (Virgin 14212)	Janet Jackson	7	7	54	TASTE YOUR LOVE (Uptown/MCA 54672)	Horace Brown	56	9
6	HERE COMES THE HOTSTEPPER (Columbia 77614)	Ini Kamoze	6	10	55	HIT BY LOVE (A&M/Perspective 580768)	Ce Ce Peniston	39	10
7	BE HAPPY (Uptown/MCA 3148)	Mary J. Blige	8	5	56	THIS LOVE IS FOREVER (Caliber 2008)	Howard Hewitt	66	4
8	U WILL KNOW (from "Jason's Lyric") (Mercury 856 200)	Black Men United	5	10	57	BACK SEAT (WIT NO SHEETS) (Luke 814)	H-Town	62	3
9	GET UP ON IT (Elektra 64506)	Keith Sweat	9	13	58	TOOTSEE ROLL (Rip-It 6911)	69 Boyz	53	17
10	I'LL MAKE LOVE TO YOU (Motown 374631)	Boyz II Men	10	17	59	ONE TOUCH (MCA/GRP 3054)	Phil Perry	61	6
11	CREEP (Arista 40824)	T.L.C.	16	5	60	WHAT MAKES A MAN (WANNA CHEAT ON HIS WOMAN) (MCA 54792)	Melvin Riley	60	8
12	LET'S TALK ABOUT IT (EastWest 98221)	Men At Large	13	10	61	HONEY (Arista 2743)	Aretha Franklin	59	13
13	CAN'T HELP MYSELF (EastWest 98208)	Gerald Levert	19	4	62	STAY THE NIGHT (Street Life/Scotti Bros. 75393)	Gerald Alston	68	3
14	SHAME (Jive 42269)	Zhane	28	2	63	IF ANYTHING EVER HAPPENED TO YOU (Capitol 58241)	BeBe & CeCe Winans	50	13
15	I CAN GO DEEP (from "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42264)	Silk	17	5	64	THINKING ABOUT YOU (Motown 37463)	Felicia Adams	70	5
16	IF YOU LOVE ME (MJJ/Epic)	Brownstone	25	6	65	THE HUMP IS ON (Atlantic 87201)	J. Little	67	3
17	OLD SCHOOL LOVIN' (Silas/MCA)	Chante' Moore	21	6	66	DOWN 4 WHATEVER (Jive/Hollywood 42260)	Nuttin' Nyce	71	4
18	FOOLIN' AROUND (Big Beat 5929)	Changing Faces	20	5	67	TAKE A TOKE (Columbia 77742)	C+C Music Factory	73	3
19	BLACK COFFEE (Uptown/MCA 54931)	Heavy D & The Boyz	18	5	68	WHERE DID THE LOVE GO (SAY WHAT, SAY WHAT, SAY WHAT?) (Tommy Boy 640)	Sabelle	69	6
20	BODY & SOUL (Elektra 9008)	Anita Baker	11	15	69	NOT ENOUGH HOURS IN THE NIGHT (Giant 18016)	After 7	DEBUT	
21	ALWAYS AND FOREVER (Epic/LV 77735)	Luther Vandross	30	4	70	YOUR LOVE IS A 1-8-7 (Motown 2253)	Whitehead Brothers	58	19
22	AT YOUR BEST (YOU ARE LOVED) (Blackground/Jive 42239)	Aaliyah	12	19	71	WHERE I WANNA BE BOY (Stepsun 0144)	Missjones	84	2
23	FLAVA IN YA EAR (Bad Boy/Arista 7-9001)	Craig Mack	23	14	72	BREAKDOWN (Jive 42244)	Fu-Schnickens	72	6
24	WHEN A MAN CRIES (Virgin 38450)	Tony Terry	24	10	73	WHEN CAN I SEE YOU (Epic 6173)	Babyface	63	27
25	WHY NOT TAKE ALL OF ME (Warner Bros. 18101)	Casserine feat. Cato	27	8	74	SLIDE (Warner Bros. 18407)	El Debarge	89	2
26	HOW MANY WAYS (LaFace 4081)	Toni Braxton	14	12	75	I DON'T WANT TO KNOW (MCA 54919)	Gladys Knight	64	16
27	CAN U GET WIT IT (LaFace/Arista 2-4075)	Usher	22	16	76	DON'T SAY GOODBYE GIRL (Qwest/Warner N/A)	Tevin Campbell	DEBUT	
28	WHERE DID WE GO WRONG (RCA/Caper 62989)	Blackgirl	29	11	77	WHY YOU WANNA PLAY ME OUT? (Columbia 77269)	Trisha Covington	90	2
29	FA ALL 'YALL (So So Def/Chaos 77593)	Da Brat	31	9	78	ALL I NEED (Reprise 18064)	Take 6	82	3
30	I'LL TAKE HER (Mercury 522 661)	Ill Ai Skcratch & Brian McKnight	15	13	79	DO YOU SEE (RAL/Violator 0001)	Warren G	83	2
31	ALL THIS LOVE (MCA 54925)	Patti Labelle	34	8	80	CONSTANTLY (MCA 54948)	Immature	87	2
32	CAN I STAY WITH YOU ? (Warner 18007)	Karyn White	36	3	81	BIOLOGICAL, DIDN'T BOTHER (Jive 42267)	Shaquille O'Neal	DEBUT	
33	SPACE (Warner Bros. 18012)	Prince	35	4	82	WHERE IS MY LOVE? (Reprise 18140)	El Debarge feat. Babyface	74	14
34	THE SWEETEST DAYS (Mercury 851113)	Vanessa Williams	37	4	83	TIC TOC (Pendulum/EMI)	Lords Of The Underground	DEBUT	
35	TURN IT UP (Perspective 7472)	Raja-Nee	38	7	84	KITTY KITTY (Rip-It 6921)	69 Boyz	DEBUT	
36	THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 42249)	Keith Murray	40	2	85	BEHIND BARS (JAM/RAL/Island)	Slick Rick	DEBUT	
37	TASTY (Perspective 7476)	Lo-Key	45	5	86	WORD IS BOND (Elektra 66191)	Brand Nubian	88	3
38	EVERY DAY OF THE WEEK (Giant 17988)	Jade	54	3	87	PLAYAZ CLUB (Chrysalis/EMI 58267)	Rappin' 4-Tay	76	11
39	FORGET I WAS A "G" (Motown 2271)	Whitehead Brothers	42	4	88	SLYDE (Way 2 Funky 30001)	Cameo	DEBUT	
40	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	48	4	89	ENDLESS LOVE (Columbia 57775)	Luther Vandross & Mariah Carey	75	13
41	I MISS YOU (Arista 12773)	N II U	57	4	90	HUNGAM (Warner Bros. 18121)	Karyn White	65	13
42	THROUGH THE RAIN (Polydor/Island 853 314)	Tanya Blount	52	17	91	PARTY (Epic Street/Epic 77400)	Dis-N-Dat	95	8
43	9TH WONDER (BLACKITOLISM) (Pendulum/EMI 58159)	Digable Planets	41	9	92	VIBE (Illtown/Motown 2261)	Zhane	86	14
44	WHEN YOU NEED ME (Silas/MCA 54902)	Aaron Hall	26	11	93	TURN DOWN THE LIGHTS (Motown 2255)	Shanice	78	18
45	5-4-3-2 (YO! TIME IS UP) (Giant 2-41758)	Jade	32	13	94	WITH OPEN ARMS (Capitol 58258)	Rachelle Ferrell	80	12
46	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	Bone Thugs N Harmony	44	14	95	ROMANTIC CALL (Epic 77624)	Patra feat. Yo Yo	79	17
47	STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279)	Changing Faces	43	20	96	ERROR OF OUR WAYS (Motown 2269)	The Temptations	92	8
48	JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	The Notorious B.I.G.	33	13	97	THIS D.J. (Violator/RAL/Island 853 236)	Warren G	81	19
49	NEVER LIE (MCA 54850)	Immature	47	19	98	LETITGO (Warner Bros. 18074)	Prince	77	16
					99	MAKE IT RIGHT (from "Beverly Hills, 90210/College Years") (Giant 7137)	Lisa Stansfield	85	11
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REVIEWS by M.R. Martinez

PRINCE: The Black Album (Warner Bros. 45793). Producer: The Symbol.

This album has been one of the most talked-about non-released albums since the late '80s. It's also been one of the most bootlegged. Finally, Warner Bros. Records decided, "Okay, why not?" This album is both dated musically and immediate. He was called "Prince" then, and then became "the artist formerly known as Prince," and now only as "Symbol not pronounceable in English." But this alternately funk- and rock-edged collection is a compendium of the fast track the artist has taken to ubiquitous status in the recording industry. That it is released in limited-edition commercially brings Prince-o-philes up to date.

METHOD MAN: Tical (Def Jam 523 839). Producer: Prince Rakeem.



Method man and Prince Rakeem in behalf of Wu Tang Productions leave little to the imagination on this album. The sonic spirit skews toward the horrorcore vibe while the lyrical flow covers everything from the boastful ("Bring The Pain") to the cautionary tome ("What The Blood Clot"). This is an extension of the doom-and-gloom vibe that the Wu-Tang Clan introduced on their debut album. The beats are in effect, but it's the sparse, dark textures riding up top that make this collection unique. Rakeem seems to find a niche for the malevolent on each track.

DON JAGWAAR: Faded (Priority 53926). Producers: Various.



This is nasty, in-your-face gangsterism, with largely big-beat funk, kick-ass grooves and off-the-sidewalk grooves. Ice Cube and Don Gotti contribute mightily to the stories intoned by danchall stylist Jagwaar. This is sex drugs and rap 'n' roll without apologies. Tracks like "What Set U You From?," "Whose Is It?," "My Law" and "Roll 'Em Up" all cover a phat feast of topics. But tracks like "Who Do You Fear?" and "She Loves Me Not" bring added dimension to the collection.

VARIOUS ARTISTS: Paris Groove Up (Atlantic 82716). Producers: Various.

Acid jazz, go-go, houis, hip-hop and their permutations are all represented on this 15-track glimpse of the Paris underground that has helped broaden the lexicon of contemporary soul. With Us3, Talkin' Loud collaborator Paul Borg handling the production chores, each act managed to record their entry and do the mix down in one day (those were the rules). It doesn't matter that some of the lyrics are in French, your body will get the message. McIlwman's funky rap/jazz entry "Gardez L' Ecoute," "Go Go Motion" by Mad In Paris and the horn-driven "Bola" by PF Crusade are just the tip of the iceberg on this phat collection.

PICK OF THE WEEK

TLC: CrazySexyCool (La-Face 26009). Producers: Various.



No jinx here. Yeah. Folks in this female trio have been making news outside of their chosen field, but it will hardly inhibit the prospects of this sophomore album from being a strong entry going into the New Year. With folks like Dallas Austin, Babyface and Jermaine Dupri at the production console, this outing will engage radio and fans the way their Platinum debut album did a couple of years back. Nearly every track has its charm, but the "Inter-Lude" featuring A Tribe Called Quest's Phife, "Kick Your Game" featuring Lisa Lopes (is the temperature Rison), and the Babyface-drenched "Red Light Special" and "Let's Do It Again" will get you started.

URBAN

TOP 75 R&B ALBUMS

CASH BOX • DECEMBER 3, 1994

1	WEICON IS LOVE (A&M 0115)	Barry White	1	28
2	DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	3	6
3	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	2	5
4	II (Motown 530323)	Boyz II Men	4	12
5	JASON'S LYRIC (Mercury 522915)	Soundtrack	5	7
6	BLACKSTREET (Interscope 92351)	Blackstreet	9	22
7	GROOVE ON (EastWest 92416)	Gerald Levert	6	11
8	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	8	11
9	BRANDY (Atlantic/AG 82610)	Brandy	7	7
10	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	11	10
11	TICAL (Def Jam 523839)	Method Man	11	10
12	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	12	20
13	JUST FOR YOU (MCA 10946)	Gladys Knight	13	11
14	CRAZYSEXYCOOL (LaFace 26009)	T.L.C.	DEBUT	
15	SONGS (LV/Epic 57775)	Luther Vandross	10	9
16	VOLUME I (Interscope 92360)	Thug Life	15	6
17	PROJECT. FUNK DA WORLD (Bad Boy/Arista 73001)	Craig Mack	14	9
18	THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 41555)	Keith Murray	22	2
19	THE BEST OF SADE (Epic 66686)	Sade	37	2
20	GET UP ON IT (Elektra 61550)	Keith Sweat	18	21
21	SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907)	Big Mike	19	21
22	AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 41533)	Aaliyah	20	25
23	THE MAIN INGREDIENT (Elektra 61661)	Pete Rock & C.L. Smooth	34	2
24	ONE SIZE FITS ALL (EastWest/AG 92459)	Men At Large	23	5
25	GEMS (MCA 10870)	Patti Labelle	17	24
26	CHANGING FACES (Spoiled Rotten/Big Beat/AG 92369)	Changing Faces	16	13
27	A LOVE SUPREME (Silas/MCA 11157)	Chante Moore	DEBUT	
28	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	1	23
29	KEEPERS OF THE FUNK (Pendulum/EMI 30710)	Lords Of The Underground	29	3
30	PLANET OF DA APES (Street Knowledge/Priority 53939)	Da Lench Mob	32	3
31	EVERYTHING IS EVERYTHING (Elektra 61682)	Brand Nubian	33	3
32	A LOW DOWN DIRTY SHAME (Hollywood/Jive 41536)	Soundtrack	52	2
33	FUNKDAFIED (So So Def/Chaos/Columbia 66164)	Da Brat	25	21
34	USHER (LaFace/Arista 26008)	Usher	28	11
35	MIND, BODY & SONG (Giant/Wamer Bros. 24558)	Jade	24	7
36	BLOWOUT COMB (Pendulum/EMI 30654)	Digable Planets	35	5
37	BEGGIN' AFTER DARK (Luke 212)	H-Town	DEBUT	
38	SUPERTIGHT (Jive 41524)	U.G.K.	38	11
39	NERVOUS BREAKDOWN (Jive 41519)	Fu-Schnickens	27	4
40	PLAY WITCHA MAMA (Wrap/Ichiban 8141)	Willie D	31	3
41	PLAYTIME IS OVER (MCA 11068)	Immature	26	15
42	DO YOU NEED A LICKER (Jive 41549)	Marvin Sease	44	3
43	NUTTIN' BUT LOVE (Uptown/MCA 10998)	Heavy D & The Boyz	30	26
44	CREEP WIT ME (Mercury 522661)	Ill Al Skratch	1	15
45	SHAQ-FU: DA RETURN (Jive 41550)	Shaquille O'Neal	DEBUT	
46	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	46	53
47	SHARE MY WORLD (EMI 30789)	Najee	47	6
48	BETWEEN A ROCK AND A HARD PLACE (Big Beat/AG 92397)	Artifacts	48	4
49	RACHELLE FERRELL (Manhattan/Capitol 93769)	Rachelle Ferrell	49	31
50	REGULATE...G-FUNK-ERA (Violator/RAL/Island 52333)	Warren G	51	24
51	12 PLAY (Jive 41527)	R. Kelly	45	46
52	THE TRUTH (Silas/MCA 10810)	Aaron Hall	54	47
53	MAKE HIM DO RIGHT (Warner Bros. 45400)	Karyn White	36	7
54	SERIOUS (Motown 0346)	Whitehead Brothers	39	11
55	GUERRILLA FUNK (Priority 53882)	Paris	40	6
56	THE DEAD HAS ARISEN (Priority 53937)	Lil' 1/2 Dead	43	3
57	RELATIONSHIPS (Capitol 28216)	BeBe & CeCe Winans	55	7
58	Janet. (Virgin 87825)	Janet Jackson	59	63
59	HEAD TO HEAD (Mercury 522682)	Jonathan Butler	63	6
60	SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 26010)	Outkast	60	28
61	WE COME STRAPPED (Epic Street/Epic 57696)	MC Eht feat. CMW	42	18
62	UNCLE SAM'S CURSE (Ruthless/Relativity 5524)	Above The Law	50	19
63	GREATEST HITS 1980-1994 (Arista 18722)	Aretha Franklin	53	37
64	RESURRECTION (Relativity 1208)	Common Sense	56	6
65	VERY NECESSARY (Next Plateau/London/Island 828392)	Salt-N-Pepa	67	46
66	DOGGY STYLE (Death Row/Interscope/AG 92279)	Snoop Doggy Dogg	66	45
67	FOR THE COOL IN YOU (Epic 53558)	Babyface	62	51
68	BOW WOW (Vilma/Bellmark 71007)	Johnny "Guitar" Watson	1	5
69	ANOTHA LEVEL OF THE GAME (No Limit/SMG 7187)	West Coast Bad Boys	64	6
70	BACK 2 DA HOWSE (Perspective 9010)	Lo-Key?	68	4
71	6 FEET DEEP (Gee Street/Island 524016)	Gravediggaz	58	15
72	CONCRETE ROOTS (Triple X 51170)	Dr. Dre	57	6
73	ON THE OUTSIDE LOOKING IN (Suave 40002)	Eightball & MJG	65	24
74	AFTER THE STORM (Mojazz/Motown 0301)	Norman Brown	71	23
75	NATURAL THING (Island 521514)	Tanya Blount	69	47

THE RHYTHM

By M.R. Martinez



Singer/composer/guitarist Jonathan Butler went *Head To Head* at the New York Bottom Line in a special showcase for his debut Mercury Records album and celebration of the single "I'm On My Knees." Mercury Records staffers were out in full effect during the showcase. Pictured standing are (l-r): Mercury president Ed Eckstine, Michelle Murray, product manager, Joe Parker, v.p. of national sales; Butler; Bobby Duckett, sr. director of artist development; Michael Johnson, v.p., R&B promotion; Jeff Brody, sr. v.p. of national sales; and David Leach, sr. v.p. of promotion. Kneeling are (l-r): John Mazzacco, v.p. of marketing; Butler's Mercury labelmate Will Downing; and Mike Bernardo, director of R&B promotion.

SAMPLES: It's that time of year. Giving. And in the entertainment business, oft times artists give. But they alert the press, hold press conferences. Well, the irrepressible legend Stevie Wonder has officially announced that he will once again support the American Express Share Our Strength Foundation "Charge Against Hunger." He's lent his song "Take The Time Out" to the food drive, which also includes participation by 11 NFL teams. While there was a press conference held at the Boys & Girls High School of Brooklyn that included Wonder, in a statement Wonder did not linger on his commitment to this hunger relief effort. He simply said: "Hearts ache 'cause bodies still hunger. I think it's time to love someone." The goal is to raise \$5 million by American Express Travel Related Services Company, Inc. donating three cents to Share Our Strength each time the American Express Card is used. Wonder and his song will again be featured in commercials promoting the campaign. The Natural Wonder/Charge Against Hunger Tour will carry Wonder through New York, Boston, Washington, D.C. and Atlanta, among other cities. The tour will culminate in a Super Bowl Weekend concert in Miami on Jan. 28, 1995. Wonder puts his mouth and money where the hunger is.



Los Angeles restaurant Cicada was the site of an intimate cocktail reception hosted by PolyGram Music Publishing Group to honor various writers during the company's International Publishing Conference. Sub-publishing delegates of PolyGram meet music managers and attorneys working in the field. Acoustic music performances by PolyGram Publishing artists Jules Shear, Eddie Chacon (of Charles & Eddie) and Brian McKnight were imbibed by the more than 250 guests invited to the affair. Pictured are (l-r): Chacon, David Simone, PolyGram Music Publishing Group president; Shear; Bernie Taupin, a major songwriter and also owner of Cicada's; David Hockman, chief executive for PolyGram International Music Publishing Ltd., and McKnight.

By M.R. Martinez

THE RHYME



He's used to battle. He experiences such heat each week as the premier defensive back for the San Francisco 49ers. But Deion Sanders (right) had to close real fast when they started cutting tracks for the song "Straight To My Feet," which he recorded with Oakland, CA-based rap legend and fight promotion homeboy Hammer. The song is part of the soundtrack from the Universal Pictures film *Street Fighter* starring Jean Claude Van Damme and based on the top-selling video game *Street Fighter II*. Sanders and Hammer have shot a video to the song, which was recently released. Van Damme joined the rapper and the athlete in the video. The film won't kick until Dec. 23, but the soundtrack, featuring rap acts like Ice Cube, Paris, NAS, Public Enemy, L.L. Cool J, Craig Mack, The Pharcyde and a host of others, will be out Dec. 6.

GET OVER IT: It's a painful experience when something that belongs to you is stolen, especially if you were feeling pretty good about life prior to discovery of your loss. But most people must suffer their loss among a close circle of friends. Some suffer in silence (sounds like the beginning of a great song). And it might be hypocritical for this writer to use this forum to slam someone who has exorcised his gilded grief through the media. Well, fuck it! We just celebrated Thanksgiving, and this message is for all those who see the silver lining in the darkest of clouds. Oh yeah! We're discussing the theft of a car that belonged to **Power 106-FM** music director **Bruce St. James** off the streets Hollywood. St. James, by most accounts a well-liked supporter of groove music, sent out a face to the press about his experience, detailing the theft, his experience with the police and the car's subsequent recovery. Hopefully with tongue firmly in cheek, St. James noted that when he went to retrieve his vehicle, he found absent his "radar detector, 2 cellular phones, a pair of sunglasses, my check book, and my phone and address book, which means I will be returning even fewer calls than ever before." Well, damn! That bit of self-revelation, however, was outdone by what St. James called the worst of the worst. "...I was crushed the minute I started the car. I'm not making this up. My recovered stolen car's radio was tuned to 105.9 leading me to the inevitable conclusion that the perpetrators who stole my car listen to my radio station. I must now accept the fact that by reporting my car stolen, I led to the incarceration of Power 106 eume. Responsibility for any and all eume erosion should be placed firmly on my shoulders." What a guy!!



The Dignable Planets' Doodlebug and Thug Life's svengali Tupac Shakur joined Jemini the Gifted One at an album release party for Lords of The Underground in New York recently for the latter's release party celebrating their album. But this picture came from Mercury Records, so it's really about Jemini's debut single "Funk Soul Sensation" from his upcoming EP *Scars & Pain*, due in late February.

TOP 25 RAP SINGLES

CASH BOX • DECEMBER 3, 1994

- 1 FLAVA IN YA EAR (Bad Boy 7-9001) Craig Mack 1 16
- 2 THE MOST BEAUTIFULLEST THING IN THIS WORLD
(Jive 42249) Keith Murray 2 6
- 3 I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE)
(Rap-A-Lot/Noo Trybe 38461) Scarface 4 3
- 4 BLACK COFFEE (Uptown/MCA 3169) Heavy D & The Boyz 5 5
- 5 HERE COMES THE HOTSTEPPER (Columbia 77614) Ini Kamoze 3 10
- 6 BRING THE PAIN (Def Jam/RAL/Island 853 965) Method Man 6 3
- 7 FA ALL 'YALL (So So Def/Chaos 77593) Da Brat 7 8
- 8 JUICY/UNBELIEVABLE
(Bad Boy/Arista 7-9004) The Notorious B.I.G. 8 14
- 9 THUGGISH RUGGISH BONE
(Ruthless/Relativity 5527) Bone Thugs N Harmony 11 14
- 10 I'LL TAKE HER (Mercury 856 124)
. Ill Al Skcratch feat. Brian McKnight 10 10
- 11 TOOTSEE ROLL (Down Low/Rip-It 6911) 69 Boyz 9 23
- 12 PLAYAZ CLUB (Chrysalis/EMI 58267) Rappin' 4-Tay 15 7
- 13 ROCKAFELLA (Polygram 853 967) Redman 17 3
- 14 PARTY (Epic Street/Epic 77400) Dis-N-Dat 14 6
- 15 STRAP ON THE SIDE (Jive 42232) Spice 1 18 2
- 16 WITHOUT A DOUBT (Mercury 856171) Black Sheep 13 4
- 17 LOVE SONG (Salmon 40001)
. Michael Wall Love Foundation 23 2
- 18 TIC TOC (Penulum/EMI 58246) Lords Of The Underground 22 5
- 19 BIOLOGICAL DIDN'T BOTHER (Jive 42267) Shaquille O'Neal 1 2
- 20 BEHIND BARS
(Def Jam/RAL/Island 851 061) Slick Rick DEBUT
- 21 TAKE IT EASY (Weeded/Nervous 20094) Mad Lion 19 20
- 22 KITTY-KITTY (Rip-It 6921) 69 Boyz 25 2
- 23 BREAK DOWN (Jive 42244) Fu- Schnickens 12 8
- 24 C, MON WIT DA GIT DOWN (BigBeat 98209) Artifacts DEBUT
- 25 GIT UP, GIT OUT (LaFace/Arista 2-4085) Outkast 16 5



Rapper/singer Ahmad has hit Gold pay-dirt with his debut single "Back In The Day" from his self-titled Giant Records album. The 18-year-old artist recalls his high school lifestyle on the track, which earned him props from critics and consumers alike. His current single, "You Gotta Be," is raisin' some hell, too. Pictured at a presentation of RIAA Gold awards at Giant's West Coast headquarters are (l-r): Thornell Jones, product manager, Giant; Ardenia Brown, head of urban promotion; Cassandra Mills, president of Giant's urban music division; Tony Collins, West Coast promotion manager; Ahmad; Dave Jacobson, urban A&R; Jean Johnson, head of pop promotion; Lloyd Winston, Ahmad's manager; and Paulette Holt, Ahmad's mother.

TOP 100 POP SINGLES

DECEMBER 3, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Urge Overkill



HIGH DEBUT: Toni Braxton

		Total Weeks ▼		Total Weeks ▼				
		Last Week ▼		Last Week ▼				
1	ON BENDED KNEE (Motown 0244)	Boyz II Men	4	3	52 LUCKY ONE (A&M 58072)	Amy Grant	24	17
2	HERE COMES THE HOTSTEPPER (Columbia 77614)	Ini Kamoze	2	9	53 CIRCLE OF LIFE (from "Lion King") (Hollywood 64516)	Elton John	52	14
3	I'LL MAKE LOVE TO YOU (Motown 4631)	Boyz II Men	1	14	54 GIRL, YOU'LL BE A WOMAN SOON (FROM "PULP FICTION") (MCA 54935)	Urge Overkill	74	2
4	ANOTHER NIGHT (Arista 12724)	Real McCoy	12	15	55 GOOD ENOUGH (Arista 12731)	Sarah McLachlan	47	10
5	SECRET (Maverick 18035)	Madonna	3	10	56 IF YOU GO (SBK/ERG 58166)	Jon Secada	53	31
6	ALL I WANNA DO (A&M 8298)	Sheryl Crow	5	17	57 JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	The Notorious B.I.G.	54	8
7	ALWAYS (Mercury 856 227)	Bon Jovi	6	10	58 THIS D.J. (Violator/RAL/Island 853 236)	Warren G	57	19
8	I'M THE ONLY ONE (Island 54069)	Melissa Etheridge	7	19	59 COME TO MY WINDOW (Island/PLG 858 028)	Melissa Etheridge	58	38
9	I WANNA BE DOWN (Atlantic 87225)	Brandy	8	7	60 FAR BEHIND (Maverick/Sire/Warner 18118)	Candlebox	59	14
10	NEVER LIE (MCA 54850)	Immature	9	14	61 BODY & SOUL (Elektra 9008)	Anita Baker	61	15
11	YOU WANT THIS/70'S GROOVE (Virgin 14212)	Janet Jackson	10	7	62 BOP GUN (ONE NATION) (Priority 53161)	Ice Cube feat. George Clinton	62	14
12	LIVING IN DANGER (Arista 12754)	Ace Of Base	11	9	63 DO YOU WANNA GET FUNKY (Columbia 77581)	C+C Music Factory	63	19
13	100% PURE LOVE (Mercury 858 485)	Crystal Waters	16	26	64 I'D GIVE ANYTHING (EastWest 98244)	Gerald Levert	64	19
14	TURN THE BEAT AROUND (from "The Specialist") (Crescent Moon/Epic Soundtrax 77630)	Gloria Estefan	14	10	65 UNDONE-THE SWEATER SONG (DGC/Geffen 19378)	Weezer	65	9
15	I'LL STAND BY YOU (Sire/Warner Bros. 18160)	The Pretenders	15	16	66 SPIN THE BOTTLE (RCA 64207)	Juliana Hatfield	66	6
16	DECEMBER 1963 (OH WHAT A NIGHT) (Curb 76917)	The Four Seasons	13	15	67 SHINE (Atlantic 87237)	Collective Soul	51	29
17	WHAT'S THE FREQUENCY, KENNETH? (Warner Bros. 18050)	R.E.M.	17	10	68 CAN YOU FEEL THE LOVE TONIGHT (from "The Lion King") (Hollywood 64543)	Elton John	67	29
18	WHEN CAN I SEE YOU (Epic 6173)	Babyface	19	27	69 SPIN THE BLACK CIRCLE/TREMOR CHRIST (Epic 77771)	Pearl Jam	78	2
19	ENDLESS LOVE (Columbia 57775)	Luther Vandross & Mariah Carey	18	13	70 THE RHYTHM OF THE NIGHT (EastWest 98192)	Corona	80	2
20	CREEP (Arista 40824)	T.L.C.	31	5	71 YOU DON'T KNOW NOTHING (A&M 31458)	For Real	69	10
21	AT YOUR BEST (YOU ARE LOVE) (Blackground/Jive)	Aaliyah	21	13	72 I SWEAR (Blitz/Atlantic 4-87243)	All-4-One	68	33
22	PRACTICE WHAT YOU PREACH (A&M/Perspective 0778)	Barry White	26	4	73 CONSTANTLY (MCA 54948)	Immature	77	2
23	STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279)	Changing Faces	20	17	74 CAN U GET WIT IT (LaFace/Arista 2-4075)	Usher	73	6
24	SUKIYAKI (Next Plateau/London/Island 857 687)	4 P.M.	28	11	75 ALWAYS AND FOREVER (Epic/LV 77735)	Luther Vandross	76	5
25	NEW AGE GIRL (Ichiban 2322)	Deadeye Dick	25	13	76 BLACK COFFEE (Uptown/MCA 54931)	Heavy D & The Boyz	82	3
26	EVERY DAY OF THE WEEK (Giant 17988)	Jade	29	3	77 GET UP ON IT (Elektra 64506)	Keith Sweat	75	6
27	SOMETHING'S ALWAYS WRONG (Columbia 77639)	Toad The Wet Sprocket	27	10	78 HIT BY LOVE (A&M/Perspective 580768)	Ce Ce Peniston	79	4
28	WILD NIGHT (Mercury 858 738)	John Mellencamp & Me'Shell Ndegeocello	22	29	79 MENTAL PICTURE (SBK/EMI 54231)	Jon Secada	85	3
29	LUCAS WITH THE LID OFF (Big Beat 98219)	Lucas	32	7	80 PICTURE POSTCARDS FROM L.A. (SBK/EMI 58238)	Joshua Kadison	84	3
30	YOU GOTTA BE (550 Epic 6179)	Des'ree	30	20	81 I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	86	3
31	SHORT DICK MAN (DJ World 114)	20 Fingers	36	11	82 FOOLIN' AROUND (Spoiled Rotten/Big Beat/Atlantic 98207)	Changing Faces	87	2
32	THE SWEETEST DAYS (Mercury 851113)	Vanessa Williams	35	4	83 SUN'S GONNA RISE (Impact/MCA 54970)	Sass Jordan	91	2
33	FADE INTO YOU (Capitol 98253)	Mazzy Star	33	13	84 DREAM AWAY (Fox 0020)	Babyface/Lisa Stansfield	88	2
34	DANCE NAKED (Mercury 56343)	John Mellencamp	37	6	85 I CAN GO DEEP (from "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42264)	Silk	89	3
35	HOLD MY HAND (Atlantic 87230)	Hootie & The Blowfish	40	7	86 YOU DON'T KNOW HOW IT FEELS (Warner Bros. 18030)	Tom Petty	DEBUT	
36	HOW MANY WAYS (LaFace 4081)	Toni Braxton	34	10	87 IF I ONLY KNEW (Interscope 98203)	Tom Jones	81	4
37	BEFORE I LET YOU GO (Interscope 982-144)	Blackstreet	50	6	88 GET READY FOR THIS (Radikal/Critique 15535)	2 Unlimited	DEBUT	
38	PLAYAZ CLUB (Chrysalis/EMI 58267)	Rappin' 4-Tay	42	8	89 (I COULD ONLY) WHISPER YOUR NAME (Columbia 77718)	Harry Connick Jr.	90	6
39	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	Bone Thugs N Harmony	41	8	90 WHIPPED (SBK/EMI 19884)	Jon Secada	71	15
40	WHEN WE DANCE (A&M 8464)	Sting	46	6	91 RIGHT BESIDE YOU (Columbia 6242)	Sophie B. Hawkins	70	18
41	SHAME (Jive 42269)	Zhane	56	2	92 SPACE (Warner Bros. 18012)	Prince	83	4
42	FA ALL 'YALL (So So Def/Chaos 77593)	Da Brat	45	7	93 5-4-3-2 (YO! TIME IS UP) (Giant 2-41758)	Jade	92	9
43	BLIND MAN (Geffen 19377)	Aerosmith	49	5	94 ACTION (EastWest 98260)	Terror Fabulous feat. Nadine Sutherland	93	12
44	U WILL KNOW (from "Jason's Lyric") (Mercury 856 200)	Black Men United	39	8	95 BUT IT'S ALRIGHT (Elektra 64524)	Huey Lewis & The News	95	12
45	GET OVER IT (Geffen 19376)	Eagles	44	5	96 CLOSER (Nothing/TVT/Interscope 98263)	Nine Inch Nails	97	23
46	NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578)	Salt-N-Pepa	43	17	97 HIP HOP RIDE (EastWest 98240)	Da Youngsta's	94	6
47	STAY (from "Reality Bites")(RCA 66364)	Lisa Loeb	23	35	98 FANTASTIC VOYAGE (Tommy Boy 617)	Coolio	55	25
48	OUT OF TEARS (Virgin 38459)	The Rolling Stones	48	7	99 LETITGO (Warner Bros. 18074)	Prince	72	16
49	BE HAPPY (Uptown/MCA 3148)	Mary J. Blige	60	4	100 NUTTIN' BUT LOVE (Uptown/MCA 54865)	Heavy D & The Boyz	96	17
50	I BELONG TO YOU (LaFace 24089)	Toni Braxton	DEBUT					
51	DON'T TURN AROUND (Arista 12692-2)	Ace Of Base	38	31				

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NEW AGE GIRL C. Galliano (DED Pub/BMI)	37
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SPIN THE BOTTLE J. Hatfield (Juliana Hatfield Music/Zomba/BMI)	24
STAY J. Patino (Famous Rose/BMI)	83
STROKE YOU UP R. Kelly (Zomba/BMI)	32
SIKIYAKI M. P. Desantis, J. Melillo (Toshiko/EMI/Blackwood/BMI)	58
SI N'S GONNA RISE S. Jordan, S. Salas (WB/Cats Sats/Polygram Int./ASCAP/Green Lantern/Saladified/BMI)	39
SWEETEST DAYS, THE J. Land, W. Waldman, P. Vindston (Famous Music/Kazoo Music/ASCAP/EMI Virgin/Big Mynogue/Longitude Music/Sprint Line/BMI)	14
THIS D.J. Warren G. (Warner G./ASCAP)	44
THUG-GISH RUG-GISH BONE DJ Uack (Ruthless Attack/ASCAP/Dollarz-N-Sense/Keeni/BMI)	65
TURN THE HEAT AROUND P. Jackson, G. Jackson (Unchappell/BMI)	97
U WILL KNOW Polygram Int./Alb-shoo/12 AM/Melodias Nside/ASCAP (N/A)	17
UNDONE-THE SWEATER SONG R. Canino (E. O. Smith/BMI)	18
WAY SHE LOVES ME, THE R. Marx (Chi-Boy/ASCAP/WBM)	40
WHAT'S THE FREQUENCY, KENNETH? Berry, P. Buck, M. Mills, M. Stupe (Night Garden/Warner-Tamere/line/BMI)	90
WHEN CAN I SEE YOU Babyface, L. A. Reid, D. S. Smoother (Sony/Eca/BMI)	28
WHEN WE DANCE Sting (Regatta Music/Irving/BMI/Magnetic Pub Ltd./PRS)	86
WHIPPED J. Secada, T. McWilliams (Foreign Impromed Prod./BMI)	71
WILD NIGHT J. Mellencamp, M. Winch (WB/Cokedown Soul/ASCAP)	30
YOU BETTER WAIT S. Perry, L. Brewster, P. Taylor, M. Lucas, J. Perce, G. Hawkins (Street Talk/Tunes/B.A. Lew/Jonnes Ragged/ASCAP/Lincoln Brewster/Paul Taylor/BMI)	95
YOU DON'T KNOW HOW... T. Petty (Gone Gator Music/ASCAP)	11
YOU DON'T KNOW NOTHING M. Warren, H. Hill (2/29 Music/BMI)	86
YOU GOTTA BE Des're, A. Ingram (Sony/BMI/HL)	71
YOU MEAN THE WORLD TO ME L. A. Reid, Babyface, D. S. Smoother (Stiff Shirt, BMI/Warner-Tamere/line/Eca/Sony/Songs/Boobie-Loo, BMI/HL/WBM)	95
YOU WANT THIS J. Jackson, J. Harris III, T. Lewis (Flyte Tyme/Tunes/Jobete/ASCAP/ke/Stone Agate/BMI)	11

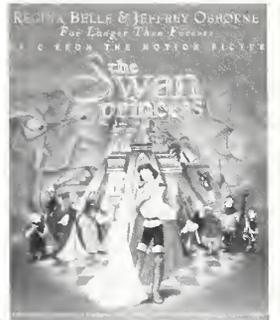
REVIEWS By Steve Baltin



EVERYTHING BUT THE GIRL: "Missing" (Atlantic 5917)

Renowned for their Adult/Contemporary-New Wave pop sound, Everything But The Girl throw in everything but the sink in the current single from their *Amplified Heart* album. The blend is very effective, though, as the song comes off as a mix between Lisa Stansfield and Cowboy Junkies. Ethereal pop that can be danced to isn't much in demand these days, but this winner could change that if given the opportunity. A top 40 and club hit.

REGINA BELLE & JEFFREY OSBORNE: "Far Longer Than Forever" (Sony Wonder/550 Music 6655)



Taken from the animated film *The Swan Princess*, this pairing of two of soul/R&B's better-known names should have a much better fate than the movie. A straightforward over-the-top ballad that wears its schmaltz factor proudly, this song is obviously hoping to find the audience that made Elton John's contributions to the *Lion King*, and "A Whole New World" from *Aladdin*, such smashes. Though the movie's slow start hurts, the name recognition of this single can make up for it.

EDIE BRICKELL: "Tomorrow Comes" (Geffen 4667)

The second single from Brickell's solo album finds the singer/songwriter returning somewhat to her alternative roots, though it's obvious from the more refined sound of the song Brickell has grown a lot since she's first hit it big. Featuring a quieter vocal performance than in past years, there's a strong hook that melds effectively with her singing. Worth a listen.

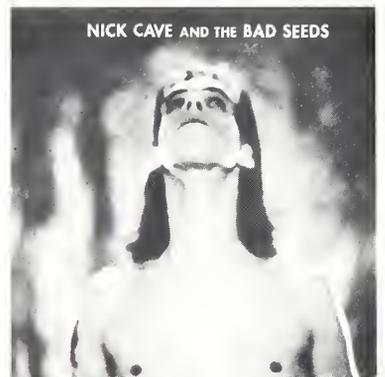


BOBBY WOMACK FEATURING RONALD ISLEY: "Trying Not To Break Down" (Continuum 13401)

The new single from Womack has the potential to be a gem, as it pairs him with one of the few soul singers that can be mentioned in the same breath as himself. Beginning with the kind of soulful, authoritative, almost spoken-word intro that borders on cheesiness but ends up sounding so cool you can't help but love it, the song has the earmarks of a hit. Though it sags a little in the middle, throwing a few too many grooves in there for its own good, the end—where not one but both go off in emotive wails—more than makes up for the lagtime. With the success of Barry White's new stuff, the timing on this couldn't be more perfect.

PICK OF THE WEEK

NICK CAVE: "Red Right Hand" (Mute/Elektra 172)



Cave, on the heels of his impressive Lollapalooza stint, should be in line...hell, even the Flaming Lips are getting airplay on such commercial modern rock outlets as KROQ...but deserving and receiving are two different worlds. And those who love Bob Dylan's songs, or Neil Young's, or Tom Waits', but complain about their singing may have the same deterrent when it comes to Cave. His distinctly deep voice sometimes gives the impression one is listening to a theater actor playing the devil. But those who love Cave's voice, and there are many, will revel in the playful tone of his new single. Featuring a clanging backbeat, the track teases listeners with its threat of impending explosion, which never really comes but that's part of the fun. A definite at modern-rock.

FOX
TOP
100 POP
ALBUMS
DECEMBER 3, 1994



#1 ALBUM: Eagles



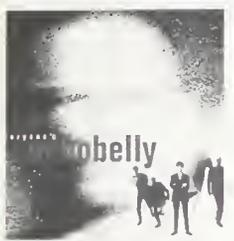
TO WATCH: George Strait



HIGH DEBUT: TLC

		Total Weeks ▼		Total Weeks ▼	
		Last Week ▼		Last Week ▼	
1	HELL FREEZES OVER (Geffen 31365)	The Eagles	1	2	53
2	UNPLUGGED IN NEW YORK (DGC/Geffen 24727)	Nirvana	2	3	54
3	NO QUARTER (Atlantic 82703)				
		Jimmy Page & Robert Plant	3	2	55
4	II (Motown 530323)	Boy II Men	5	12	56
5	SMASH (Epitaph 86432)	Offspring	6	25	57
6	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	4	25	58
7	WILDFLOWERS (Warner Bros. 45759)	Tom Petty	9	3	59
8	MONSTER (Warner Bros. 45740)	R.E.M.	8	8	60
9	FIELDS OF GOLD (A&M 0269)	Sting	30	2	61
10	NO NEED TO ARGUE (Island 524050)	The Cranberries	13	7	62
11	BIG ONES (Geffen 24716)	Aerosmith	11	3	63
12	THE BEST OF SADE (Epic 66686)	Sade	20	1	64
13	FROM THE CRADLE (Duck/Reprise 45735)	Eric Clapton	10	10	65
14	PULP FICTION (MCA 11103)	Soundtrack	15	5	66
15	TUESDAY NIGHT MUSIC CLUB (A&M 0126)	Sheryl Crow	16	17	67
16	DOOKIE (Reprise/Warner Bros. 45529)	Green Day	12	40	68
17	YOUTHANASIA (Capitol 29004)	Megadeth	17	3	69
18	CRAZYSEXYCOOL (LaFace 26009)	T.L.C.	DEBUT		70
19	THE LION KING (Walt Disney 60858)	Soundtrack	21	25	71
20	MERRY CHRISTMAS (Columbia 64222)	Mariah Carey	34	2	72
21	BEDTIME STORIES (Mavenck/Sire/Warner Bros. 45767)	Madonna	18	4	73
22	TICAL (Def Jam 523893)	Method Man	DEBUT		74
23	ICON IS LOVE (A&M 540115)	Barry White	23	7	75
24	DUETS II (Capitol 28103)	Frank Sinatra	DEBUT		76
25	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	14	5	77
26	LEAD ON (MCA 11092)	George Strait	DEBUT		78
27	YES I AM (Island 848660)	Melissa Etheridge	22	61	79
28	CROSS ROAD (Mercury 26013)	Bon Jovi	25	5	80
29	THE MOST BEAUTIFULST THING IN THIS WORLD (Jive 41555)	Keith Murray	DEBUT		81
30	GREATEST HITS (Capitol 30334)	Bob Seger & The Silver Bullet Band	26	4	82
31	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	24	10	83
32	HOLD ME, THRILL ME, KISS ME (Epic 66205)	Gloria Estefan	19	5	84
33	PURPLE (Atlantic 82607)	Stone Temple Pilots	28	23	85
34	JASON'S LYRIC (Mercury 522915)	Soundtrack	29	8	86
35	MIRACLES THE HOLIDAY ALBUM (Arista 18767)	Kenny G	44	2	87
36	BRANDY (Atlantic 82610)	Brandy	36	7	88
37	SONGS (LV/Epic 57775)	Luther Vandross	27	9	89
38	STONES IN THE ROAD (Columbia 64327)	Mary Chapin Carpenter	31	7	90
39	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	33	15	91
40	NOT A MOMENT TOO SOON (Curb 77659)	Tim McGraw	40	34	92
41	THE SIGN (Arista 18740)	Ace of Base	1	43	93
42	CANDLEBOX (Mavenck/Sire/Warner Bros. 45313)	Candlebox	39	43	94
43	AUGUST & EVERYTHING AFTER (DGC/Geffen 24528)	Counting Crows	38	45	95
44	AMORICA (Amecan/Reprise/Warner Bros. 43000)	The Black Crowes	7	3	96
45	THE TRACTORS (Arista 18728)	The Tractors	45	8	97
46	PISCES ISCARIOT (Virgin 39834)	Smashing Pumpkins	32	7	98
47	FORREST GUMP (Epic Soundtrax/Epic 66329)	Soundtrack	35	20	99
48	A LOVE SUPREME (Silas/MCA 11157)	Chante Moore	DEBUT		100
49	WHO I AM (Arista 18759)	Alan Jackson	43	21	
50	REGULATE...G FUNK ERA (Violator/RAL/Island 52335)	Warren G	49	24	
51	THE MAIN INGREDIENT (Elektra 61661)	Pete Rock & C.L. Smooth	57	2	
52	SUPERUNKNOWN (A&M 0198)	Soundgarden	46	37	
53	THROWING COPPER (Radioactive/MCA 10997)	Live	50	30	
54	THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)	Nine Inch Nails	51	38	
55	PROMISED LAND (EMI 30711)	Queensryche	37	5	
56	WAITIN' ON SUNDOWN (Arista 18765)	Brooks & Dunn	48	7	
57	VOODOO LOUNGE (Virgin 39782)	Rolling Stones	47	19	
58	WHEN LOVE FINDS YOU (MCA 11047)	Vince Gill	55	24	
59	BLACKSTREET (Interscope/AG 92351)	Blackstreet	58	22	
60	I SEE IT NOW (Atlantic 82656)	Tracy Lawrence	60	8	
61	CHANT NOEL (Angel 55206)	Benedictine Monks Of Santo Domingo De Silos	63	2	
62	CRACKED REAR VIEW (Atlantic 82613)	Hootie & The Blowfish	54	9	
63	GREATEST HITS VOL. III (Columbia 66783)	Bob Dylan	DEBUT		
64	GROOVE ON (EastWest 92416)	Gerald Levert	52	11	
65	THE 3 TENORS IN CONCERT 1994 (Atlantic 82614)	Carreras, Domingo, Pavarotti	53	11	
66	SHAQ FU DA RETURN (Jive 41550)	Shaquille O'Neal	88	2	
67	THIRD ROCK FROM THE SUN (Epic 64357)	Joe Diffie	72	17	
68	STORM IN THE HEARTLAND (Mercury 526081)	Billy Ray Cyrus	DEBUT		
69	CHANT (Angel 55138)	Benedictine Monks Of Santo Domingo De Silos	65	36	
70	WOODSTOCK 94 (A&M 540289)	Various Artists	DEBUT		
71	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)	Jeff Foxworthy	71	9	
72	READY TO DIE (Bad Boy 73000)	The Notorious B.I.G.	56	10	
73	AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 41533)	Aaliyah	73	26	
74	HOUSE OF LOVE (A&M 0230)	Amy Grant	70	13	
75	KICKIN' IT UP (Atlantic/AG 82559)	John Michael Montgomery	62	42	
76	THE CONCERT (Columbia 66109)	Barbra Streisand	42	54	
77	LIVE AT THE ACROPOLIS (Private Music 82116)	Yanni	75	36	
78	ALL-4-ONE (Blitz/Atlantic 82588)	All-4-One	66	32	
79	LIVE THROUGH THIS (DGC/Geffen 24631)	Hole	76	21	
80	SO TONIGHT THAT I MIGHT SEE (Capitol 98253)	Mazy Star	68	17	
81	VERY NECESSARY (Next Plateau/London/Island 828392)	Salt-N-Pepa	86	57	
82	SKYNYRDS FRYNDS (MCA 11097)	Various Artists	1	4	
83	SEAL (ZZT/Sire/Warner Bros. 45415)	Seal	78	25	
84	FOREST (Dancing Cat/Windham Hill 11157)	George Winston	84	6	
85	READ MY MIND (MCA 10994)	Reba McEntire	69	30	
86	BLOWOUT COMB (Pendulum/EMI 30654)	Digable Planets	74	5	
87	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	90	57	
88	TURBULENT INDIGO (Reprise/Warner Bros. 45786)	Joni Mitchell	64	4	
89	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	83	16	
90	ONE EMOTION (RCA 66419)	Clint Black	79	7	
91	HEALING HANDS OF TIME (Liberty/SBK/EMI 30420)	Willie Nelson	DEBUT		
92	SHE (Columbia 64376)	Harry Connick Jr.	82	19	
93	THE JERKY BOYS 2 (Select/AG 92411)	The Jerky Boys	80	13	
94	FUNKDAFIED (So So Def/Chaos/Columbia 66164)	Da Brat	1	20	
95	A LOW DOWN DIRTY SHAME (Hollywood/Jive 41536)	Soundtrack	DEBUT		
96	ILL COMMUNICATION (Grand Royal/Capitol 28599)	Beastie Boys	85	25	
97	AMERICAN THIGHS (Minty Fresh/Geffen 24732)	Veruca Salt	97	6	
98	EVERYTHING IS EVERYTHING (Elektra 61682)	Brand Nubian	59	2	
99	IT TAKES A THIEF (Tommy Boy 1083)	Coolio	91	18	
100	WHIP-SMART (Matador/Atlantic/AG 92429)	Liz Phair	99	9	

REVIEWS by Steve Baltin



■ ECHOBELLY: *Everyone's Got One* (Fauve/Rhythm King 788032)

Echobelly are a British quintet who first came to the attention of Americans earlier this year, when none other than Morrissey handpicked the band to open for his select dates U.S. tour. Though the dates never materialized, the attention from the great one, coupled with two *Melody Maker* covers that put Echobelly in line for next-big-thing status, has created quite a buzz on the very multi-cultural band. Their first full-length effort makes it easy to understand why, as this is near-perfect pop/New Wave. Produced by Simon Vinestock (Blur), the 11-song record constantly surpasses itself with one great hook after another. Anglo-Indian vocalist Sonya Aurora-Madan carries the music superbly with her lulling little-girl voice, serving as a natural magnet for all the attention the group is receiving. A guaranteed future buzz act, who incidentally, are on tour now. Standout tracks include the first single, "I Can't Imagine The World Without Me," "Insomniac" and "Close...But."

■ JOHN HIATT & THE GUILTY DOGS: *Hiatt Comes Alive At Budokan* (A&M 0284)

Hiatt is a singer's singer/songwriter, having had his material appear on formats from AOR to country, but many people couldn't tell you who he is. Or as Hiatt, who possesses a great sense of humor, once said on stage, "Is that 'Hiatt' like the hotel?" To give you an idea about his wit, none of these songs were recorded at Budokan—in fact they were all recorded in the States. However, that is a secondary aspect of Hiatt's career, as what has made him so popular among his peers are great songs. And for the many unfamiliar, this is a perfect introduction, as the 15 songs here represent much of his best work, in addition to showing off a strong live show. Incorporating both up-tempo rockers like "Your Dad Did" and "Tennessee Plates" with ballads such as the beautiful "Have A Little Faith In Me" and "Icy Blue Heart," the album gives a good cross-section of Hiatt. An adept bluesy rocker, with maybe his strongest backing band this time around, Hiatt's best lyrical moments come with his sincere love songs, which unfortunately are under-represented here. Still, the abundance of old-fashioned rock songs should help to expand his audience a great deal. This is an album with across-the-board appeal, with tracks that fit at AOR, Adult/Contemporary, AAA and even top 40.



■ ZZ TOP: *One Foot In The Blues* (Warner Bros. 45815)

Following the spectacular success of Eric Clapton's *From The Cradle*, another rock act with a debt to the blues pays homage to its roots. The big difference here being that all of these tracks were written by the band as opposed to covering staples of the genre, and all have been previously released. Thus, what you ultimately have is an odd greatest-hits collection. It's an interesting concept, if the music holds up and warrants this kind of specialized treatment, as it must be remembered these are not the group's biggest hits. While it's hard to argue the debt to the blues ZZ Top have and that their love of the music is real, this is not a blues band but a blues-based rock band. And their removal from the scene has grown stronger with later material, making the timing of this record even more suspect. However, let's face it, it's not called the record business for nothing, and this album should sell lots of copies. But a *From The Cradle* it's not...hey, maybe honesty is the best policy.

■ ENCHANTED: *Enchanted* (RCA 66458)

Techo-dream music, the debut record from this trio could be played in dance clubs or in the privacy of your own head during the middle of the night. There are many aspects that help distinguish this record from the often monotonous sounds of techno, not the least of which is the effective vocal turn Dana Nicosia does on the lovely "Fly Away." In addition, the album uses its religious overtones very effectively, thanks to the samples of Roman Catholic hymns provided by the Church Choir of the Abbey of Mt. Angel. The band doesn't bludgeon listeners with the religious issue, instead making it a pleasant backdrop that gives the listener the option of dealing with the spirituality side of the record. Also of note, the very soulful "Love Vacation" and "Temptation."

■ WEAPON OF CHOICE: *Nut*Meg Sez "Bozo The Town"* (Loose Grooves/Epic 66467)

A Los Angeles act who describe their music as being "nut*meg," which they say means "music untamed," this five-piece have the potential to be all that and more. Though they've garnered a reputation around L.A. as being a funk/rock act along the lines of the Chili Peppers, W.O.C. are far more hip-hop-oriented than the Chili Peppers ever were. On tracks like "Uppity Yuppity Doolittle" and "Life Of Da'Potty Contest," the group jam through a series of positive energy raps in a way that calls to mind Arrested Development. However, the guitar-driven rock of "Iz Funk Aroma Thera 'P' Utik?" and especially the jazzy "Gutterball" show this group is capable of transcending the one-dimensional label with ease. W.O.C., who also possess a much talked-about live show, have the sound to be one of those acts that unifies music and crosses boundaries to receive airplay on urban, top 40 and modern rock, if given the chance.



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PICK OF THE WEEK



■ BOB DYLAN: *Greatest Hits Vol. 3* (Columbia 66783)

As soon as the opening strains of "Tangled Up In Blue" kick in it, becomes easy to remember why Dylan will always be considered the master. Love him or hate him, everyone knows who he is, and anyone knowledgeable about music respects him. While young rockers look up to Neil Young and Tom Petty, this is who Young and Petty look up to. And while the Stones sell out stadiums to kids, Dylan remains an enigma to the adults who grew up with him. In a sense he is the elder statesman of rock, beyond judgment and reproach, simply to be marveled at with appropriate awe. The best moments on this greatest-hits collection, including "Jokerman," "Hurricane," "Gotta Serve Somebody" and "Forever Young," are cheerful reminders of what Dylan is capable of. The collection as a whole does suffer a bit from the time restrictions placed on it, as it only goes back to 1973, but the highpoints more than compensate. In addition, the obligatory new song "Dignity" is one of the best things he's done in some time. A joyous throwback lyrically to the days of *Highway 61*, the song is already proving, with good reason, to be a major hit at select formats. But when all is said and done, all that really needs to be said is it's Dylan.

JAZZ

TOP 25 JAZZ ALBUMS

CASH BOX • DECEMBER 3, 1994

1	SHARE MY WORLD (EMI 78929)	Najee	1	5
2	AFTER THE STORM (Mojazz/Motown 0301)	Norman Brown	2	14
3	HEAD TO HEAD (Mercury 22682)	Jonathan Butler	4	5
4	SAHARA (GRP/GRD 9781)	Russ Freeman & The Rippingtons	3	7
5	DID YOU FEEL THAT? (Warner Bros. 45729)	Joe Sample & Soul Commitee	6	5
6	BREATHLESS (Arista 18646)	Kenny G	7	68
7	L.A. (Qwest 45601)	Hiroshima	12	5
8	A HOME FAR AWAY (GRP 9780)	George Howard	5	8
9	UNDERCOVER (Verve Forecast/Verve 523 356)	Art Porter	9	8
10	POSITIVITY (Verve Forecast/Verve 522 036)	Incognito	10	8
11	SAX BY THE FIRE (GTS 34573)	John Tesh Project	11	15
12	BACKBONE (Warner Bros. 45611)	Boney James	15	12
13	HARDCASTLE (JVC 2033)	Paul Hardcastle	14	17
14	TRUTH (Jive)	Warren Hill	18	3
15	MOVE (Warner Bros. 45596)	Earl Klugh	13	11
16	COMMON GROUND (Blue Note/Capitol 89297)	Everette Harp	8	10
17	LOVE, NANCY (Columbia 57425)	Nancy Wilson	19	15
18	AFTER DARK (Blue Note/Capitol 27838)	Richard Elliot	23	3
19	REFLECTIONS (Sin-Drome 1808)	Peter White	1	3
20	THAT SECRET PLACE (MCA 4023)	Patti Austin	20	4
21	TENDERNESS (Reprise/Warner Bros. 45422)	Al Jarreau	16	13
22	PURE PLEASURE (GRP 4026)	Phil Perry	24	2
23	LUCKY MAN (Capitol 98892)	Dave Koz	22	35
24	HEARSAY (Elektra 61620)	David Sanborn	17	12
25	SPIRITS (TVT 4310)	Gil Scott-Heron	25	15

Jazz Notes & Reviews

By M.R. Martinez



Frank Sinatra Duets II, its release, was celebrated recently in Los Angeles at Matteo's where more than 100 guests gathered for cocktails and listened to the follow-up to Ol' Blue Eyes' collaboration with some of the top pop, jazz, country and rock artists in the business. It is the first of several parties for release of the album, which is the follow-up to the five-million-plus unit seller that preceded it worldwide. Pictured at the fete are (l-r): Patrick Williams, conductor and arranger for both the Sinatra *Duets* albums; Frank Sinatra, Jr.; Gary Gersh, president/CEO, Capitol Records; and recording artists Eydie Gorme and Steve Lawrence.



It was showtime at tony venue Creeque Alley where MoJazz Records executives officially announced the signing of NBA veteran Wayman Tisdale to a recording contract. Bassist Tisdale will release his debut album, *Power Forward* in the spring of 1995. Tisdale gave those present during the afternoon press conference/fete a taste of his music and later performed a full set that evening at Creeque Alley. Pictured during the afternoon session are (l-r): Bruce Walker, executive director of MoJazz; Steve McKeever, MoJazz president and executive v.p. of talent and creative affairs at Motown. Norman Nixon, former NBA star and owner of Creeque Alley; Tisdale, who is currently running the boards for the NBA's Phoenix Suns; and bassist Marcus Miller, a world-renowned musician and record producer.

RIM SHOTS: JVC Records act *Spirit Traveller* has returned this year with another yuletide single, "Merry Christmas, Baby" b/w "I Love You." The band features a slugger's line-up of guitarists, including Eric Gale, Phil Upchurch, David T. Walker and Wah Wah Watson. The record's line-up is completed by drummer James Gadsen, bassist James Jamerson, Jr. and special guest vocalist Ali "Ollie" Woodson of The Temptations... Prince has dabbled in jazz, but jazz versions of his hits such as "Diamonds And Pearls," "1999," "Purple Rain," "Kiss" and "Arms Of Orion" are given jazz treatments on an album titled *When Doves Cry*. Constructed by musician/producer Bob Belden as one of the first releases by Metro Blue, the Bruce Lundvall-led subsidiary of Blue Note Records, the album features some revealing jazz interpretations of Prince's pop hits. An all-star class brings this jazz intonation to life. Belden put together a musical cast of people like vocalists Cassandra Wilson and Phil Perry, saxophonists Everette Harp, Greg Osby, Ronnie Cuber and Lou Marini; pianists Benny Green, Kevin Hayes and Joey Calderazzo; and a host of others. Perry's vocals on "Diamonds and Pearls," Osby's soprano and Wilson's vocals on "When Doves Cry" and South African singer Tsüdi Le Loka on "Nothing Compares To U" provide standout performances.

Jazz Reviews



■ RICHARD ELLIOT: *After Dark* (Blue Note 27838). Producers: R. Elliot & others.

Richard Elliot continues to carve out a strong identity in the consciousness of contemporary jazz fans. The New Adult Contemporary radio genre has embraced his music as well as some of the Quiet Storm radio formats that have made Grover Washington, Jr., George Howard, Kenny G and others of this ilk important staples to their airwave mix. Elliot works some of the same frequencies on this latest offering, but he also establishes some flavorful individual textural and rhythmic approach, especially on "Son For Her," "As I Sleep" and "Tonight."

LATIN

News From U.S. & Latin America

By Hector Resendez

THE LATIN LOWDOWN

SOUTHERN CALIFORNIA HOSTED two illustrious Mariachi events this past weekend. The **International Mariachi Festival**, held in Anaheim, struck not only a musical note but a political one as well. The reason: to voice strong opposition to the passage of the controversial Proposition 187. Headlining the second production of this musical extravaganza was **Lucero**.

The young female singing sensation and sweetheart of Mexico caused many a macho heart to skip a beat. Over five thousand attendees fought an unusually bitter cold night to enjoy such other artists as **El Mariachi Sol de Mexico** with José Hernandez, **El Mariachi Vargas de Tecalitlan**, **El Mariachi Tlaquepaque**, **El Mariachi Femenil Las Perlitas** and **El Ballet Folklórico San Juan** from Tucson, Arizona. Lucero's last two albums, *Lucero de Mexico* and *Carino De Mis Carinos*, have enjoyed immense popularity in Mexico and in the U.S. The anti-proposition slant drew much approval throughout the entire evening.

Meanwhile, back at the **Universal Amphitheatre** ranch in Studio City, mariachi icon **Vicente Fernandez** was joined on stage by his 23-year-old son **Alejandro Fernandez**. The spotlight was intended to shine a tad bit brighter for Alejandro. With the accompaniment by **El Mariachi Chapala**, the younger Fernandez easily captivated the standing-room-only crowd of admirers. An older brother, Vicente, joined his father and brother for the last two numbers. Fernandez' current album for the **Sony Discos** label is *Grandes Exitos a La Manera De Alejandro Fernandez*.

TEX-MEX singing sensation **Selena** pitched in to help kick off American Education Week with the introduction of her first educational video, "Mi Musica." The EMI recording artist and Grammy award-winner held a news conference at Cunningham Middle School on November 14th in Corpus Christi, TX. The video, which focuses on the importance of music, dance and Hispanic culture, also encourages kids to stay in school. The video will be distributed to middle schools in California and Texas.

Selena, a Corpus Christi native, has been performing since age nine. At age 23, she has already been awarded a Grammy for her *Live* album and was named as "Female Vocalist of the Year" and "Performer of the Year" at the Tejano Music Awards. Her four EMI Latin albums have sold more than 1.5 million units in the United States and Mexico, and her latest single release, "Bidi Bidi Bom Bom," is currently at the top of charts nationally. Plans to release an album in English early next year will mark Selena as the first female Tejano singer to crossover into the pop music market.

SONY DISCOS LAUNCHES NEW RELEASES: Puerto Rican Salsero **Gilberto Santa Rosa** has a new single, "Te Propongo," from his current album *De Cara Al Viento*. The talented vocalist is expected to release a new album by early next year...The new vocal by Cuban crooner **Gilberto Monroig** is *Confesiones*. The first release, a ballad by the same name, is a composition by **Jose Noguera**s with arrangements by **Cucco Pena** and **Fernando Muscolo**...Brazilian **Daniela Mercury** returns with her second album *Musica De Rua* and the release "Musica De La Calle"...Pop singer **Lourdes Robles** offers her romantic touch on her single "Amaneciendo En Ti" taken from the album of the same name...**Angeles Ochoa**'s "Su Todo, Su Nada" takes on a country air as does her album *Sentimiento Norteno Con Angeles Ochoa*. Additionally, Sony has released albums by three country groups. *Grandes Recuerdos Con Tequila Band* is an interesting mix of American pop and Perez Prado mambo tunes done banda-style. The other two groups, **Grupo Conspiracion**'s *A Rienda Suleta* and *Un Rayo De Sol* by **Banda Viajero** offer a more traditional approach.

ON OTHER FRONTS: The QBADISC label has been aggressively promoting Cuban singer-composer **Issac Delgado**'s album *Con Ganas*. The former lead singer for the popular **NG La Banda** released this album several years ago in South America, where it enjoyed extraordinary success. Its release in the U.S. has sparked keen interest in Delgado's work. The single "Dos Mujeres" is a Salsa tune. The label recently sent out the single along with a questionnaire to radio stations...The all-time mega-star of Merengue, **Johnny Ventura**, has released his latest album *Retonando*. The album's first single, "No Quiero De Eso," features Ventura along with his two sons, **Juanjo** and **Jandy**. Its release is geared to tap into the holiday season. Ventura boasts to have recorded more albums than **Tito Puente**.

REVIEWS By Hector Resendez



■ **MONICA NARANJO:** *Monica Naranjo* (Sony Latin 81371) Producer: Cristobal Sansano.

Newcomer Monica Naranjo began singing at the tender age of four. The 19-year-old Spanish singer-composer's forté lies in pop and romantic ballads. Cristobal Sansano took the leading role in the production and composition of many of the selections in Naranjo's self-titled album. The sultry-voiced artist takes the listener from love songs like "Amor Es Solo Amor" to disco numbers like "Fuego De Pasion." The first single, "El Amor Coloca," composed by Jose M. Navarro, advocates love as an alternative to drugs.

■ **ANGEL:** *Corazon* (Dur Music Inc. 1701001) Producer: Angel Roque.

A N G E L

Cuba-born Angel is the newest artist for the indie Dur Music Inc. The singer-composer-pianist has resided in Miami since he was 21 years. His first group, Pop Caribe, played the local club circuit. The first single, "Tesorito," is a theme inspired by a youthful love interest. Rarely does an exceptionally fine musician and vocalist appear out of the blue. Angel seems to have dropped out of the sky. This is definitely an artist to keep an eye on in the years to follow.



C A L I A L E M A

■ **CALIALEMAN:** *Cali* (Sonero 10728) Producer: Humberto Ramirez.



Cali Aleman, born in Managua, Nicaragua, is one of the few vocalists to have been a part of the great Fania All Stars era...well, sort of. Aleman did extensive studio work as a vocalist with some of Salsa's legends: Ray Barretto, Eddie Palmieri, Tito Puente, Willie Colon and many others that can't be mentioned here. Aleman signed with the Sonero label in 1993 after a brief stint with the Colombian group Guayacan, who are on the RMM label. This album is Aleman's first as a soloist, which he recorded with his own orchestra. The talented singer is currently on a promotional tour on the West Coast.

PICK OF THE WEEK

■ **ROSITA Y CASABLANCA:** *En Carne Viva* (SDI 81187) Producer: Anibal Pastor.

Originally from Veracruz, Mexico, this is the fourth album for vocalist Rosita and the band Casablanca. The particular style that categorizes this group is called "onda grupera." It incorporates the very popular country rhythm with a modern pop touch—quite understandable considering that the lead vocalist

is a fan of such contemporary Mexican artists like La Mafia, Grupo Conspiracion, Los Bukis and Los Temerarios. The album, *En Carne Viva*, took one year to develop. Anibal Pastor produced the album over a period of two months at the Sony Music Studios in Mexico. The well-liked group should do well with this well-developed production.



NEWS / SCHMOOZE



Sheryl Crow, A&M Records' Platinum recording artist, recently performed at the House Of Blues in L.A. to a sold-out crowd. She was the first artist to tape an episode for TBS Superstation's new concert series "Live From The House Of Blues," premiering exclusively on the network in January 1995. The airdate of her performance will be announced at a later date. Pictured (l-r): Michael Murphy, president, House Of Blues Productions, Inc.; Eric Frankel, exec. v.p., marketing, Warner Bros. Pay-TV; Al Cafaro, president, A&M Records; and Tom McMahon, TBS Productions.



Elektra Entertainment Group (EEG) hosted a party in celebration of Grammy award-winner Manci Griffith's recent four-night Broadway run at M.Y.C.'s Richard Rogers Theater. Griffith performed songs from her current release, the critically-acclaimed *Flyer*. Pictured (l-r): Ken Levitan, mgr.; Lisa Michelson-Sonkin, dir., NAC, Jazz, AAA promotion, EEG; Suzanne Berg, v.p. adult format promotion, EEG; Gary Casson, exec. v.p. administration, EEG; David Bither, sr. v.p. g.m., EEG; Sylvia Rhone, chairman/CEO, EEG; Griffith; Alan Voss, sr. v.p. sales, EEG; Craig Lambert, exec. v.p., EEG; Chris Tobey, v.p. national sales & field marketing, EEG; and Steve Kleinberg, sr. v.p. marketing, EEG.



Monica Behan, newly signed to BMG-ventured label Windham Hill, wowed the crowd at a private showcase performance at The Fez in N.Y. Backstage after the show were (l-r): Deron Johnson, keyboardist; Michael Dornemann, chairman and CEO, BMG Entertainment; Anne Robinson, president, Windham Hill; Behan; Rudi Gassner, president, BMG International; and Jack Rovner, senior vice president, BMG Ventures and Marketing North America.



Billy Dee Williams designed the cover art for "Musicians As Artists" and recently joined the SRO celebration of the book's release at B.B. King's Blues Club in L.A. MusiCares will receive the proceeds of a special leather-bound, autographed limited run of the book, which features dozens of recording artists exhibiting their visual talents. Fifty-two of the 100 numbered special edition have been sold, with the remaining available by calling MusiCares at: (310) 392-3777. Pictured (l-r): Jerry Sharell, exec. dir., MusiCares; actor Billy Dee Williams; and Michael Greene, president/CEO of NARAS, MusiCares and a featured artist in the book.



On a recent promotional visit to N.Y.C., Big Beat/Atlantic recording artist Lucas appeared on "The Jon Stewart Show." He performed two songs accompanied by a five-piece band: "Lucas With The Lid Off," his multi-format smash single, and "Wau Wau Wau," the next single from his debut album *Lucacentric*. Shown on the set are: Lucas (left) and the show's host, Jon Stewart.



Herb Alpert and Jerry Moss, the architects of A&M Records and the new label Almo Sounds, recently held a celebration of the Carpenters' 25th anniversary of the popular group's signing to A&M. The Carpenters have experienced a rebirth of popularity in recent years, culminating in A&M's release of *If I Were Carpenter*, a collection of reverent covers from alternative stars as Matthew Sweet, Sonic Youth and Dishwalla. The party featured Carpenters songs from Paul Williams, a songwriter for many of their hits, with Richard Carpenter accompanying him on piano. A special presentation was held for Richard (second from left), with (l-r) Alpert, Moss, Williams, Rondor Music president Lance Freed and Carpenter songwriter Roger Nichols giving him a commemorative trophy.



Grammy winner Jon Secada is seen here with Sylvester Stallone in Miami. Secada's single, "Mental Picture," is featured in the Stallone movie *The Specialist*, and the song also appears on Secada's latest SBK/EMI album *Heart, Soul & A Voice*. The video is being directed by Zac Snyder.



The ever-popular Sheryl Crow (worth a second look, no?) is currently on a national tour promoting her debut A&M release *Tuesday Night Music Club*. Pictured celebrating with Sheryl at her recent SRO performance at The Warfield in San Francisco are fans (l-r): Warner/Chappell v.p. creative services Judy Stakee; filmmaker George Lucas; Crow; and BMI assistant v.p. writer-publisher relations Barbara Caine.



Terry Ellis, president of The Imago Recording Company, recently served as chairman of the first annual Wine And Music Aficionado dinner held at the Burden Mansion in N.Y. Featuring a tasting of ten fine wines and a dinner prepared by Jean-Michel Diot, Max Bernard and Park Bistro Catering, the evening also found industry veteran Joe Smith auctioning off a selection of fine wines, dinners and wine-related holidays with all proceeds going to the T.J. Martell Foundation. Attendees of the benefit included many giants from both the music and wine communities. Shown are (l-r): Tony Martell, chairman, T.J. Martell Foundation; Richard Griffiths, president, Epic Records; Ellis; Tom Silverman, chairman, Tommy Boy Records; Smith; and Floyd S. Glinert, president, T.J. Martell Foundation.



Arguably the most renowned producer in rock 'n' roll history, Grammy-winning producer and arranger George Martin was recently honored for his contributions to the rock 'n' roll art form by being inducted into Hollywood's RockWalk. Most recognized as the man who recorded all the Beatles albums, Martin's handprints and signature will join those of other equally accomplished musicians and innovators such as Aerosmith, Ginger Baker, Leo Fender, Les Paul and Phil Ramone. Joining George and his wife Judy during the ceremony were Grammy-winning producer David Foster and his wife Linda Thompson. Most recently, Martin compiled and produced a new Beatles album entitled *Live At The BBC*, available from Capitol Records on December 6. Pictured (l-r): George Martin, Linda Thompson, Judy Martin and David Foster.



Shown at the opening-day ceremonies in N.Y.C. for the Children's Center on Fifth Avenue, the new back-up child care facility created by Sony Music Entertainment and a consortium of ten other firms, are, from left: Donna Pedro, director, diversity staffing & development, Sony Music Entertainment; Michele Anthony, executive v.p., Sony Music Entertainment; and Larry Rubin, v.p., policy & employee relations, Sony Music Entertainment.



Country star Clint Black recently appeared at four in-store signings in support of his new RCA album *One Emotion* and its first single "Untanglin' My Mind," co-written with Merle Haggard. The four in-stores in Newport Beach and Burbank, CA; Tulsa, OK; and Atlanta, GA drew several thousand people at each location. Black's commitment to make sure each person in line got an autograph required a five-hour commitment at each store instead of the originally-advertised two hours. One fan at the Burbank store was Private Jeffrey McCann, who had previously met Black during his visit to the U.S. troops in Somalia last year.

MEDIA

Film Reviews

W.B.-Shelton's *Cobb* Feels Like Truth; A Jones/Wuhl Tours de Force

By John Goff



Tommy Lee Jones glares at Oscar again through the tormented eyes of baseball legend Ty Cobb.

SPORTS HEROES DON'T AMOUNT TO MUCH TODAY and apparently, according to sportswriter Al Stump and screenwriter/director Ron Shelton, they haven't since the beginning of baseball. Or at least not Ty Cobb, the Georgia Peach of baseball fame and legend who, by all accounts, was a miserable son-of-a-bitch on and off the field. Actually even by his *own* account: "I was a prick before [the death of his father] and I was a bigger prick after." He reveled in his reputations as a bigot, misogynist and all-around bastard. His records have been chased by baseball players since he left the game in 1926 and his great presence is felt even today in search of glory...on the ball diamond. Another aspect of Cobb's legacy to the game, his all-encompassing seed of "I-Me-My-Mine," was also not simply a passing obsession and can be witnessed by the saturation of that attitude in present-day players. His arrogance and egoism has multiplied and grown into all pervasiveness: witness the state of the game today. In that respect also does this film have relevance.

Stump worked with Cobb on *My Life In Baseball*, the biography published in 1961 which dealt strictly with the legend's career and greatness in the game, as Cobb saw it. *Cobb: A Biography* deals more truthfully with the man's life and was published this year. The stories and the disparities between the man and the exploits extend to incredible extremes but have all inspired Sheldon to script and direct this fascinating, dark-humored account of the man.

Sheldon has distilled the essence of Cobb into several weeks toward the end of his life with non-linear structure, revealing bits and pieces of the whole at choice moments through his subject's own complicated mind and thoughts, stepping into both Cobb and Stump's points of view. He and his superb cast expertly use dark humor in action and dialogue because to spend this much time with such a miserable and—as a couple characters refer to him—"wretched" human being would be unbearable. Sheldon's script and direction both hit home runs.

At the center of the storm is Tommy Lee Jones' performance of Cobb. Jones is one of the few actors willing to play a character for what it is without making apologies for its soul darkness. He works the material. He works a role for all that can be squeezed out of it and audiences are the richer for it. He works Cobb like Cobb undoubtedly worked the game and the emotions of the players who merely played a game around him, and he achieves the same results—greatness. The necessary questioner of humanity, the role of Stump, is more than filled out by Robert Wuhl. He makes you feel that Stump hung on because he wanted to explore and attempt to find "greatness." He also reveals a feeling character with dignity and compassion, even when his subject asks for none. A solid performance.

The remainder of the performances are either small speaking roles or non-speaking, mime roles revealed in flashes of the past but all are necessarily

illustrative and needed. And all standouts: Lolita Davidovich as a friendly cigarette girl abused by Cobb in order to foster his reputation; Eloy Casados as Louis Prima whose Reno, Nevada casino performance with Kcely Smith, played by Paula Rudy, is ruined by the spotlight-hogging Cobb; and a gem of a performance by Lou Myers giving just as good as Cobb in verbal exchanges with the gun-toting old bastard.

DP Russell Boyd's camera work is excellent, capturing the winter season's bare and sparse tree limbs and cold world look to coincide thematically with the cold and bare cruelty of the subject. Elliot Goldenthal's music is as haunted a complementary portion of the piece as is the subject. The Cobb presence shoots through the entire film.

Producer is David Lester. Executive producer, Arnon Milchan.

Caravan/Buena Vista's *Low Down Dirty Shame* Can't Make Up Its Mind

By J.G.



Auteur Wayans doesn't know which direction to shoot, either on paper or film.

YOU KEEP WAITING FOR SOME YOUNG KID to wander through a few frames of this Buena Vista distributed, Caravan Pictures production calling "Come back, Shame! Come back!" But then the character of Shame isn't going anywhere in *A Low Down Dirty Shame*. Sometimes he seems as if he doesn't know

whether he's coming or going or whether he wants to be in films or on television or whether he wants to be an action feature or a skit com. And that indecision makes for an implausible balance. Look for a quick payoff at the box-office.

Writer/director/star Keenen Ivory Wayans simply overloaded himself and either had no one he trusted to watch over him or didn't pay attention when and if suggestions were made.

Shame is a former police officer, now private eye, with some classic baggage—girlfriend done him wrong/cop friend connections/living on the cusp of poverty (though we're only *told* that, the visual trappings suggest otherwise)/doting, loving do-anything-for-him secretary—you get the idea...gets the opportunity to redeem his name with the force, settle the old love account to get that demon off his back and open his eyes to the new love that's always been under his nose.

A homage? Alright. That sounds like fun, enjoyment. Wayans wants to play *Shaft* or *Peter Gunn*—terrific. But there are too many stops along the way for old "In Living Color" sketches. One moment Wayans wants us to buy a classic noir detective and the next presents us with a parody, then wraps it all up with the sensibilities and firepower of a John Woo project.

Wayans as writer/director moves a few minutes of story but can't resist stopping for a stand-up routine. All those great old gumshoes had wisecracks but none ever stopped to do a routine.

Wayans as actor needs a director, running the gamut from lively to wooden. Strangely enough, as a performer he's more lively in the skits, displaying more animation in an ensemble situation than on a one-on-one basis when he appears caught up more as a director watching the performance of the other person. Jada Pinkett as the in-your-face worshipful secretary takes it all over the top, as does Charles Dutton as the crooked DEA man and supposedly friend of Shame. Salli Richardson, however, nails her femme fatale absolutely solidly and manages to bridge the diverse genres with a character integrity which makes her totally believable in both genres.

The action put together by second unit director Charles Picerni along with co-stunt coordinator Billy Burton does justice to any firepower vehicle with a climaxing topper bungee jump.

Joe Roth and Roger Birnbaum produced. Executive producers were Eric L. Gold and Lee R. Mayes.



Feature

CST Is "Alone At The Top" In Colorization

By John Goff



Jonathan D. (Jody) Shapiro, CST Entertainment, Inc. President & COO.

YOU'VE HEARD THE ARGUMENTS, you've seen the results of—colorization! The film purists moan "that wasn't the way the creators intended them to be." But to that Jonathan D. (Jody) Shapiro, president & COO of CST Entertainment, Inc., replies, "Who's to say...most of them [feature films] were done in black-and-white instead of color because of costs."

True—especially when you factor in the era those films were made and the always overriding factor that some of them, now considered classics, were thought of at the time as "fillers." Just imagine Jack Warner looking at a cost sheet for *Casablanca* being prepped as a "B" with intended "stars" Ronald Reagan and Ann Sheridan, not Bogart and Bergman, and filming in color still more of a novelty than a big audience draw. The color cost line would have been struck dead with a black lead pencil on that white paper by Uncle Jack. And, let's consider another reversal: What if *Gone With The Wind* had been filmed in B&W? Would the cry still go up if it were restored and colorized to include the hues we've always viewed it in? More than likely there would be shouts of "Improvement!"

The heads of CST consider themselves to be "alone at the top," since the company is the only one of its kind in the world at the moment and, indeed, has companies and filmmakers from not only the United States but all over the world bringing them their product for colorization—product shot in black-and-white and intended for colorizing.

Shapiro, executive vice president Stanton Rutledge and CST Featurizations, Inc. president Rob Word met with and took *Cash Box* on a tour of their Culver City facilities, where they have computer artist and colorization staff working around the clock on several projects. And it's impressive, even if I didn't understand half of what I saw going on.



Johnny Cash re-recorded the classic "Wyatt Earp" theme song for the TV special. Here he's with music producer Dana Walden (l) and CST Featurizations head Rob Word, the brains behind the high-rated TV show.

Earlier this year, a brainchild of Word's incorporated original B&W TV footage from the Hugh O'Brian series "Wyatt Earp" with fresh footage of O'Brian today and made a two-hour movie for CBS, *Return To Tombstone*, which took first place in its time slot when aired. At present, CST is at work on the 71 episodes of "The Little Rascals."

The coloring and resolution I saw during the tour is as if they were meant for color, filmed in color. The subtleties, and even the neons and high-reso-

lution contrasts which can be achieved, come from the "over 16.8 million shades" they have in the computers.

Undoubtedly you've seen some of their work, even if you weren't watching for it. They're into commercials: American Express, Bud Lite, Coca Cola and a Fellini-esque Dunlop Tire commercial shown only in Europe (original B&W filming cost \$1 million). Music Videos: John Mellencamp, Janet Jackson...



Janet Jackson's "You Want This?" music vid went the colorization route from B&W. Jackson even showed up at the CST operation to select the colors she wanted so bad.

...Chris Isaak, Jackson Browne and The Beatles—a five-minute recording session during "All You Need Is Love" filmed in B&W. Shapiro and Rutledge said they were given the footage and color stills shot during the session and then were able to match the colors perfectly. Nine months were required to complete the five-minute vid.

Feature films they've worked on include 20th Century Fox's *The Longest Day*, *The Day The Earth Stood Still*, *The Ghost And Mrs. Muir* and even a portion of ardent anti-colorization for Woody Allen's *Bullets Over Broadway*.

CST has a group of early John Wayne movies they are planning on marketing under the title *Young Duke*, to which the colorization process has added a distinct liveliness to. And being worked on, seen on a screen during the tour—and I can hear the moans—*Laura*.

To those moaners Shapiro brings up a good point—they're not destroying these films at all; they are, indeed, preserving them. "Everything is restored and cleaned before [we do the] coloring. So, in actuality, you're ending up with a preservation" of the film. "We like to think we're saving these for the purists," he says, because the B&W original still survives in addition to the colorized version. And even more attractive, though not pointed up by Shapiro, is the financial aspect. They also have, in addition to a cleaned and restored B&W product, a new colorized product and a new copyright.

More and more CST representatives are becoming part of the creative process, CST heads agreed. Representatives are going on shoots as advisors on what is best and will work most effectively in the colorization process. This aspect is more prevalent in the commercial and music video arenas than features, however. They are also set up to work in PAL, the European system, and Shapiro foresees a time when computer hook-ups with modems will allow Europeans to be able to instantly view the work rather than have to wait for a shipment.

CST has risen above all other colorization processes in the ten years they've been in operation because, Shapiro feels, "All they did was color...we are expanding."

Expanding and, he could add to that, refining. Those early colorizations looked like watercolor tinting, with some of that tint running outside the lines. CST's process is sharp and defined.

One thing they can't do is take a badly colored print and bring it up. "Right now we can't put color on color, but..." Shapiro says, they're working on it.

Neither are they limited to live-action film. In addition to the CST Featurizations, Inc. arm, they have developed CST CompuToons, an animation ink-and-paint, composite and software division to deal with animation.

There doesn't seem to be much CST Entertainment isn't into, and it's remindful of the old MGM—probably the most famous studio for their early use of splashy color—catch-phrase for their stable, "As Many Stars As There Are In The Heavens!" Update that to the '90s and CST and perhaps you have, "As Many Colors As There Are In The Computer!" And right now there are 16.8 million...right now.

INDIE

Star Spotlight

Rykodisc's Bob Carlton,
Vice President of
Marketing

By Steve Baltin

FEW LABELS CAN match the catalog that Massachusetts-based label Rykodisc has been able to amass. Beginning with the resurrection five years ago of older David Bowie material, highlighted by the acclaimed four-disc collection *Sound + Vision*, the label has been a leader in bringing to light critically-acclaimed artists, whether they be on the scale of a Bowie or the lesser-known Nick Drake.

The one thing these artists do have in common, according to Carlton, is that they are all acts the label believes in. In the cold cash world of music, it's refreshing to see a label the size of Rykodisc remain true to what they want as opposed to letting money dictate what goes on. Along those lines, the label takes a grass-roots approach to much of their marketing, realizing how important word-of-mouth can be with acts like Drake and The Undertones, another critically-lauded group with a greatest-hits set released by the label. Much of their campaigning is done with brochures of artists who will reach similar audiences being placed inside CD packages, as well as with a listing of their address in advertisements for a free catalog and their E-mail address, which allows college-age students—who make up a huge part of the audience of the label's roster—to contact them with relative ease.

But Rykodisc is certainly not limited to smaller-level campaigns—not when dealing with an artist the size of Bowie. And having recently acquired the rights to much of the late Frank Zappa's catalog, Rykodisc plans an aggressive push to get the material out to fans familiar with the name alone but not as much the music. With an artist like Zappa, who does have such name recognition, much of Rykodisc's push will come through displays at major retail chains as well as repackaging the product as they did with Bowie or Drake to let younger fans get a taste of the music, figuring they will want to come back for more. And as long as Rykodisc deals with artists the caliber of Zappa, that kind of approach can work. Next week a look at the label's active roster, including Sugar.

Indie News

On The Cutting Edge

By Steve Baltin

INDIE SIGNINGS: Nashville-based Capricorn Records, who are enjoying a wave of success in the rock world with two developing word-of-mouth acts, **Widespread Panic** and **311**, announced the recent signing of Chicago act **Sonia Dada**. The eight-piece group's self-titled debut, originally released on **Chameleon/Elektra**, sold over 100,000 units and developed a strong following for the group internationally.

Capricorn president **Phil Walden** said of the signing, "We are excited and happy to welcome Sonia Dada to the Capricorn family. They are an amazing band—full of energy, talent and creativity—with a sound that is totally unique in contemporary music." The label will reissue the band's first album with two previously unreleased tracks on January 10, 1995. Their second album, *A Day At The Beach*, is slated for a March release....

Also on the signing front, **Rykodisc** announced the recent signing of **Martin Zellar**, the former frontman for the Minneapolis-based **Gear Daddies**, a group who enjoyed underground success as part of the fertile Midwest scene of the late '80s. Zellar's solo album, *Born Under*, will be released January 10 with a nationwide tour to follow.

OFF WITH HER HEAD: Many people of all ages have said that about **Barbie**, the ageless doll that will not go away. However, one little girl recently took the message to heart, and as a result, **Fox Records** president **Geoff Bywater** has issued a cautionary and voluntary recall of the toy guillotines sent out as a promotional tool to writers with the current single "Dear Margaret" from **The Rosemarys**. The barely sharp guillotine was part of a Halloween gift basket that also included a bloody doll head, a poem about the song and the CD single.

Bywater said of the "tragedy" (apparently the doll was a collector's item), "The gift baskets were sent out to a small pool of music journalists, mainly at the trade publications, to help draw attention to the single in a humorous manner. The blades in the guillotine aren't sharp at all, but the apparatus is functional. Although this is a minor, isolated incident, it points out that this promo package wasn't meant for the writer's kids." However, when all the heads are tabulated, the real question is...where's mine?

REVIEWS By Steve Baltin and M.R. Martinez



■ **VARIOUS ARTISTS:** *Jesus Christ Superstar: A Resurrection* (Daemon/Long Play 19006)

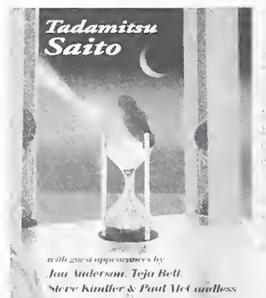
Apparently for no other reason than "just because," a group of musicians from Atlanta, including some as well known as The Indigo Girls, have gotten together to record a new version of the play *Jesus Christ Superstar*. The brainchild of Big Fish Ensemble member Michael Lorant, the proceeds from the sale of the record go to gun-control organizations. Fans of the Indigo Girls will love it, as the gruff-sounding Amy Ray portrays Jesus Christ and the sweeter Emily Saliers turns in a performance of Mary Magdalene. And following the recent Republican sweep, any album that benefits gun-control is much needed. (S.B.)

■ **SEX LOVE & MONEY:** *ERA* (Rockworld 66458)

Sex Love & Money do hard rock with the conviction of a band that knows how the music should be played. And while the style may not be the "sound du jour," the quartet have to be given credit for giving the music their best effort by throwing deep-throated raspy vocals over loud and aggressive beats driven by the drums. Those who are fans of the genre will particularly like the opening song "Here & Now" and the title track. (S.B.)

■ **TADAMITSUI SAITO:** *It's About Time* (Access Music 300)

A breeze...but the type of breeze that makes you think you hear music. Make no mistake—the celestial dynamics of this sonic sojourn can be as gripping as they are ambient. Pianist Saito is joined by Jon "I-sang-New-Age-before-New-Age-was-cool" Anderson on vocals, Teja Bell on synths, Rick Heizman on exotic string instruments and the versatile Paul McCandless on various horns. Song titles tell all: "Zen Forward," "Kindness Space," "All My Stars," "Cascadia" and Saito in a soothing solo turn, "Time and Being." Light the candles, burn incense and turn off the phone. (M.M.)



■ **JIMMY ANGEL:** *From Rock & Roll Heaven* (Ace Records 1040)

This ten-song collection concludes with a cover of "Can't Help Falling In Love" and features a song called "Elvis and Marilyn" that goes in part, "Elvis and Marilyn were the king and queen/Who could forget that rebel James Dean/Oh, how I wish I could turn back the years/To moments like this." Yep, subtlety is not really an issue here, but so what? Fans of the '50s are not gonna find anyone more loyal to their Golden Age. (S.B.)

PICK OF THE WEEK



■ **SEBADOH:** *Bakesale* (SubPop 0260)

From the Seattle label that brought you Nirvana and Afghan Whigs comes another winner. Sebadoh, who've already created a buzz in the underground scene, have delivered the goods on this one. *Bakesale* is one of those treasures that can easily be listened to all the way through, and sounds better upon each listening. Starting from the introduction of the album's opening song "License To Confuse," the band rock their way through 15 pop/alternative tracks, flowing between up-tempo rockers like "Careful" and innocuous little ditties like "Not A Friend." A very basic power trio, the band stick with great effectiveness to the guitar-bass-and-drums formula, never overextending themselves but without sounding repetitive. Other standout numbers include the first single "Skull," the Nirvana-esque "Not Too Amused" and "Mystery Man." A modern-rock success if given the chance. (S.B.)



News From England & The United Kingdom

By David Courtney

PAY TO VIEW MUSIC: Major record companies and retailers are joining BT's (British Telecom) launch of a video-on-demand service in the U.K. next year. All five majors, WH Smith and Woolworth parent Kingfisher are among the leisure companies who have pledged support to the in-home entertainment system to be given full commercial trial among 2,500 homes in East Anglia next summer. If the test is successful, BT will go national with the scheme.



Kylie Minogue

KYLIE SINGLE BATTLE: Kylie Minogue's hit single "Confide In Me" is the subject of a High Court action over rights to the song. Complete Music has lodged a writ against BMG Music and MCA Music, claiming that the song breaches the copyright of "It's A Fine Day" written by Owain Barton. MCA and BMG publish one member each of Brothers In Rhythm, who are credited as composers of the song, which reached #2 in the singles chart. Complete is seeking damages and an account of profits from the record. MCPS and PRS have frozen royalties to the song subject to a resolution of the case.

SINGLE SALES ON THE UP: Single sales are set to achieve their highest level for five years, according to the latest BPI trade delivery figures. Unit sales exceeded \$16 million in the third quarter, which is expected to push the market close to the \$63.4 million record achieved in 1987.

VICTORY FOR BPI ANTI-PIRACY CAMPAIGN: BPI Anti-Piracy campaigners scored the biggest victory in their history on Friday with a landmark seizure in South London. Early estimates suggest a total of 25,000 bootleg CDs had been discovered with a street value of more than £300,000.

MTV SUCCESS IN COURT BATTLE: MTV Europe has succeeded in unfreezing its legal action against video rights body VPL, which it claims is a price-fixing cartel operated on behalf of the major record companies. In the High Court on Friday, Mr. Justice Evans-Lombe refused an application by VPL to issue another block on the MTVE lawsuit until the European Union rules on a parallel European complaint. VPL and the majors must now go to the Court Of Appeal if they wish to renew their application, otherwise they must file a defence within 30 days.

POLYGRAM BUY INTEREST IN RUSH: PolyGram has finalised the acquisition of a 50% stake in Rush Associated Labels, the company which owns rap label Def Jam Recordings. The £22 million deal, which is backdated to June 1, cements a worldwide licensing deal struck in the summer which saw Island Records take on artists including Public Enemy, Warren G, Nice'N'Smooth and Terminator X in the U.K.

ALBERT HALL TARGET U.S. PROMOTERS: The Royal Albert Hall is attempting to woo U.S. promoters as part of an aggressive drive to attract more international rock acts to the venue. The intention is to increase the number of rock events held at the venue by up to 50%. There are 100 a year at present. The campaign included a two-day promotional visit to the venue last week for five U.S. agents to discuss possible future projects before watching performances by George Benson and Meat Loaf. RAH sales staff visited the U.S. last year to meet promoters.

MCPS SET RATE: MCPS has become the first collection agency to set a rights rate for an on-line service. In a deal with London-based Cerberus, it has imposed a minimum royalty rate of 10% of the cost of downloading music by its members. Cerberus intends to supply music and photographs to subscribers on its new Digital Jukebox service via the Internet. Company head Ricky Adar says the MCPS agreement will trigger a series of licensing agreements with record companies.

MICHAEL DENIES RUMOURS: George Michael has denied reports that he is poised to strike a deal with Sony Music allowing him to sign with David Geffen. Steven Spielberg and ex-Disney executive Jeffrey Katzenberg's new record label. Newspaper claims that the singer would transfer in exchange for Sony's continuing distribution of any releases were dismissed as "pure speculation" by Michael's publicist Chris Pool. A Court of Appeal hearing in his case against Sony is expected within the next week.

U.K. SINGLES CHART:

1. "Let Me Be Your Fantasy" Baby D
2. "Baby Come Back" Pato Banton
3. "Another Night" MC Sar & The Real McCoy
4. "All I Wanna Do" Sheryl Crow
5. "We Have All The Time In The World" Louis Armstrong
6. "Sight For Sore Eyes" M People
7. "Oh Baby I..." Eternal
8. "Crocodile Shoes" Jimmy Nail
9. "Always" Bon Jovi
10. "Spin The Black Circle" Pearl Jam

U.K. ALBUM CHART:

1. *Cross Road (Best Of)* Bon Jovi
2. *Carry On Up The Charts* The Beautiful South
3. *Fields Of Gold* Sting
4. *Bizarre Fruit* M People
5. *Labour Of Love Volumes 1 & 2* UB40
6. *Unplugged In New York* Nirvana
7. *Greatest Hits* INXS
8. *Always And Forever* Eternal
9. *The Best Of* Sade
10. *The Hit List* Cliff Richard

Highest climber of the week at #50 is Seal's *Seal*.

U.K. MUSIC VIDEO CHART:

1. *Berlin* Take That
2. *Live Tonight Sold Out* Nirvana
3. *Just For You* Daniel O'Donnell
4. *Cross Road (Best Of)* Bon Jovi
5. *In Concert 1994* Carreras, Domingo & Pavarotti
6. *Bat Out Of Hell II—Picture Show* Meat Loaf
7. *The Concert 1994* Barbra Streisand
8. *The Hit List* Cliff Richard
9. *Songs We Love To Sing* Foster & Allen
10. *Everything Changes* Take That

Highest climber this week at #26: *Boots, Braces & Blue Suede Shoes*, Chas & Dave.

THE U.K. TOP 10 RENTAL VIDEOS

1. *Mrs. Doubtfire* (Fox)
2. *Four Weddings And A Funeral* (Columbia)
3. *Jurassic Park* (CIC)
4. *Striking Distance* (20/20)
5. *The Pelican Brief* (Warner Home Video)
6. *The Crow* (Ent In Video)
7. *Sister Act 2* (Buena Vista)
8. *Philadelphia* (Columbia)
9. *On Deadly Ground* (Warner Home Video)
10. *Beethoven's 2nd* (CIC)

—courtesy Titles Video, for the week ending November 26, 1994.

COUNTRY MUSIC

George Ducas: Liberty's Hot New Prospect

By Richard McVey

WITH STYLISTIC CHARISMA that most artists would kill for, newcomer George Ducas has already set radio waves ablaze with his first release "Teardrops." Now this singer/songwriter has out a second release, "Lipstick Promises," which will undoubtedly find its way onto playlists around the country.

Both singles can be found on his self-titled debut Liberty album, best described as a guitar-lover's dream. Ducas has taken styles from a parade of sources—rockabilly, honky-tonk, rock and most assuredly country music itself—to forge a 10-cut album that links tradition with today's new country flair.

Ducas, 28, is a native of Houston, TX but left in 1985 to attend Vanderbilt University in Nashville. He graduated four years later with a degree in Economics and then set off to work at a bank in Atlanta, where it took less than a year for him to realize that music was his true calling. He quickly returned to Nashville, and after "paying his dues," had his first taste of success with the 1992 hit "Just Call Me Lonesome," which he co-wrote with, and for, friend Radney Foster. Now, two years later, this newlywed is one of Liberty Records' hottest new prospects.

Cash Box spoke with Ducas in Nashville, where he discussed his album, his producer, songwriting, the Rolling Stones, career highlights and more....

Cash Box: What's your perception of your own album?

Ducas: It's an eclectic mix of self-written songs that I'm very pleased with, and I'm a pretty tough judge of my own work. First off, the recording process is mind-boggling to me: I'd never made a record before and that was a real learning process, akin to having a baby. It's just a life experience. Prior to going in, I was realistic and even bordering on pessimistic about how pleased I would be with the finished product. Looking back on it now that we're through, I can say that I really exceeded my expectations by a considerable amount.

When did you go into the studio, and how was it working with producer Richard Bennett?

I got together with Richard Bennett near the end of '93, just to record a couple of songs and see if we worked well together. We recorded "Teardrops" and "Kisses Don't Lie," which wound up being the first two cuts on the record. He's real cautious about what he enters into as a producer. I was obviously very cautious and wanted to make sure it was the right match and right fit. We clicked immediately, so that was nice. He was a name that I read on the back of album covers for years after I moved here, and I really searched him out at the recommendation of a couple of people around town. I loved his early work with Steve Earle, Marty Stuart and Emmylou Harris, and that really drew me in.

There seems to be an abundance of guitars on this album. Whose idea was that?

Both Richard and I love a lot of the same elements of both new and old records, and we had a pretty similar vision for most of these songs. A couple of them he enhanced far beyond my expectations. I'm talking more about the pop-oriented cuts like "Lipstick Prom-

ises." I'm not sure how many guitars he played on that. I played one and he played a zillion. It's just a guitar symphony. There's really more on there than you can probably hear. Some of them are almost subliminal, but it adds to that broadness and largeness that we were going after. We both love music where the guitar is predominant. On some of it we were both shooting for some of that moody, dark, almost Chris Isaak kind of sound. I think we achieved all of that.

How much control did you have over the album?

A lot, and sometimes that's scary. It varies from label to label, artist to artist and even week to week. But right now, for this first album, I had complete control. It's the old quote about, "You have your whole life to prepare for your first album and one year for your second." That's getting scary to me right now because I'm realizing that, right around the corner, "Oh, shit—I gotta write!" The first one is a unique experience and it was great for us because we had total control over what we recorded. Richard and I looked over my whole catalogue and said, "These are the 10 songs we want to do," and we bantered back and forth about it and played devil's-advocate with each other. In our case it was pleasant, because we could take the songs to the v.p. of A&R at Liberty, Renee Bell, who signed me. She believed in both of us really strongly and said, "Great, go do it and make your record." [Jimmy] Bowen never heard anything until we were already mixed and mastered. I think it's because I'm a songwriter as well that they feel perhaps they can give me a little more control. Maybe it's because I graduated from college, but I hope they don't think that qualifies me for anything because it certainly doesn't—especially in this business.

You co-wrote all 10 cuts on the album. Obviously songwriting is something you really enjoy.

I couldn't write without performing, and I couldn't perform without writing. I could, but it wouldn't bring me nearly the satisfaction it does. When I walk into a record store, the records that I love and probably I'm going to buy are the ones where artists wrote all or at least some of their material. For some reason, I find that that adds depth to me as a listener. I would like to bring that depth to my listeners. I think writing helps an artist to do that.

So are you a singer who writes songs or a songwriter that sings?

The president of Liberty Records asked me the same question when he first met me, and I'm not sure what I said, but I think I told him "I'm a singer who writes songs." But I think I told him that because I knew that's what he wanted to hear. It's a good question, but how you answer is six of one and a half-dozen of the other. For me, I really don't know if I could do one entirely without the other. That's not to say I won't ever cut outside material, because I think I will. There's a lot of songs out there that I love, especially the old stuff.

As a songwriter, what do you not want to do when you write a song?

I try not to be painfully obvious. I think that's almost condescending to the listener to be so blatant sometimes. It's good to leave some stuff to the imagination. I try not to get too complicated. It's real hard to write very simply. It's really hard to write a short, brief, thorough, deep synop-





sis, and that's what songs need to be...short, brief, but really poignant, and it's really hard to do that without getting convoluted and twisted.

Is there anybody you try to emulate on stage or musically?

I've heard comparisons about Dwight [Yoakam]...I've heard them about Willie Nelson because I grew up listening to him and I like excitement on stage. George Strait is George Strait and doesn't need to do anything else than what he does. I like excitement and I like movement and I like to be entertained. When I play, what I do, I feel like it comes out of me naturally. I get a lot of comparisons and I take them all as compliments because I really admire a lot of other folks.

In your bio you comment, "A lot of the stuff today doesn't really have much roots to it." What do you mean by that?

I feel sometimes that this town and country music can get away from what got it where it is today. I think you should continue...*"to dance with the one that brought you."* I realize the changes that have gone on demographically in country music with the younger audience and that they want to be entertained, but I think to rock it up and to spice up this music without one eye on the past would be a mistake. That's what I mean by "roots." I'm referring to some of the great and unknowns of the past that did have some significant input into country music and where it's gotten. That's what I like to listen to when I go home, and I didn't grow up with it, either, so I'm not claiming that this stuff was in my parents' house. I had to go back and do my research. I think that's why it's so important, and I think there are some folks out there that never did that. Of course, some of them didn't have to because they did grow up with it. I didn't grow up with Lefty Frizzell or Buck Owens, so when I moved here to be a songwriter and try to be an artist, I tried to learn about that stuff in some respect. I'm not preaching, either, because there's a lot of fine music out there that some guys do what they do and it comes naturally. I just think it's important to know where this music came from.

So what separates you from the pack of new artists?

Songwriting is one thing that sets me apart. I think if you write as an artist it gives you a certain style and puts you in a certain vein. You tend to become more of a stylist as opposed to skipping around from good song to good song. You don't shop all over town and get input from 10 different writers and 10 different backgrounds. It's just you. I think that may be one thing that sets me apart. Other than that my influences are pretty wide. My favorite band in the world is the Rolling Stones, which I don't think would be a very common attribute in Nashville. I have a unique bunch of influences. Hopefully all of them come out in some respects on the album, but that's for everyone else to decide.

What's been your biggest career highlight so far?



"It's just a guitar symphony."

—George Ducas on his self-titled album.

Probably opening the concerts I've opened for Alan Jackson rank right up there. It was such a hairy time. I hired one guy to be the bandleader. I hired him a few weeks in advance and he held auditions for the rest of the band. I was on the road at the time, meeting radio stations, and we got together on a Monday and had a seven-hour rehearsal, met again on Wednesday seven more hours and then left at midnight. It was my first night on a big bus and we drove to Texas and opened for Alan Jackson the next day in Dallas. I had just met these guys—we had never played, that was our first gig—and there we were in front of 15,000 people. It was wild, but it worked like clock-work. Everybody did great and it was a blast. Then we did the same thing two days later opening for Alan at the Summit in Houston. Houston is my hometown, and the Summit is where I used to go to all the concerts as a child, so that was a real thrill to be on the other side of the stage in my hometown.

How has radio treated you?

I've really enjoyed my visits with the stations. I'm pretty amazed at radio's receptiveness. As a new artist, you never know exactly how you're going to be treated walking into a station...especially with the onslaught of new artists and acts that have come out recently. I've always been really grateful that they've wanted to take the time out to really meet me. Obviously, everybody knows that radio plays such an important role in an artist's career, especially in the beginning in getting the music out to the listeners. The least we can do is meet the radio stations that are responsible for playing our music. The first single has done real well. The only thing I could say to radio after all

of that is, "Stay tuned, there's more to come."

What's your ultimate goal as an artist?

To make a difference.

To whom?

The listeners of my music. To make a difference to whomever is exposed to what I'm doing...whether to inspire them or help them out of some difficult life situation. To cheer them up — music is a very emotional outlet and tool and it can affect people's lives. It would be nice to know that at least for one brief shining moment I made someone's life better. That's one goal I have. The other is to look back on the music I've made five, 10, 15, hopefully 20 years down the line and to be able to be proud of it. I don't have much control over how many records I sell or awards I win—that stuff would be a real honor—but to be able to look back on it and be proud of it is real important to me.

Anything else going on that your excited about?

We were the top-selling country album the first week out at Tower Records. We were #8 overall and the Stones were #9, so I was pretty excited. I really should have taken a camera and got a picture of that.

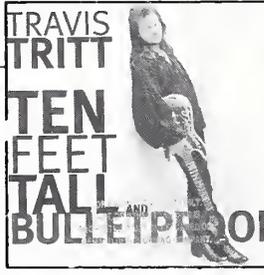
TOP 100 COUNTRY SINGLES



#1 SINGLE: Little Texas



TO WATCH: Brooks & Dunn #24



HIGH DEBUT: Travis Tritt #46



#1 INDIE: Western Flyer #23

DECEMBER 3, 1994

		Total Weeks ▼		Total Weeks ▼
		Last Week ▼		Last Week ▼
1	KICK A LITTLE (Warner Bros. 45739)	14	Little Texas	2
2	WE CAN'T LOVE LIKE THIS ANYMORE (RCA 6410)	12	Alabama	4
3	IF I COULD MAKE A LIVIN' (Giant 24582)	12	Clay Walker	3
4	IF YOU'VE GOT LOVE (Atlantic)	10	John Michael Montgomery	6
5	UNTANGLIN' MY MIND (RCA 66419)	10	Clint Black	8
6	WHEN LOVE FINDS YOU (MCA 11047)	7	Vince Gill	9
7	THE BIG ONE (MCA 11092)	8	George Strait	10
8	SHUT UP & KISS ME (Columbia 77696)	12	Mary Chapin Carpenter	1
9	TAKE ME AS I AM (Warner Bros. 7079)	9	Faith Hill	11
10	PICKUP MAN (Epic 77715)	6	Joe Diffie	13
11	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (Warner Bros. 7045)	12	David Ball	12
12	NOW I KNOW (RCA 62896)	13	Lari White	14
13	THIS IS ME (Warner Bros. 7127)	7	Randy Travis	15
14	BABY LIKES TO ROCK (Arista 07822)	14	The Tractors	16
15	NOT A MOMENT TOO SOON (Curb)	5	Tim McGraw	17
16	GOIN' THROUGH THE BIG D (Decca 11094)	5	Mark Chesnutt	21
17	YOU JUST WATCH ME (Liberty 89048)	10	Tanya Tucker	18
18	THAT'S WHAT I GET (Curb)	10	Hal Ketchum	20
19	THERE GOES MY HEART (MCA 10961)	9	The Mavericks	19
20	DOCTOR TIME (Columbia 53560)	8	Rick Trevino	22
21	TILL YOU LOVE ME (MCA 10994)	4	Reba McEntire	24
22	NIGHT IS FALLIN' IN MY HEART (Arista)	7	Diamond Rio	26
23	SHE SHOULD'VE BEEN MINE (Step One 485)	6	Western Flyer	30
24	I'LL NEVER FORGIVE MY HEART (Arista)	3	Brooks & Dunn	34
25	YOU AND ONLY YOU (Liberty 80472)	7	John Berry	28
26	I GOT IT HONEST (RCA 66420)	8	Aaron Tippin	27
27	I SURE CAN SMELL THE RAIN (Arista 2718)	16	Blackhawk	5
28	HARD LOVIN' WOMAN (MCA 11055)	13	Mark Collie	29
29	LITTLE HOUSES (Epic 66803)	5	Doug Stone	32
30	STORMS IN THE HEARTLAND (Mercury 1344)	6	Billy Ray Cyrus	33
31	HEART TROUBLE (RCA 66288)	6	Martina McBride	35
32	I SEE IT NOW (Atlantic)	12	Tracy Lawrence	7
33	HERE I AM (Epic 64188)	3	Patty Loveless	38
34	WHAT THEY'RE TALKIN' ABOUT (Decca 11098)	8	Rhett Atkins	36
35	MAYBE SHE'S HUMAN (Mercury 518852)	4	Kathy Mattea	39
36	LONG LEGGED HANNAH (BNA)	6	Jesse Hunter	40
37	THIS TIME (CURB)	2	Sawyer Brown	42
38	TILL I WAS LOVED BY YOU (Polydor 225)	6	Chely Wright	43
39	OLD ENOUGH TO KNOW BETTER (Columbia 66412)	3	Wade Hayes	47
40	LIVIN' ON LOVE (Arista 2745)	12	Alan Jackson	23
41	THE FIRST STEP (MCA 10991)	2	Tracy Byrd	50
42	MI VIDA LOCA (Arista)	2	Pam Tillis	48
43	SUMMER IN DIXIE (Atlantic)	4	Confederate Railroad	44
44	A GOOD YEAR FOR THE ROSES (MCA 11096)	3	George Jones/Alan Jackson	46
45	WHEN I COME BACK (Warner Bros.)	3	Greg Holland	54
46	BETWEEN AN OLD MEMORY AND ME (Warner Bros. 455603)	DEBUT	Travis Tritt	DEBUT
47	SHE'S IN THE BEDROOM CRYING (Mercury 518853)	DEBUT	John & Audrey Wiggins	DEBUT
48	JUKEBOX JUNKIE (Epic 77579)	18	Ken Mellons	25
49	THE GIRL FROM YESTERDAY (Geffen)	DEBUT	Eagles	DEBUT
50	SOMEWHERE IN THE VICINITY OF MY HEART (RCA)	DEBUT	Shenandoah	DEBUT
51	THIRD RATE ROMANCE (Mercury 1270)	14	Sammy Kershaw	31
52	GONE COUNTRY (Arista)	DEBUT	Alan Jackson	DEBUT
53	THE RUNNING KIND (Arista)	4	Radney Foster	53
54	YOU GAVE ME A MOUNTAIN (SOR)	2	Gene Watson	59
55	THE CITY PUT THE COUNTRY BACK IN ME (Atlantic)	18	Neal McCoy	37
56	COUNTRY 'TIL I DIE (BNA)	9	John Anderson	41
57	TEARDROPS (Liberty 79045)	13	George Ducas	45
58	MAN OF MY WORD (Epic 77632)	17	Collin Raye	49
59	THE POWER OF LOVE (Arista)	9	Lee Roy Parnell	52
60	WATERMELON CRAWL (MCA 10991)	16	Tracy Byrd	56
61	BABY IN DISGUISE (Fraternity)	8	Marilyn Allen	64
62	HELLO, MISS HEARTACHE (Promise)	7	Billy T. Midnight	66
63	DOING GOOD FEELIN' BAD (T & A)	9	Amber Lane	65
64	FIRE'S GOING OUT (Platinum Plus)	9	Paula Inman	67
65	PLAY IT BACKWARDS (Step One 0082)	6	The Geezinslaws	69
66	McLOVE STORY (Fraternity)	5	Shad O'Shea	72
67	I'VE BEEN MISSING YOU JUST FINE (Platinum Plus)	8	Tami Taylor	68
68	I DON'T FEEL AS GOOD (Platinum Plus)	7	Danny Duvall	71
69	LINDA LABELLE (Song-1)	11	Todd Pulse	51
70	SANTE FE (Cafe Records)	5	Stephen Bruce	74
71	SIEGE AT LUCASVILLE (Fraternity)	6	Steve Free	73
72	WHEN WE FIRST MET (Platinum Plus)	6	Jeff Roberts	76
73	HEY FRIEND (Beacon)	7	Michael Grande	79
74	LET IT SWING (Deep South)	4	Will LeBlanc	78
75	EUGENE (YOU GENIUS) (Asylum)	7	Bryan White	55
76	UNDERCOVER KING OF FRANCE (Song-1)	3	H.J. Bonow	80
77	WHEREVER SHE IS (Columbia 66153)	9	Ricky Van Shelton	57
78	HAS ANYBODY SEEN AMY (Mercury 518853)	17	John & Audrey Wiggins	57
79	LIVIN' ON THE EDGE (Song-1)	3	David Young	83
80	MEN WILL BE BOYS (Liberty 27760)	7	Billy Dean	60
81	THE VOICE OF AMERICA (Echo Summit)	3	Bobby Ross	85
82	CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)	2	W.C. TAYLOR, JR.	87
83	SHE'S NOT THE CHEATIN' KIND (Arista)	14	Brooks & Dunn	61
84	CALLIN' BATON ROUGE (Liberty 80857)	16	Garth Brooks	63
85	I TRY TO THINK ABOUT ELVIS (Epic 64188)	18	Patty Loveless	62
86	MAMA'S RING (Starcut)	13	Jamie Harper	70
87	MATILDA (JMC)	14	Larry Hamilton	75
88	RED, WHITE & BLUE COLLAR (Epic 57627)	9	Gibson/Miller Band	77
89	BREAKAWAY (Phono)	DEBUT	Sparky	DEBUT
90	WHEN YOU WALK IN THE ROOM (Arista 2726)	17	Pam Tillis	82
91	THAT'S WHAT LOVE'S ABOUT (MCA 10880)	7	Marty Stuart	86
92	WAITIN' FOR THE PHONE TO RING (SOR 477)	9	Rhonda Hart	84
93	WHO'S THAT MAN (Polydor 853 358)	18	Toby Keith	89
94	SHE DREAMS (Decca 11094)	19	Mark Chesnutt	91
95	COUNTRY MAN (Platinum Plus)	10	Ruth Van Noy	88
96	SHE THINKS HIS NAME WAS JOHN (MCA 54899)	18	Reba McEntire	92
97	TEN FEET TALL AND BULLETPROOF (Warner Bros.)	17	Travis Tritt	93
98	DOWN ON THE FARM (Curb 1092)	20	Tim McGraw	95
99	THIRD ROCK FROM THE SUN (Epic 77577)	21	Joe Diffie	97
100	XXX'S AND OOO'S (MCA 54898)	21	Trisha Yearwood	98

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STORM IN THE HEARTLAND B. Henderson, D. Burns, C. Ryke (Pier Five Music, Inc./Adam Ryle Music, BMI)	30
SUMMER IN DIXIE J. Robbin, G. Levine (Sony Cross Keys Pub. Co., Inc., ASCAP)	43
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TEN FEET TALL & BULLETPROOF T. Tritt (Post Oak, BMI)	97
TEARDROPS G. Duas, T. McBride (PolyGram Int'l. Pub. Inc./Veg-O-Music/Songs of PolyGram Int'l., Inc./Songs of McBride, ASCAP/BMI)	57
THAT'S WHAT I GET FOR LOSIN' YOU A. Anderson, H. Ketchum (Bash Music, ASCAP/Songs of PolyGram International, Inc./Foreshadow Songs, Inc., BMI)	18
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THE CITY PUT THE COUNTRY IN ME M. Geiger, W. Mullis, M. Huffman (Norton Stars Music, BMI/Dixie Stars Music, ASCAP)	55
THE FIRST STEP D. Croley, A. Thompson (Strawbeater Music/Lazy Kate Music/EMI April Music Inc./Lies of March Music, BMI/ASCAP)	41
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THE POWER OF LOVE D. Cook, G. Nicholson (Cross Keys Pub. Co., Inc., ASCAP)	59
THE RUNNING KIND M. Haggard (Sony Tree Pub. Co., Inc., BMI)	53
THE VOICE OF AMERICA G. Jeffrey (COJEG Music, BMI)	81
THERE GOES MY HEART R. Malo, Keena (Sony Tree Pub. Co., Inc./Raul Malo Music/Songs of PolyGram Int'l., Inc./Seven Angels Music, BMI)	19
THIRD RATE ROMANCE R. Smith (Fourth Floor Music, Inc., ASCAP)	51
THIRD ROCK FROM THE SUN J. Greenbaum, S. Whipple, T. Martin (Major Bob Music Co., Inc., ASCAP/Rio Bravo Music, Inc./Strawbeater Music/Baby Mae Music, BMI)	99
THIS IS ME T. Shapton, T. McHugh (Great Cumberland Music/Diamond Struck Music/Kicking Bird Music, Inc., BMI)	13
THIS TIME M. Miller, M. McAnally (Travelin' Zoo Music/Beginner Music, ASCAP)	37
TILL I WAS LOVED BY YOU M. Irwin, A. Jackson (Ten Ten Tunes, Mattie Ruth Music/Seventh Son Music, Inc., ASCAP)	38
TILL YOU LOVE ME B. DiPiero, G. Burr (Little Big Town Music/American Made Music/MCA Music Pub./Gary Burr Music, BMI/ASCAP)	21
UNDERCOVER KING OF FRANCE H. J. Bonow (Nash Leifer Pub., BMI)	76
UNTANGLIN' MY MIND C. Black, M. Haggard (Blackened Music/Sony Tree Pub. Co., Inc./Sierra Mountain Music, BMI)	5
WAITIN' FOR THE PHONE TO RING J. Tassi, B. Tassi (Tri' Spectra Music/Maxman Music, ASCAP)	92
WATERMELON CRAWL B. Brock, Z. Turner (Acuff-Rose Music, Inc./Coburn Music, BMI)	60
WE CAN'T LOVE LIKE THIS ANYMORE J. Jarrard, W. Moberly (Alabama Band Music, ASCAP/Warner-Tamerlane Pub. Corp./New Works Music Co., BMI)	2
WHAT THEY'RE TALKIN' ABOUT L. Boone, P. Nelson, R. Akana (Sony Cross Keys Pub. Co., Inc./Sony Tree Pub. Co., Inc./Tenice Music/Fire Hall Music, BMI/ASCAP)	34
WHEN I COME BACK (I WANNA BE MY DOG) C. Wiseman, A. Anderson (Almo Music Corp., ASCAP/Mighty Nice Music/Al Andersons, BMI)	45
WHEN LOVE FINDS YOU V. Gill, M. Ormanian (Benefit Music/Edward Grant, Inc./Middle C Music, BMI/ASCAP)	6
WHEN THE THOUGHT OF YOU CATCHES UP WITH ME D. Ball (EMI Blackwood Music Inc., BMI)	11
WHEN WE FIRST MET (N/A)	72
WHEN YOU WALK IN THE ROOM J. DeShannon (EMI, Unart Catalog Inc., BMI)	90
WHEREVER SHE IS J. Houser, J. Jarrard (Sony Tree Pub. Co., Inc., BMI/Alabama Band Music, ASCAP)	77
WHERE THERE'S SMOKE B. Barker, M. Collier (Tom Collins Music Corp., BMI/Ha Deb Music, ASCAP)	89
WHO'S THAT MAN T. Keith (Songs of PolyGram Int'l., Inc./Tokco Tunes, BMI)	93
XXX'S & OOO'S A. Rankell, M. Bery (Sony Tunes Inc./Mother Dixie Songs, ASCAP/August Wind Music/Great Broad Music/Longitude Music Co., BMI)	100
YOU AND ONLY YOU C. Jones, J. Martin (Great Cumberland Music/Diamond Struck Music/WB Music Corp./Might Be Music, BMI/ASCAP)	25
YOU GAVE ME A MOUNTAIN M. Robbins (Unidappell Music, Inc./Elvis Presley Music/Mohave Music, Inc., BMI)	54
YOU JUST WATCH ME R. Giles, B. Regan (Dixie Stars Music, ASCAP)	17

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

- WELA/East Liverpool, OH
- THE TRACTORS—"Baby Like To Rock It"
- TRACY LAWRENCE—"I See It Now"
- MARY CHAPIN CARPENTER—"Shut Up And Kiss Me"
- ALAN JACKSON—"Livin' On Love"
- LITTLE TEXAS—"Kick A Little"
- WKML/Fayetteville, NC
- GEORGE STRAIT—"The Big One"
- LARI WHITE—"Now I Know"
- MARY CHAPIN CARPENTER—"Shut Up And Kiss Me"
- CLAY WALKER—"If I Could Make A Livin'"
- LITTLE TEXAS—"Kick A Little"
- WMEV/Marion, VA
- MARY CHAPIN CARPENTER—"Shut Up And Kiss Me"
- LITTLE TEXAS—"Kick A Little"
- TRACY LAWRENCE—"I See It Now"
- BLACKHAWK—"I Sure Can Smell The Rain"
- JOHN MICHAEL MONTGOMERY—"If You've Got Love"
- WSDS/Ypsilani, MI
- TRACY LAWRENCE—"I See It Now"
- MARY CHAPIN CARPENTER—"Shut Up And Kiss Me"
- CLAY WALKER—"If I Could Make A Livin'"
- SAMMY KERSHAW—"Third Rate Romance"
- ALAN JACKSON—"Livin' On Love"
- KWKH/Shreveport, LA
- CLAY WALKER—"If I Could Make A Livin'"
- JOHN MICHAEL MONTGOMERY—"If You've Got Love"
- GEORGE STRAIT—"The Big One"
- ALABAMA—"We Can't Love Like This Anymore"
- VINCE GILL—"When Love Finds You"
- KVOX/Moorhead, MN
- CLAY WALKER—"If I Could Make A Livin'"
- LITTLE TEXAS—"Kick A Little"
- ALABAMA—"We Can't Love Like This Anymore"
- JOHN MICHAEL MONTGOMERY—"If You've Got Love"
- BLACKHAWK—"I Sure Can Smell The Rain"
- KKIX/Fayetteville, AR
- TRACY LAWRENCE—"I See It Now"
- MARY CHAPIN CARPENTER—"Shut Up And Kiss Me"
- ALAN JACKSON—"Livin' On Love"
- CLAY WALKER—"If I Could Make A Livin'"
- CLINT BLACK—"Untanglin' My Mind"

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

DECEMBER 3, 1994

▲ Where bullet indicates upward chart movement
 (C) Columbia (MCA) MCA Certified (P) Platinum (RIA) Certified

Last Week Total Weeks

Rank	Artist	Label	Chart Movement	Album	Last Week	Total Weeks
1	THE TRACTORS	Arista 18728	(G)	The Tractors	1	16
2	STONES IN THE ROAD	Columbia 64327	(P)	Mary Chapin Carpenter	2	6
3	WHO I AM	Arista 18759	(P)	Alan Jackson	3	21
4	WAITIN' ON SUNDOWN	Arista 18765		Brooks & Dunn	5	7
5	WHEN LOVE FINDS YOU	MCA 11047	(P)	Vince Gill	6	24
6	NOT A MOMENT TOO SOON	Curb 77659	(P3)	Tim McGraw	4	35
7	ONE EMOTION	RCA 66419		Clint Black	7	6
8	SKYNYRD FRYNDS	MCA		Various Artists	9	3
9	LEAD ON	MCA 11092		George Strait	36	2
10	HEARTSONGS	Blue Eye/Columbia 66123		Dolly Parton	8	6
11	I LOVE EVERYBODY	Curb/MCA 10808		Lyle Lovett	11	7
12	THIRD ROCK FROM THE SUN	Epic 64357	(G)	Joe Diffie	15	16
13	KICKIN' IT UP	Atlantic 82559	(P2)	John Michael Montgomery	12	43
14	I SEE IT NOW	Atlantic		Tracy Lawrence	14	9
15	KICK A LITTLE	Warner Bros. 45739		Little Texas	10	8
16	BOOMTOWN	Polydor 523407		Toby Keith	13	8
17	GEORGE JONES: THE BRADLEY BARN SESSIONS	MCA 11096		Various Artists	17	5
18	YOU MIGHT BE A REDNECK IF	Warner Bros. 45314	(G)	Jeff Foxworthy	23	13
19	READ MY MIND	MCA 10994	(P)	Reba McEntire	16	30
20	HEALING HANDS OF TIME	Liberty 30420		Willie Nelson	42	2
21	BLACKHAWK	Arista 18708	(G)	BlackHawk	22	39
22	IF I COULD MAKE A LIVING	Giant 24582		Clay Walker	18	7
23	NO ORDINARY MAN	MCA 10991		Tracy Byrd	21	24
24	STORM IN THE HEARTLAND	Mercury 526081		Billy Ray Cyrus	DEBUT	
25	THINKIN' PROBLEM	Warner Bros. 45562	(G)	David Ball	25	23
26	IN PIECES	Liberty 80857	(P4)	Garth Brooks	28	104
27	LOOKIN' BACK AT MYSELF	RCA 66420		Aaron Tippin	DEBUT	
28	GREATEST HITS III	RCA 07863		Alabama	26	6
29	COMMON THREAD: THE SONGS OF THE EAGLES	Giant 24531	(P3)	Various Artists	20	54
30	WHAT A CRYING SHAME	MCA 10961	(G)	The Mavericks	16	41
31	COUNTRY 'TIL I DIE	BNA 66417		John Anderson	31	4
32	MAMA'S HUNGRY EYES	Arista 18760		Various Artists	27	5
33	FLYER	Elektra 61681		Nanci Griffith	24	9
34	WHEN FALLEN ANGELS FLY	Epic 64188		Patty Loveless	29	12
35	COME ON COME ONE	Columbia 4831	(P2)	Mary Chapin Carpenter	33	118
36	SIMPATICO	Liberty 29606		Suzy Bogguss & Chet Atkins	38	3
37	CHEAP SEATS	RCA 66296		Alabama	34	54
38	TAKE ME AS I AM	Warner Bros. 45389	(G)	Faith Hill	37	47
39	LOVE AND HONOR	Columbia 66153		Ricky Van Shelton	DEBUT	
40	JOHN BERRY	Liberty 80472	(G)	John Berry	40	33
41	DEEP THOUGHTS FROM A SHALLOW MIND	BNA 07863		Doug Supernaw	41	10
42	RHYTHM COUNTRY AND BLUES	MCA 10965	(P)	Various Artists	32	38
43	KEITH WHITLEY: A TRIBUTE ALBUM	RCA 66416		Various Artists	35	8
44	THE WAY THAT I AM	RCA 66288	(G)	Martina McBride	43	57
45	FEELIN' GOOD TRAIN	Mercury 522125		Sammy Kershaw	30	21
46	MEN'LL BE BOYS	Liberty 27760		Billy Dean	46	23
47	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	Arista 18711	(P4)	Alan Jackson	49	105
48	GREATEST HITS VOL. II	MCA 10906	(P2)	Reba McEntire	45	58
49	SWEETHEART'S DANCE	Arista 18758	(G)	Pam Tillis	48	30
50	LOVE A LITTLE STRONGER	Arista 18745		Diamond Rio	55	17
51	WHAT A WAY TO LIVE	Decca 11094		Mark Chesnutt	47	10
52	NO FENCES	Liberty 93866	(P11)	Garth Brooks	39	213
53	HAYWIRE	Liberty 28770		Chris LeDoux	52	9
54	THIS IS ME	Warner Bros. 45501	(G)	Randy Travis	54	30
55	NO DOUBT ABOUT IT	Atlantic 82568	(G)	Neal McCoy	53	41
56	ON THE ROAD	Arista 18739		Lee Roy Parnell	57	51
57	PURE COUNTRY (Original Motion Picture Soundtrack)	MCA 10651	(P3)	George Strait	51	108
58	KEN MELLONS	Epic 53746		Ken Mellons	44	10
59	WISHES	RCA 66395		Lari White	50	21
60	RICK TREVINO	Columbia 53560		Rick Trevino	59	39
61	EVERY LITTLE WORD	Curb 77660		Hal Ketchum	61	24
62	LET THE PICTURE PAINT ITSELF	MCA 11042		Rodney Crowell	60	27
63	EASY COME, EASY GO	MCA 10907	(P)	George Strait	61	58
64	RED HOT + COUNTRY	Mercury 522639		Various Artists	62	10
65	EXTREMES	Epic 53952	(G)	Collin Raye	64	43
66	CALL OF THE WILD	RCA 66251	(G)	Aaron Tippin	65	63
67	TEN FEET TALL AND BULLETPROOF	Warner Bros. 45603	(G)	Travis Tritt	68	28
68	HARD WORKIN' MAN	Arista 18716	(P2)	Brooks & Dunn	58	88
69	WALKING AWAY A WINNER	Mercury 518852		Kathy Mattea	69	27
70	RED, WHITE AND BLUE COLLAR	Epic 57627		Gibson/Miller Band	70	17
71	NOTORIOUS	Atlantic 82505	(G)	Confederate Railroad	72	34
72	BIG TIME	Warner Bros. 45276	(P)	Little Texas	73	75
73	ROPIN' THE WIND	Liberty 96330	(P9)	Garth Brooks	56	158
74	GARTH BROOKS	Liberty 90897	(P5)	Garth Brooks	71	269
75	THIS TIME	Reprise/Warner Bros. 45241	(P2)	Dwight Yoakam	66	84

REVIEWS By Richard McVey

SHENANDOAH: In The Vicinity Of The Heart (Liberty 31109)



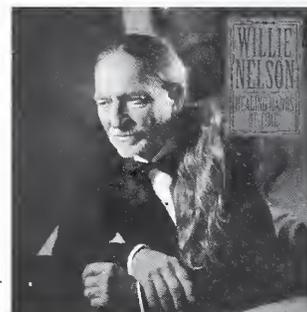
A great project from the start, it comes out rockin' with "Darned If I Don't (Danged If I Do)." This is an album that's made up of an assortment of fun, toe-tappin', sing-along tunes and heartfelt ballads. Unlike a lot of albums, Shenandoah has managed to take several of the upbeat cuts like "Heaven Bound" that are made up of "same-ol' same-ol'" lyrics and bring a fresh entertaining approach. Interspersed among the upbeat cuts are great ballads and their current single, "Somewhere In The Vicinity Of The Heart," that highlight the vocals of Marty Raybon and his duet partner Alison Krauss. Overall, expect Shenandoah to continue their hit streak with a few of these cuts (but take note that the album does lose some steam as it progresses).

RICKY VAN SHELTON: Love And Honor (Columbia 66153)



Shelton fuses together traditional country lyrics and instruments with the attitude and drive of today's modern country sound for what amounts to a masterful piece of work. As expected, Shelton's vocals brighten already illuminated songs on this 11-track album. Whether your a true-blue fan of Shelton's or a first-time listener, this project will easily satisfy your itch for some great country music. Standouts range from the upbeat "Complicated" to the slow-paced "Then For Them," which also offers up a great hook. For a more traditional country music listener, cuts like "Love And Honor" and "Where The Tall Grass Grows" will more than curb your appetite. If radio is kind, this could be a big one for Shelton.

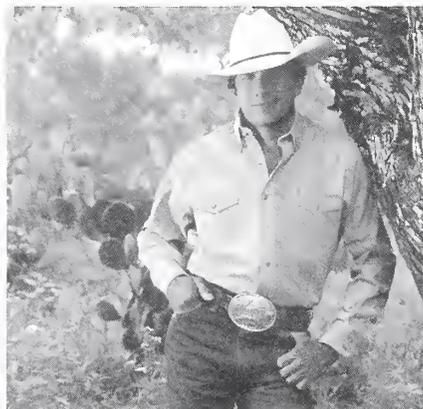
WILLIE NELSON: Healing Hands Of Time (Liberty 30420)



Maybe Nelson will finally get back on the radio with this album—Easy Listening, no doubt. There's just something odd about Nelson with an orchestra backing him, as evident in the first cut "Funny How Time Slips Away." From one relaxing, laid-back number to the next, all 10 cuts (six of which Nelson wrote or co-wrote) give one indication why he's in the Hall of Fame—he's not afraid to try something different. It also sounds as if producer Jimmy Bowen pulled a few tricks out of his Frank Sinatra bag. If you're in the mood for a honky-tonkin' Willie, don't look here. However, if a more easy-going, classy Willie Nelson album that highlights some of his incredible songwriting talents and unique vocals is required, then look no further.

PICK OF THE WEEK

GEORGE STRAIT: Lead On (MCA 11092)



For those retailers who can't decide which country artist or new album to stock, always remember you can never go wrong with George Strait. The first release off this album, "The Big One"—a fast-paced, fun-lovin', mindless tune—is the exception rather the rule on this 10-song project. Co-produced by Strait, this is anything but a rockin', overly-modern look at today's country music. Rather, it stands as a testament to the more traditional sounds of country music.

One listen to songs like "Nobody Has To Get Hurt," "Down Louisiana Way," "You Can't Make A Heart Love Somebody" and "I'll Always Be Loving You," and you know you're not listening to a Billy Ray Cyrus album. With Strait's signature vocals leading the way, songs that stand out include: #1-10. It's great from beginning to end.

COUNTRY MUSIC

Gaylord For Sale?

By Richard McVey

GAYLORD ENTERTAINMENT CO., owners of the **Grand Ole Opry**, **Opryland** theme park and hotel, **The Nashville Network (TNN)** and **Country Music Television (CMT)**, is on the selling block for as much as \$3 billion, according to reports in *USA Today*.

The report named possible buyers of the country music mecca as the **Walt Disney Co.**, **Tele-Communications Inc.**, **Tribune Co.** and **Turner Broadcasting**. In rebuttal to the report, a statement was released by Gaylord Entertainment Company as follows: "In response to the recent rumors about Gaylord Entertainment Company being for sale, the company has from time-to-time in the past engaged in preliminary discussions about potential transactions involving the company as a whole, but the company is not for sale and is not engaged in any discussion with any party regarding its sale."

Although reports were also denied by **E.W. Wendell**, president and CEO of Gaylord Entertainment, *USA Today* editors said their information came from investment bankers and key executives in the industry. The report also added that Gaylord hopes to have a buyer by year's end.

First-Ever C.R.B. Record Awards Set

COUNTRY RADIO BROADCASTERS, INC. (C.R.B.) is sponsoring the first-ever "C.R.B. Record Awards" to be presented to outstanding music industry representatives in the country radio field. The awards were created to "allow radio the opportunity to respond and acknowledge record labels and/or independent industry executives who have given support and assistance in the overall promotion of country music radio."

Nominations in 10 separate categories will be submitted by ballot from registrants of the **1995 Country Radio Seminar** who are employees of a radio station, broadcasting company or producers of radio programming. The top three finalists in each category will then be announced during **CRS-26**, March 1-4, and the final winners will be honored at the first C.R.B. Radio Awards Dinner, scheduled for June 22, 1995 in Nashville.

Categories look like this: Record Label Of The Year, Record Company Promotion Head Of The Year, National Promotion Representative Of The Year, Regional Promotion Representative Of The Year, Independent Promotion Representative Of The Year, Publicist Of The Year, Artist Of The Year, Artist Manager Of The Year, Producer Of The Year, and Songwriter Of The Year.

In Other News...

LORRIE MORGAN WILL BE PART of quite a trio to host the 22nd annual "American Music Awards," as she will be joined by **Tom Jones** and **Queen Latifah**. The awards will broadcast live January 30 at 8 p.m. (Eastern) on **ABC** from the **Shrine Auditorium** in Los Angeles.

IT'S GOODBYE TO CHARLIE MONK and hello to comedian **Jeff Foxworthy** as the host of this year's **New Faces Banquet** at the **Country Radio Seminar**. Foxworthy was named host after **Monk**, who emceed the event for the past 25 years, relinquished his title during last year's "Silver Celebration." This year's **New Faces Banquet** will be held March 4th at the **Opryland Hotel**.

BUCK OWENS IS PLANNING a tribute to his style of music, in the form of the "Bakersfield Sound," by creating a museum in the town itself—**Bakersfield, CA**. Construction on the museum as well as a restaurant, bar, stage and dance area could begin within a few weeks, according to Owens' spokesman **Jim Shaw**.

DWIGHT YOAKAM CELEBRATED 10 years as a recording artist with a special evening at the historic **Palomino** club in **North Hollywood, CA** featuring a reception and sold-out performance to benefit the venue as well as the **L.A. Firemen's Relief Association**.

Cash Box COUNTRY RADIO

High Debuts

1. **TRAVIS TRITT**—"Between An Old Memory And Me"—(Warner Bros.)—#46
2. **JOHN & AUDREY WIGGINS**—"She's In The Bedroom Crying"—(Mercury)—#47
3. **THE EAGLES**—"The Girl From Yesterday"—(Geffen)—#49
4. **SHENANDOAH**—"In The Vicinity Of The Heart"—(Liberty)—#50

Most Active

1. **BROOKS & DUNN**—"I'll Never Forgive My Heart"—(Arista)—#24
2. **TRACY BYRD**—"The First Step"—(MCA)—#41
3. **GREG HOLLAND**—"When I Come Back"—(Warner Bros.)—#45
4. **WADE HAYES**—"Old Enough To Know Better"—(Columbia)—#39
5. **WESTERN FLYER**—"She Should've Been Mine"—(SOR)—#23

Powerful On the Playlist

The *Cash Box* Top 100 Country Singles chart is topped off this week by the **Little Texas** single "Kick A Little." The chart this week displays several big movers with four debuts breaking into the Top 50. **Brooks & Dunn** again lead the way in the most-movement category, up a big 10 spots to #24 with "I'll Never Forgive My Heart." **Tracy Byrd** follows, up nine spots to #41 with "The First Step." **Greg Holland** continues to move, as he also jumps nine places to #45 with "When I Come Back." Newcomer **Wade Hayes** heads up the chart, moving eight spots to #39 with "Old Enough To Know Better." Finally, **Western Flyer** work their way up the chart, moving up seven to #23 with "She Should've Been Mine" to finish out the big movers this week. Four acts debuted on the chart in this week's Top 50. **Travis Tritt** leads the way for the highest debut position with "Between An Old Memory And Me" at #46. **John & Audrey Wiggins** come in at #47 with "She's In The Bedroom Crying." **The Eagles** hit the chart at #49 with "The Girl From Yesterday." Finally, **Shenandoah**, along with a little vocal help from **Alison Krauss**, just squeak into the Top 50 at #50 with "Somewhere In The Vicinity Of The Heart."

Songwriters Of The Week: Congratulations go out to **Porter Howell**, **Dwayne O'Brien** and **Brady Seals** of **Little Texas**, who penned their own #1 hit "Kick A Little."

CMT Top 12 Video Countdown

1. **THE TRACTORS** "Baby Likes To Rock It" (Arista)
2. **CLAY WALKER** "If I Could Make A Living" (Giant)
3. **VINCE GILL** "When Love Finds You" (MCA)
4. **DAVID BALL** "When The Thought Of You Catches Up With Me"
 (Warner Bros.)
5. **CLINT BLACK** "Untanglin' My Mind" (RCA)
6. **FAITH HILL** "Take Me As I Am" (Warner Bros.)
7. **TRACY LAWRENCE** "I See It Now" (Atlantic)
8. **LARI WHITE** "Now I Know" (RCA)
9. **LITTLE TEXAS** "Kick A Little" (Warner Bros.)
10. **RANDY TRAVIS** "This Is Me" (Warner Bros.)
11. **JOE DIFFIE** "Pickup Man" (Epic)
12. **TIM MCGRAW** "Not A Moment Too Soon" (Curb)

—Compliments of CMT video countdown, week ending Nov. 23, 1994.

COUNTRY MUSIC

Cash Box COUNTRY INDIE

Indie Chart Action

This was another busy week for the independents. Eighteen independent artists are finding their way up the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for their sixth straight week is **Western Flyer** on the **Step One** label with "She Should've Been Mine." The single climbs up seven spots to #23 on the chart. In the second highest spot for the movers is **Gene Watson** at #54 with "You Gave Me A Mountain." To finish out the movers, **Marilyn Allen** moves to #61, **Billy T. Midnight** moves to #62, **Amber Lane** moves to #63, **Paula Inman** moves to #64, **The Geezinslaws** move to #65, **Shad O'Shea** moves to #66, **Danny Duvall** moves to #68, **Stephen Bruce** moves to #70, **Steve Free** moves to #71, **Jeff Roberts** moves to #72, **Michael Grandé** moves to #73, **Will LeBlanc** moves to #74, **H.J. Bonow** moves to #76, **David Young** moves to #79, **Bobby Ross** moves to #81 and finally, **W.C. Taylor, Jr.** moves to #82.

Top Ten Rising Independents

1. **WESTERN FLYER**—"She Should've Been Mine"
2. **GENE WATSON**—"You Gave Me A Mountain"
3. **MARILYN ALLEN**—"Baby In Disguise"
4. **BILLY T. MIDNIGHT**—"Hello Miss Heartache"
5. **AMBER LANE**—"Doing Good Feelin' Bad"
6. **PAULA INMAN**—"Fire's Going Out"
7. **THE GEEZINSLAWS**—"Play It Backwards"
8. **SHAD O'SHEA**—"McLove Story"
9. **DANNY DUVALL**—"I Don't Feel As Good"
10. **STEPHEN BRUCE**—"Sante Fe"

Out-Of-The-Box Independent Releases

TODD CORDLE—"Hide & Seek"

DELIA CHARLENE—"Somebody Once Told Me"

Indie News

STEP ONE RECORDS (SOR) has issued a promotional sampler to country radio this holiday season titled *Classic Country Christmas*. The sampler contains 12 cuts from SOR projects by various recording artists such as **Clinton Gregory**, **Ray Price**, **Faron Young**, **Floyd Cramer**, **Buddy Emmons**, **Jack Robertson** and **The Geezinslaws**. "The sampler is diverse with a variety of music including instrumentals, traditional country classics and even a comedy by the Geezinslaw Brothers," according to SOR publicity director **Sharon Pennington**. "We compiled the sampler just for radio this holiday season as a part of our ten-year celebration," adds Pennington. "*Classic Country Christmas* represents ten years of recording music by SOR and we wanted to share our appreciation and music with radio."

Step One Records' first United Kingdom release, *Six Hours At Pedemales* by **Will Nelson** and **Curtis Potter**, debuted recently at #10 on the U.K. Country Album charts. SOR expects to release other projects in Europe over the coming months, including **Western Flyer**, **Don Cox** and **Celinda Pink**.

Indie Spotlight

Bobby Ross: A True Working Artist



IF YOU WERE TO ENTER Nashville's Bluebird Cafe, where many of today's best country songwriters and performers saw their first start, you would no doubt see a picture of Bobby Ross hanging on the wall next to their faces.

Amy Kurland, owner of the Bluebird Cafe, hired Ross years ago to assist her in managing the club and to continue her philosophy of helping gifted singers and songwriters pursue their dreams.

Ross, although excited about his music, considers himself an "underground" artist in today's "New Country" movement. His current single, "The Voice of America," is currently at #81 on the Top 100 Country Singles chart. According to Ross, the single on Echo Summit Records has a philosophical meaning to him because he believes country music is the heart and soul of America's culture. Another philosophy of Ross is that "a country artist is born—he can not be manufactured," and it's one point that he stresses to the inspiring youngsters that flock to the Bluebird. He also adds, "Be yourself. Be country. Be true to the art form."

Ross, who has fans around the globe, says that over the years he has worked with a wide array of such artists as The Grateful Dead, Tom Jones, Sammy Davis Jr., Billy Dean, Joe Henderson, Bela Fleck, Mel Beshar, The Andrews Sisters, Vince Gill, Pam Tillis, Ronnie Milsap and many others.

Unlike so many of today's artists, Ross resides year-round on Music Row in Nashville. As for staying in Nashville, when asked why he hasn't hit the road, Ross responds, "I work for a livin'! I take care of these kids who work with me. I help them. I encourage them to pursue their dreams. That's what country folks do. There are plenty of those who can live that life on the road making millions of bucks with their records and performances, but there has gotta be a guy like me who yaks with these kids in the early part of their careers, remindin' them who their fans are gonna be. Their fans are gonna be workin' folks like me...real folks. It's a philosophical thing. See, my picture hangs on the wall, and I ain't gotta compromise my art one single bit because it's all I got that's me! And Amy still needs me real bad to help her keep the doors of the Bluebird open, so I reckon I'll stick around until she don't need me anymore. Then, who knows?"

Whether he's spreading his own music or helping a new artist spread theirs, one thing is for certain—Bobby Ross is one artist who truly lives out what he believes and writes about in his music.



POSITIVE / CHRISTIAN COUNTRY

POSITIVE COUNTRY RADIO

This Week's Debuts

- MANUEL FAMILY BAND—"Gloryland Hold On"—(Manuel)—#29
 CLEVE FRANCIS—"I Ain't Gonna Worry My Mind"—(Liberty)—#34
 BILLY ARNETT—"Heart Of A Sinner"—(Psalm)—#37

Most Active

- JUDY DERAMUS—"Be A Beacon"—(Tima)—#16
 SIERRA—"When I Let It Go"—(Star Song)—#17
 DINAH & THE DESERT CRUSADERS—"I Believe Heaven Is Real"—(Rain)—#28

Powerful On The Playlist

Holding on to the #1 spot on the *Cash Box* Positive/Christian Country Singles chart for the third week is **Ron David Moore** with "No Time Like The Present." **MidSouth** and "Give What It Takes" remains at #2. Jumping two spots to #3 is **Randy Coward** with "Local Call." **Brush Arbor** and "I Wouldn't Miss Heaven" stays at #4, and up one to #5 is "There's A New Man" by **Southern Chapel**. With a big seven-spot jump, **Brent Lamb** takes "Worth It All" to #6. "In My Father's Eyes" by **Don Cox** hangs on to #7 for the second week. "I Need You" by **Jeff & Sheri Easter** stays at #8 and **Charlie Daniels'** "Two Out Of Three" likewise shows no movement this week, staying at #9. Leaping four spots this week to finish off the Top 10 is "All My Dreams" by **Lenny LeBlanc**.

Looking Ahead

"Sowin' Seeds" by **Steve Hamby** received the most new adds this week. But also picking up a considerable amount of airplay this week is **Vince Wilcox** with "The Promise Tree," "I'll Trust In A Mighty God" by **Gene Reasoner** and **Susie Luchsinger's** "There Is A Candle."

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WCNW/Fairfield, OH

- BILLY ARNETT—"Heart Of A Sinner"
 SOUTHERN CHAPEL—"There's A New Man"
 HEARTFELT—"I'll Come And Get You"
 SENECA—"Old Book—New Page"
 MANUEL FAMILY BAND—"Gloryland Hold On"

KWSM/Denison, TX

- RANDY COWARD—"Local Call"
 DON COX—"In My Father's Eyes"
 SUSAN ASHTON—"There Is A Line"
 SCOTT & KIM CONER—"Coming Home"
 DON RICHMOND—"The Smaller The Town"

WDLJ/Indianola, MS

- DON COX—"In My Father's Eyes"
 LENNY LEBLANC—"All My Dreams"
 DEBRA MAFFETT—"Heaven's Not So High"
 HEARTFELT—"I'll Come And Get You"
 RANDY COWARD—"Local Call"

POSITIVE/COUNTRY CHRISTIAN

DECEMBER 3, 1994

1	NO TIME LIKE THE PRESENT (Warner Alliance)	Ron David Moore	1	8
2	GIVE WHAT IT TAKES (Wbrd)	MidSouth	2	4
3	LOCAL CALL (Ropebum)	Randy Coward	5	11
4	I WOULDN'T MISS HEAVEN (Benson)	Brush Arbor	4	9
5	THERE'S A NEW MAN (Windfall)	Southern Chapel	6	6
6	WORTH IT ALL (Genesis)	Brent Lamb	13	4
7	IN MY FATHER'S EYES (SOR)	Don Cox	7	8
8	I NEED YOU (Chapel)	Jeff & Sheri Easter	8	7
9	TWO OUT OF THREE (Sparrow)	Charlie Daniels	9	9
10	ALL MY DREAMS (Integrity)	Lenny LeBlanc	14	3
11	LEAVE YOUR BAGS AT THE DOOR (Pakadern)	Lisa Daggs	11	7
12	I'LL COME AND GET YOU (Heartfelt)	Heartfelt	12	7
13	OLD BOOK-NEW PAGE (Ransom/Brentwood)	Seneca	3	16
14	WRONG PLACE AT THE RIGHT TIME (Cheyenne)	Bruce Haynes	21	4
15	CRAZY ROAD OF LIFE (Storyville)	Steve Grace	10	8
16	BE A BEACON (Tima)	Judy Deramus	33	2
17	WHEN I LET IT GO (Star Song)	Sierra	31	2
18	THERE IS A LINE (Sparrow)	Susan Ashton	18	5
19	FRIENDS FOR A LIFETIME (Brentwood)	Claire Lynche	19	8
20	IT'S ABOUT TIME (Heartwrite)	David Patillo	25	3
21	ADAM'S SIDE (Tall Texan)	Billy Walker	20	15
22	I KNOW (Star Song)	Brian Barrett	22	6
23	I BELIEVE (Circuit Rider)	W.C. Taylor	23	3
24	ROSE OF SHARON (Ransom/Brentwood)	Ken Holloway	16	18
25	THE SMALLER THE TOWN (Tima)	Don Richmond	30	2
26	OUT OF HIS GREAT LOVE (Chapel)	The Martins	27	3
27	TORNADO SALOON (Heaven Spun)	Ted White	28	3
28	I BELIEVE HEAVEN IS REAL (Star Song)	Dinah & The Desert Crusaders	36	2
29	GLORYLAND HOLD ON (Manuel)	Manuel Family Band	DEBUT	
30	GOOD LIFE (Wbrd 701938160X)	Bruce Carroll	15	13
31	AMAZING GRACE (Atlantic)	The Maverick Choir	24	13
32	DON'T WANT TO HURT ANYMORE (Cheyenne)	Bruce Haynes	29	19
33	IN THE NEXT WORLD (Star Song)	Brian Barrett	17	12
34	IT AIN'T GONNA WORRY MY MIND (Liberty)	Cleve Francis	DEBUT	
35	OUT OF HIS SIDE (Freedom)	Monte Stephens	26	7
36	JESUS SET ME FREE (Cheyenne)	Paula McCulla	32	19
37	HEART OF A SINNER (Psalm)	Billy Arnett	DEBUT	
38	HAVE A LITTLE FAITH (Cheyenne)	White River	38	18
39	NOTHIN' NEXT TO NOTHIN' (Independent)	Cross Country	34	14
40	FOR PETE'S SAKE (Integrity)	Susie Luchsinger	37	19

COIN MACHINE

Bally's Corvette



Bally's Corvette

CHICAGO—Gear up for *Corvette*, the new Bally pinball machine from Midway Manufacturing Company.

For more than 40 years, *Corvette* has epitomized the look, feel and excitement of American sports car excellence. Now this world-renowned sports car becomes further immortalized with the release of Midway Manufacturing Company's all-

new Bally *Corvette* pinball machine.

Featuring an authentic molded LT-5 engine on the main pinball playfield with players able to control idling and revving, *Corvette* pinball is a non-stop adventure of racing, chasing and collecting some of the most memorable models ever unveiled, going back to the first 1953 Blues Flame Six on through to the 1993 ZR-1 40th Anniversary LT-5.

In addition, *Corvette* enthusiasts and pinball playing aficionados alike will have the opportunity to test their skills via a high-energy Endurance Multiball with up to three balls on the playfield at a single time, head-to-head racing at the Crossed Flags Dragstrip and special scoring modes that can total billions of points!

With outside loops, a fast-paced inner loop and Skid Pad ramp, *Corvette* features multi-tiered game objectives including a "Catch Me" mode challenge against a bevy of high-speed drivers where the ultimate award is to earn nine distinctive collectible Corvettes as well as the opportunity to sneak a look into a design of the future. A right-side Route 66 ramp activates a series of challenges for high-scoring action on the main playfield with its 13 international race tracks tied into ramp and lane combos. And, if that weren't enough, there's a pedal-to-the-metal drag race that takes place on a separate elevated straightaway with its own moving mini-cars.

To further dazzle players, there are a wide variety of different two-ball multiball Jackpot sequences and three-ball multiball play with increasing Torque and Horsepower Jackpot scoring leading to an exciting high-end Puzzle Mode.

Accompanying the play action is a DCS Sound System music track, a full-throttle explosion of eye-catching Dot Matrix animations and a fully choreographed entertainment package.

Further information may be obtained through factory distributors or by contacting Roger Sharpe at 312-961-1000.



Photo 1



Photo 3



Photo 2



Photo 4

CHICAGO—TOURING PINBALL EXPO! The tenth annual Pinball Expo, held at the Ramada in Rosemont, IL November 10-13, saw a full turn-out of pinball collectors, players, spectators and trade people and an outstanding array of pin-related products. An abundance of collectible back-glasses, playfields, classic machines and other items adorned the exhibit hall, joining a full lineup of brand new and soon-to-be-released models. The agenda included seminars, autographing sessions with leading pinball designers, the famous Pinball Expo Tournament, tours and various other activities. Pictured in the accompanying photos are: (photo 1) a close-up of the classic *Chinatown* pin; (photo 2) Atari's giant *Hercules*; (photo 3) the playfield display for Data East's *Frankenstein*, which is due in January; and a view of some of the many pieces showcased on the exhibit floor.

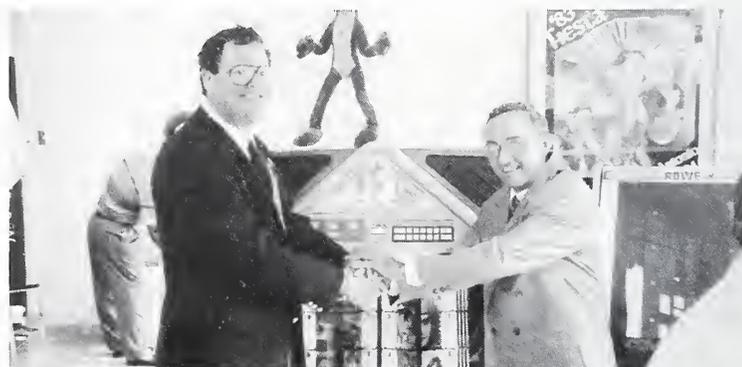
Rowe Visits With Puerto Rican Distributors

CHICAGO—Joel Friedman, executive vice president of Rowe International, along with Rowe's Phil Cole, recently spent several days visiting with factory distributors and music operators in Puerto Rico. During the visit, various open houses and training sessions were held at **Funny & Fun**, **James Industries** and **Mondial International**, with each drawing heavy operator attendance.

Cole was praised for the educational seminars he conducted, which attracted well over 100 operators representing every region in Puerto Rico.

At the request of Mr. **Carlos Rivera** of Funny & Fun, Friedman assisted in cutting the ribbon at the grand opening of the Funny & Fun distribution operation. Friedman also attended the grand opening of Mondial's facility.

"I'm happy to report that Puerto Rican operators have warmly embraced the Rowe/AMI jukebox line," said Friedman. "Our jukeboxes are all over the island in every type of location and operators are delighted with the cash box results."



Pictured are (l-r): Friedman and Rivera, following the ribbon-cutting ceremony.



COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Cecie) immediately! ATARI: Cyberball 2072 \$495; Space Lords. CAPCOM: Knights of the Round; SF II CE Turbo \$795. FABTEK: Zero Team \$695. DYNAMO: Reconditioned 25" Cabinets Ready For Kits. KONAMI: Lethal Enforcer \$1695; Violent Storm \$795; Martial Champion. MIDWAY: Mortal Kombat \$1295; Terminator II; NBA Jam \$1795; NBA Jam T.E. STRATA: Bloomstorm \$1695; Time Killer. TAITO: Prime Time Fighter \$795. **PIN-BALLS:** BALLY: Addams Family \$1895. GOTTLIEB: Gladiators \$1495; Wipe Out. DATA EAST: Rocky & Bullwinkle \$1295. PREMIER: Tee'd Off \$1495. WILLIAMS: Dracula \$1695; Hot Shot \$1195; White Water. **USED KITS:** Aero Fighters \$295; Capt. Commando \$95; Final Star Force \$95; Knuckle Bash \$95; Knuckle Head \$95; Rampart \$50; SF CE Turbo \$295; Dungeons & Dragons (call); Dark Stalkers (call); Slam Masters \$250; Violent Storm (call). **NEO GEO PAKS** Slightly used (cartridges): \$5 each: World Heroes. \$15 each: Fatal Fury II. \$125 each: Art Of Fighting II. \$175 each: Top Hunter; Gururin. \$250 each: Fighter's history Dynamite; Samurai Showdown; World Heroes Jet. \$325 each: Super Sidekicks 2. For all your parts needs—old and used PC boards, overlays and back glasses—call Darren, Parts Dept. Call Cecie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

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PROMOTION

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

...

CHRISTIAN COUNTRY

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

...

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CCMA Membership Application

Types of CCMA Membership:

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

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Company or Group _____

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Phone _____

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

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___ Organization / Group	\$50.00
Lifetime Membership	
(indicate fan or professional)	
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For Professional Memberships, please choose one category in which you are most active.

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 ___ Print Media and Education
 ___ Record Companies, Music Publishers, and Merchandisers
 ___ Talent Buyers
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Please briefly describe your activities concerning Christian Country music _____



Christian Country Music Association

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Inside

CASH BOX™

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