

CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE



**Outburst Records:
Beyond The Domino Theory
Springsteen and Crow
Gamer Grammys**

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INSIDE THE BOX

Cover Story

Outburst Records: Beyond The Domino Theory

L.A.-based Outburst Records, home to artists like Domino and La Rocko Tee, has learned the value of *control* on the mean streets of the record industry, as label chairman Anthony "Anti" Lewis and vice president "Greedy Greg" Jessie relate to *Cash Box's* Mike Martinez. (cover and story photos by Jeffrey Mayer)

—see page 5

Jazz Notes

They're obviously doing something right, as the Playboy Jazz Festival announces its 17th annual aggregation at the Hollywood Bowl with its now-expectedly eclectic line-up.

—see page 15

The 37th Annual Grammy Awards

Columbia's stalwart Bruce Springsteen and A&M's newcomer Sheryl Crow led the Grammy parade this year at the Shrine Auditorium in Los Angeles. Karen Sidlow reports.

—see page 17

News

In still further award activity, the first annual Blockbuster Entertainment Awards nominees have been announced, as have nominations for the 30th annual Academy of Country Music Awards.

—see pages 18, 27

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NUMBER ONES

POP SINGLE Take A Bow Madonna (Maverick)
COUNTRY SINGLE Bend It Until It Breaks John Anderson (BNA)
RAP SINGLE Get Down Craig Mack (Bad Boy/Arista)
R&B SINGLE Baby Brandy (Atlantic)

POP ALBUM The Hits Garth Brooks (Liberty)
R&B ALBUM My Life Mary J. Blige (MCA)
COUNTRY ALBUM The Hits Garth Brooks (Liberty)
JAZZ ALBUM Breathless Kenny G. (Arista)
POSITIVE CNTRY. Jesus & John Bruce Hayes (Cheyenne)

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ON THE MOVE

RIAA HI-TECH TARGETS CD THEFT: The Recording Industry Association of America (RIAA) announced this week that the major U.S. record companies are prepared to move forward in assessing the implementation of an anti-theft technology on compact discs as recommended by the National Association of Recording Merchandisers. Last month the NARM Loss Prevention Committee revised its criteria for Electronic Article Surveillance (EAS) source tagging, and its actions were unanimously affirmed by NARM's board of directors. Based upon this revised criteria, NARM reiterated its recommendation of acousto-magnetic EAS technology.

One original criterion required that the EAS technology "must have no adverse effect on pre-recorded audio or video product." In 1993, the six major music distribution companies expressed concern that acousto-magnetic EAS technology degrades the sound quality of pre-recorded cassette product to an unacceptable degree. The revised criteria permits the companies to limit the placement of the EAS tags to CDs, which do not experience any sound degradation as a result of the activation or deactivation of the acousto-magnetic technology.



Craig Kallman

ATLANTIC 'TAGS' KALLMAN: The Atlantic Group has established a new label, TAG Recordings, to be based in New York City, announced AG president Val Azzoli, and Craig Kallman has been named its president. Kallman will continue serving as president of the Atlantic-distributed Big Beat label which he founded in 1987. Azzoli also announced that Kallman had been upped to sr. v.p., Atlantic Records.

TAG will employ a core staff of people with expertise in A&R, marketing, promotion, publicity and sales and selected Atlantic artists will move over to the new label. Included will be Jawbox, the Lemonheads and Madder Rose.

Azzoli commented: "The creation of TAG signals the ongoing evolution and expansion of The Atlantic Group. Coming off a year which saw us rank as the #1 label in the industry, we intend to capitalize on our strength and continue to forge new ventures. We envision TAG as an aggressive, independently-minded label which will be fiercely devoted to the signing and nurturing of cutting-edge artists...."

Kallman noted: "TAG will be a distinctly artist-oriented company, one that combines a focused A&R effort with a pro-active marketing approach which draws on the combined strengths of the label's staff.... We will put all our energies into a select number of artists, who will enjoy the best of both worlds—the specialized, custom-tailored attention of a core staff combined with the tremendous resources of Atlantic. Our ultimate goal will be to develop long-term careers, working intimately with artists at every stage of their musical life."

A MESS IN GEORGIA: Marietta, GA Judge Harris Adams ordered Phil Walden, ex-manager of The Allman Brothers Band, to take a pre-trial deposition in his \$250,000 libel suit against former Capricorn Records v.p. Dick Wooley. A counter suit has been filed against Walden and his lawyer Leon S. Jones for frivolous prosecution.

Walden claims his good name and good character were libeled in a letter from Wooley and printed by *Atlanta Magazine*. The letter was in response to a previous article plugging Walden's music business comeback. Wooley wrote, "Walden should repay his debts," in addition to other statements. At a January 24, 1995 deposition, Walden claimed he's never owed anyone money.

Other testimony, however, disputes that claim and charges that royalties exceeding a million dollars were never paid to members of The Allman Brothers Band by Walden-controlled companies.

Former associates of Walden and other music business witnesses are anticipated to testify at the libel trial, which may be scheduled as soon as March 1995 at the Cobb County State Court in Marietta. Additionally, other allegedly spurned creditors have come forward to relate their stories.



Glass

■ A&M Records has appointed Jill Glass senior vice president, marketing. She joined A&M in 1984 as manager of special projects/alternative marketing in Boston, where subsequently she was local marketing coordinator and New England promotion manager. She moved to New York in 1988, where she was regional sales manager, and then to L.A. a year later where she held a similar position.



Del Balzo

■ Columbia Records has promoted Jim Del Balzo to senior vice president, rock promotion. He had served as vice president, album promotion, Columbia, since 1991.



Goldstein

■ Warner Bros. Records has named Mark Goldstein senior vice president of business and legal affairs. In 1988, Goldstein was named director of business affairs; a year later he became senior director in the department; and in 1991 he was named vice president, a post he held until his recent promotion.



Butler

■ BMG Entertainment has promoted LaVerne Evans to vice president and assistant general counsel. She has been with BMG since 1993, most recently as senior counsel, and before BMG worked for Sony Music.



Taylor

■ Larry Butler, vice president of artist relations for Warner Bros. Records, has been named *Pollstar's* Artist Development Executive of the Year at its 1994 Concert Industry Awards, held recently at Los Angeles' House Of Blues. The award is given to those record company executives who have made an outstanding contribution to communication and cooperation between the record business and the concert industry.



White

■ EMI Records (EMI/Chrysalis/SBK) has promoted Karen Taylor to national director publicity, black music. Taylor joined the company in January 1994 as national manager of R&B publicity. Prior to that, she was director of media relations at Double XXposure Publicity. ■ Priority Records has appointed Tyronne White, a.k.a. "Casual-T," director of A&R. He previously served in the A&R rap department of Hollywood Basic Records, having signed the rap duo Organized Konfusion. ■ Lisa Jefferson and Jodi Smith have been appointed associate directors, press and artist development, for the Elektra Entertainment Group. Jefferson has been at Elektra since 1992, when she joined the

company as manager, West Coast publicity and artist development; Smith was most recently manager of East Coast press and artist development. ■ Kim Green has been promoted to associate copy director, advertising, creative services for Sony Music. Since joining in 1991, Green has written advertising campaigns for many of Sony Music's top artists. ■ Warner/Chappell Music, Inc. has promoted Don Biederman and Edward P. Pierson to executive vice president, business affairs/general counsel and senior vice president, legal and business affairs. They were, respectively, senior vice president, business affairs/general counsel and vice president, legal and business affairs. ■ The Warner Elektra Atlantic Corporation (WEA) has appointed Tony Niemczyk director of national sales and Gary Dolick national sales manager. Niemczyk was most recently WEA's Chicago regional sales manager and Dolick joined WEA in Cincinnati in 1989. Also, WEA has promoted three sales representatives to national account executives: Jim Wessels has been appointed national account executive for Best Buy, Jim Hart for Tower Records and Sally Quinlivan for Camelot Music. ■ Attorney Gene Salomon has become a partner of Mitchell, Silberberg & Knupp. Salomon's practice focuses on institutions, artists and individuals in all aspects of music law representing such companies as Slash Records, Hollywood Records, Rondor Music and Almo Sounds and recording artists Gin Blossoms, dada, All and Pete Droge.

Cash Box EAST COAST

By Ted Williams

AL KOOPER, the legendary rock and bluesman, played New York's **Bottom Line** club last week to help celebrate the release of his new **MusicMasters Records** album *Soul Of A Man: Al Kooper Live*. The album was recorded during a performance at the club last year, when the show was a kind of retrospective of his 36 years in the music business. Kooper re-united two of his landmark groups, **The Blues Project** and **Child Is Father To The Man**, to record the two-CD set. Last week's appearance featured his group the **Rekooperators**, **Anton Fig**, **Jimmy Vivino**, **John Simon**, **Harvey Brooks** and the **Uptown Horns**.

TGIF—N.Y.C. downtown hot spot **S.O.B.'s** and radio station **CD 101.9 FM** sponsoring weekly "Friday After Work" parties with live broadcasts. Appearing in the last few weeks have been **GRP Records** artist **Eric Marienthal**, **RCA Novus'** **Marion Meadows** and **Verve Records'** **Jeff Lorber**. Lot of hot networking going on, and net door proceeds go to the CD 101.9 Kids Fund.

BEGGAR ON A BEACH OF GOLD, **Mike & The Mechanics'** fourth **Atlantic** album, may be their most impressive to date. The first single, "Mea Culpa," is a haunting love-gone-bad opus that sets the tone for a highly introspective collection of mostly original songs. **Mike Rutherford**, **Paul Young**, **Paul Carrack** and drummer **Peter Van Hook** perform a tapestry of literate, life-observing songs with fits-like-a-glove arrangements.

Rutherford, of course, is a founding and continuing member of the legendary group **Genesis**, and successfully balances involvement in the two entities...impressive considering his 25-year association with **Genesis** and some ten years with the **Mechanics**. A couple of tunes that may haunt long after hearing are "Someone Always Hates Someone," "Another Cup Of Coffee" and "Web Of Lies." The group is set to tour shortly.

THE VILLAGE VANGUARD is one of the country's longest running jazz clubs, but going back through the years it has also housed comedians, beat-poets and various other eclectic sounds. Marking its 60th birthday in February, the club, in a week-long celebration, welcomed back some old friends. Joining the good times with one-night stands were comedians **Dick Gregory** and **Prof. Irwin Corey**, poets **Allen Ginsberg** and **Ray Bremser**, folk singer **Pete Seeger** and singer/pianists **Bobby Short** and **Shirley Horn**. And the audience was constantly packed with jazz and pop luminaries.

AROUND TOWN—Hip-hop group **Vision Quest** celebrated release of their new **Undercover Records** album *Jazz Core* with a set at the **AKA** club recently. **Deejay Crazy Ed** of **WBAU-FM** did the spinning...**B-Boy Records** group the **B.U.M.Z.** performed their new single "All In The Norm" at the **Country Club**...Jazz pianist **Laszlo Cardony** and his quintet played the **Blue Note** last week in support of his new **Blue Note Records** release *Breakout*.

'95 **MTV VIDEO MUSIC AWARDS** will be held for the second year in a row at **Radio City Music Hall**, says **MTV's** programming & production **VP Doug Herzog**. "The excitement of the city helped make last year's awards show a huge success," he said. "We look forward to taking advantage of everything New York has to offer to make this year's program the best one yet." **Herzog** will executive produce. **Carol Donovan** and **Carol Eng** will produce.

BOSTON BOPS BOSTON'S SCHOLZ: The Federal Court in Boston, MA has ordered **Tom Scholz** of the rock group **Boston** to pay his former personal manager **Paul Ahern** \$400,000 in attorney's fees and legal costs. This followed a jury verdict last fall of \$547,007 in favor of **Ahern** against **Scholz** for breach of contract.

Cash Box WEST COAST

By Steve Baltin

THE HARD ROCK HOTEL OPENING IN LAS VEGAS is shaping up to be one of the biggest events of 1995 thus far. The opening festivities of the luxurious hotel and casino will take place over the weekend of March 10 with two major concerts to be held at the hotel's in-house venue, the intimate **Joint**, a 1400-seat theater. The first show, to be held Friday, March 10, will be broadcast live as an **MTV** special and features **Duran Duran**, **Weezer**, **Duff McKagan** and **Sheryl Crow**. The following night, **Crow** will open up for **The Eagles**.

The hotel's opening celebration is the culmination of a long-time dream of **Hard Rock** president and founder **Peter Morton**. During a recent phone interview, the very busy restaurateur, who's been spending most of his time traveling between L.A. and Vegas, talked about the event and his desire to bring rock 'n' roll to Vegas....

How long have you been planning on doing the Hard Rock Hotel?

Morton: I've wanted to do this hotel for a long time, and I think we're going to offer a real alternative to people going to Las Vegas.



Peter Morton

Was that your idea in opening the hotel now?
Absolutely.

In what sense do you feel that you're offering an alternative to the standard Vegas glitz?

Everything about it...from the entertainment we provide to the intimacy of the whole hotel. We only have 340 rooms, which is a true anomaly itself in Las Vegas. I know we'll have the most beautiful pool—we've built a real beach club with sand that goes right into the water. I think the music will be far above what they're doing with music in other hotels in Las Vegas.

Given the seating capacity of the Joint, what level acts will you be looking to book into the hotel?

Everything, from **Counting Crows** to **Bob Dylan**. The opening we have the **Eagles** and the **MTV** special, which will also be broadcast simultaneously in Times Square on the **Sony Jumbotron**.

Because you don't get to see acts of the level you're talking about playing in such small venues, will you be booking multiple nights?

We'll book acts in primarily on the weekends. We have a totally state-of-the-art facility...electronically, acoustically, sight lines, everything. We're really proud of it.

Will you be incorporating music into the rest of the hotel?

Of course. And in the rooms we'll offer several channels of music, from alternative to the **Fashion Zone** to rock classics.

Have you been working with labels at all in this endeavor?

Yes. And we've been approached by a lot of the labels that want to take over the whole hotel for various meetings, seminars, conventions, etc.

After the hotel is up and running, how involved will you be in day-to-day operations?

I'll remain involved in everything. I want people to enjoy themselves when they come to this hotel, and that means you have to manage it.

COVER STORY

Outburst Records: Beyond The Domino Theory

Young record executives plan to burst beyond initial successes with a full slate of new artists and aim to become a driving force.

By M.R. Martinez

IN YOUR VEHICLE ON THE MEAN STREETS OF THE MUSIC BUSINESS, it's almost like The Doors song says, "Nobody get's out alive"...or with all their body parts intact. But that's if you don't pay attention to the signals. That's if you don't take your time. And if you're in the business for a fast buck, you're out of the business almost as fast. It's a case of what you invest in it, you will reap.

These are some of the lessons that have been learned by the braintrust that is known as Outburst Records, the Los Angeles-based firm that splashed firmly onto the mean streets with the release of chart-topping rapper Domino's hit "Getto Jam," were wooed to the Sony Music Entertainment factory by Def Jam Records chief mechanics, and shortly after that jetted to the PolyGram Records Distribution universe and now are poised to take positive advantage of the domino effect.

"It's all about the big 'C' factor—*control*," says Outburst vice president "Greedy Greg" Jessie, a veteran of the music business mean streets as a DJ and manager, during an exclusive interview at the Hollywood offices of *Cash Box*. "One of the things that's motivated us to make the moves we have [from independent to Sony to PolyGram] has been to have an opportunity for more control over how we managed our company and artists and how we developed as record executives."



Anthony "Anti" Lewis, Outburst chairman; breakout artist Domino; and Outburst vice president "Greedy" Greg Jessie on their way into the recent American Music Awards in Los Angeles.

Outburst chairman Anthony "Anti" Lewis, who forged his financial skills in the real estate investment business and then veered into the sound-bite highway of the music business, says, "I realized early on in this business that only way to really survive was to control your own destiny, to whatever degree you could, and that owning a company was better than working for one or shopping artists to other companies."

Lewis' most notable early drive down Mean St. was with the group Twice The Trouble, which he got signed to a production deal with Giant Records. "My whole thing when I did that was to just get the knowledge," Lewis explains. "I always knew that I wanted to have my own record company. But I didn't want to do it unless I had enough knowledge and input and the right people to put it together."

One of the people that Lewis spotted in helping him put it on the road was Greedy Greg, who came to the table with a legacy in the business. The son

of the late George Jessie, Jr., who managed R&B legends like Otis Redding, Johnny Taylor, Jimmy Reed and Bo Diddley, Greedy started deejaying clubs and at private parties in 1986 before jumping into the fast lane of artist management, with his first client being his cousin Tone Loc. He also worked with DJ Quik, helping the artist earn Platinum status with *Quik Is The Name*. "It was basically a case of trial and error and takin' your lumps as you learn the business," Jessie says.

As Lewis and Jessie developed a relationship, they began to build the engine that would bring their goals within reach. He kept his hand in real estate and had the financial ends to back a record company, but "all I lacked was the knowledge," Lewis recalls. "But I started telling Greg about some of my ideas and I knew he had been successful with some of the artists he was representing."

The duo eventually took the first big step toward their mean street destiny when mutual acquaintance and writer/producer Battlecat introduced them to Domino, the Long Beach lad who was being courted by several established companies but saw his future in an "outburst" of insight. Although they initially put his record out independently, the buzz on the record was so persistent that a bidding war ensued, with Def Jam's Lyor Cohen swinging the play to Sony and company president Don Ienner.

Domino subsequently topped or nearly topped several trade magazine's year-end polls, including Top Rap Male Artist and Top New Rap Male Artist honors in *Cash Box's* year-end lists. He was also a Top 5 New Male Artist for all urban album sales in 1994.



B.G. Knocccout & Drestar bring a different vibe to the Outburst artist stable and are sure to provide a different identity to the label.

In addition to Domino (who is in the studio prepping a new album), Lewis and Jessie have released *Hold On Tight* by Detroit rapper La Rocko Tee and are now ready to peel out with product by Los Angeles-based rappers B.G. Knocccout & Drestar. On deck are projects by Jiboh (who performed "Butt Booty Naked" on the soundtrack to *House Party III*) and female R&B/rap trio Mogenstef.

The Outburst executives insist that the deal with PolyGram will permit them to work the product onto the streets in a variety of ways, and also will give the boutique company access to other resources and creative opportunities. Jessie recalls: "We really got acquainted with the branch system when we were at Sony Music Entertainment. But when we had a chance at the PolyGram deal, and when we looked at the options that situation offered, we thought there was a better chance over there."

Both executives also insist that money was not the factor that enticed them away from the Sony Music fold. "A lot of times when people give you money, that takes away some of the control you have over what you want to do," Lewis says. "We told PolyGram, 'Keep your dollars—give us the control.' If we're with acts that we believe in, then we're gonna get the dollars, regardless."

While Domino's album stayed in the Sony system, La Rocko Tee became the first artist under the new deal to find its way through the maze of PolyGram's multi-tiered distribution net. "We decided to keep [Domino's] record at Sony because we didn't want it get lost again," Lewis says. "It still kinda got lost because it was like a divorce. When you're leaving a company, it's like a marriage ending."

Acknowledging that they are still learning their way through the PolyGram system, Lewis and Jessie nevertheless see its potential for their stable of artists. "They have mainstream distribution, street-level distribution and what amounts to an independent network of distribution that gives us a variety of options for our artists," Jessie explains.

Anthony Lewis and Greg Jessie have demonstrated that they are not likely to fall asleep at the wheel of Outburst Records and are now in positions to change to the fast lane, successfully negotiating the mean streets of the music business. "It's really up to us now to put what we've learned in motion."

TOP 100 R&B SINGLES

MARCH 11, 1995



#1 SINGLE: Brandy



TO WATCH: 2Pac



HIGH DEBUT: Blackgirl

1	BABY (Atlantic 82610)	Brandy	2	6	54	MAMA SAID (Virgin 38460)	Carleen Anderson	42	6
2	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	1	12	55	I LIKE (Keia/Elektra 64486)	Kut Klose	62	3
3	THIS LIL'GAME WE PLAY (Biv/Motown 10 860 252)	Subway	3	13	56	THIS TIME (MCA 5501)	Chante Moore	68	3
4	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	4	20	57	THIS LOVE IS FOREVER (Caliber 2008)	Howard Hewett	54	18
5	RED LIGHT SPECIAL (LaFace/Arista 02744)	TLC	7	3	58	ALWAYS AND FOREVER (LV/Epic 77735)	Luther Vandross	56	18
6	ANSWERING SERVICE (EastWest 9122)	Gerald Levert	12	4	59	TAKE A BOW (Maverick/Sire/Warner Bros. 18000)	Madonna	61	8
7	CREEP (LaFace/Arista 2-4082)	TLC	5	30	60	YOU'RE SORRY NOW (Motown 86-0254)	Zhane	78	2
8	CAN I STAY WITH YOU? (Warner Bros. 18007)	Karyn White	11	16	61	DEAR MAMA (Interscope 98273)	2Pac	DEBUT	
9	FREAK LIKE ME (EastWest 9094)	Adina Howard	10	7	62	HOOK ME UP (Wilma/Bellmark 72533)	Johnny "Guitar" Watson	59	7
10	BIG POPPA (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	9	8	63	TOUR (Signet 162)	Capleton	65	6
11	THANK YOU (Motown 1270)	Boyz II Men	14	3	64	BRING THE PAIN (Def Jam/RAL/Island 853 964)	Method Man	60	12
12	FOR YOUR LOVE (Motown 1261)	Stevie Wonder	18	3	65	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	71	5
13	WHERE I WANNA BE BOY (Step Sun 7144)	Missjones	13	16	66	HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") (Columbia 77614)	Ini Kamoze	47	24
14	I APOLOGIZE (Elektra/EEG 64497)	Anita Baker	6	14	67	OLD SCHOOL LOVIN' (Silas/MCA 54929)	Chante Moore	49	20
15	BEFORE I LET YOU GO (Interscope 98211)	Blackstreet	15	26	68	CAN'T HELP MYSELF (EastWest/EEG 98208)	Gerald Levert	64	18
16	CONSTANTLY (MCA 54948)	Immature	16	15	69	YOU WANT THIS/70'S LOVE GROOVE (Virgin 38455)	Janet Jackson	48	21
17	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	17	8	70	SHAME (FROM "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42269)	Zhane	55	15
18	I CAN CALL YOU (Capitol 58264)	Portrait	20	4	71	DON'T SAY GOODBYE GIRL (Qwest/Warner Bros. 18254)	Tevin Campbell	50	15
19	DANCE 4 ME (Giant 17989)	Christopher Williams	19	7	72	DIAL A JAM (Atlantic 6030)	Coolio & The 40 Thevz	70	4
20	THINK OF YOU (LaFace/Arista 2-4094)	Usher	21	6	73	TAKE YOU THERE (Elektra/EEG 64496)	Pete Rock & C.L. Smooth	51	11
21	COME ON (A&M 31458 8389)	Barry White	29	4	74	THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 42249)	Keith Murray	72	16
22	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	28	3	75	GET LIFTED (Jive 42282)	Keith Murray	85	2
23	LOVE OF MY LIFE (Capitol 58327)	BeBe & CeCe Winans	25	4	76	CAN'T WAIT (RAL/Island 851 466)	Redman	82	2
24	ON BENDED KNEE (Motown 0244)	Boyz II Men	22	17	77	WHY WE SING (Gospo Centric/Cema 2119)	Kirk Franklin & Family	79	4
25	LET'S GET IT ON (Epic 77833)	Shabba Ranks	26	5	78	BLACK COFFEE (Uptown/MCA 54931)	Heavy D & The Boyz	73	18
26	I'M GOING ALL THE WAY (Perspective 587480)	Sounds Of Blackness	27	7	79	RODEO (Rip-It 9511)	95 South	81	3
27	I MISS YOU (Arista 12768)	N II U	8	17	80	SITTIN'IN MY CAR (Def Jam 53992)	Slick Rick	86	3
28	LET'S DO IT AGAIN (Kaper/RCA 64310)	Blackgirl	DEBUT		81	LOVE THAT (Street Life/Scotti Bros. 78014)	Sweet Sable	80	4
29	WOMAN TO WOMAN/NATURAL BORN KILLAZ (Death Row/Interscope 98185)	Jewell/Dr. Dre & Ice Cube	24	8	82	I LIKE WHAT YOU'RE DOING TO ME (Atlas/PLG 08764)	Joya	90	2
30	I BELONG TO YOU/HOW MANY WAYS (LaFace/Arista 4081)	Toni Braxton	30	26	83	YOU CAN NEVER ASK TO MUCH (Reprise 17954)	Take 6	84	3
31	WHY YOU WANNA PLAY ME OUT? (Columbia 77269)	Trisha Covington	23	16	84	PEOPLE DON'T BELIEVE (Rap-A-Lot/Noo Trybe 38469)	Scarface Feat. Ice Cube	DEBUT	
32	PRACTICE WHAT YOU PREACH (A&M/Perspective 0778)	Barry White	31	24	85	PIMP OF THE YEAR (Relativity 1223)	Dru Down	69	7
33	NIKA (Epic Street/Epic 77804)	Vicious	34	8	86	THE SWEETEST DAYS (Wing/Mercury 851110)	Vanessa Williams	76	18
34	EVERY DAY OF THE WEEK (Giant 17988)	Jade	33	17	87	AGE AIN'T NOTHING BUT A NUMBER (Background/Jive 42273)	Aaliyah	75	12
35	SO FINE (Perspective 587 478)	Mint Condition	45	6	88	NEXT TIME (MCA 55011)	Gladys Knight	DEBUT	
36	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	K-Ci Hailey Of Jodeci	39	3	89	NOT ENOUGH HOURS IN THE NIGHT (Giant 18016)	After 7	77	15
37	IF ONLY YOU KNEW (GRP/MCA 3058)	Phil Perry	44	5	90	SLIDE (Reprise 18407)	El DeBarge	74	16
38	MAD IZM (Capitol 58313)	Channel Live	40	5	91	RECORD JOCK (Lifestyles/Maverick/Warner Bros 18055)	Dana Dane	88	7
39	MAKE SWEET LOVE TO ME (Capitol 58330)	Whispers	63	3	92	BODY & SOUL (Elektra/EEG 64520)	Anita Baker	83	27
40	CAN WE START ALL OVER AGAIN (Mercury 856 5704)	Jonathan Butler	43	5	93	WHAT CAN I DO (Priority 50828)	Ice Cube	87	4
41	FOOLIN' AROUND (Spoiled/Big Beat/Atlantic 98207)	Changing Faces	37	19	94	I CAN GO DEEP (FROM "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42264)	Silk	91	19
42	I WANNA BE DOWN (Atlantic 87225)	Brandy	36	28	95	LET'S TALK ABOUT IT (EastWest/EEG 98221)	Men At Large	89	24
43	(SHE'S GOT) SKILLZ (Blitz/Atlantic 87223)	All-4-One	32	12	96	DOWN 4 WHATEVA (FROM "A LOW DOWN DIRTY SHAME") (Pocket Town/Hollywood/Jive 42261)	Nuttin' Nyce	93	17
44	NEVER FIND SOMEONE LIKE YOU (Columbia 77817)	Keith Martin	67	3	97	GET UP ON IT (Elektra/EEG 64506)	Keith Sweat Featuring Kut Klose	92	27
45	I NEVER STOPPED LOVING YOU (MCA 54951)	Patti LaBelle	53	4	98	I'LL MAKE LOVE TO YOU (Motown 2257)	Boyz II Men	94	31
46	RUB IT UP AGAINST YOU (Scotti Bros. 78018-4)	Freddie Jackson	57	4	99	FLAVA IN YA EAR (Bad Boy/Arista 7-9001)	Craig Mack	96	28
47	BE HAPPY (Uptown/MCA 54927)	Mary J. Blige	35	19	100	TURN IT UP (Perspective 7472)	Raja-Nee	95	21
48	WE GOTTA RUN (Warner Bros. 4-17983)	Casserine	66	4					
49	WHUTCHA WANT? (Profile 5426)	Nine	46	8					
50	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	38	17					
51	JUST ROLL (Big Beat/Atlantic 98175)	Fabu	58	3					
52	KITTY KITTY (Rip-It 6921)	69 Boyz	41	15					
53	U WILL KNOW (FROM "FROM JASON'S LYRIC") (Mercury 856 200)	Black Men United	52	23					

URBAN

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THINK OF YOU C. Thompson, D. Jones, P. Evans, U. Raymond (Chuck Life/Starvin, ASCAP/Chita Baby/Tance Combs, BMI/EMI)	20
THIS IS HOW WE DO IT M. Jordan, O. Peirce, R. Walters (Mo'Sawing, ASCAP/Oji's/Def American, BMI) 22	22
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U WILL KNOW D. Angelo, L. Archer (Polygram/Polygram Int'l/Ab-choo/12 AM/Melodies Nude, ASCAP)	53
WE GOTTA RUN Cato (Abie S House, BMI)	48
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WHAT MAKES A MAN... M. Riley (MCA/Dee Dee, ASCAP)	100
(The Lady Roar/Amplified Lavanni/T girl/Wamer-Tamerlane, BMI)	96
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YOU CAN NEVER ASK TOO MUCH C. Dent, D. Foster, L. D. Tompson (Wamer Built/Ced/Bey/Wamer Tamerlane/143 Music/Brandon Brody, BMI)	83
YOU'RE SORRY NOW R. Neufville, Naughty By Nature (9th Town-Naughty, ASCAP)	60
YOU WANT THIS J. Jackson, J. Harris III, T. Lewis (Flyte Tyne Tunes/Tobac, ASCAP/Ice/Stone Agate, BMI)	69

REVIEWS by M.R. Martinez



MILK: *Never Dated* (American 43005). Producer: Milk.

What started out a six-song EP and was recorded over a one-year period (even so some dates listed have yet to arrive; one can only think they might be released as singles or remixes), the now nine-song collection is old-school, shout-and-response style rap. Milk doesn't try to break new ground with his words, but he produces each track with certainty and gusto. The track "Spam," which he co-wrote and co-produced with King Ad Rock of the Beastie Boys, flows on political undertones about diet. "Get Off My Log" and "Smoke Up My Ass" also get to a point.

BARRINGTON LEVY: *Here I Come* (RAS 3223). Producer: P. Love.

This man has been slowly brewing, like a peppercorn full of rich ingredients, simmering in studio kitchens all over Jamaica. The material here in some cases is a recapitulation of his earlier hits, like the wildly popular "Under Mi Sensei" and "Broader Than Broadway" (which is listed here as the title track "Here I Come"). This is roots reggae without compromise, something evident on tracks like "Vibes Is Right," "Moonlight Lover" and "Aya Weh Deh," which was his first solo single.

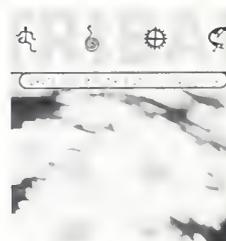


VARIOUS ARTISTS: *Street Rap Vol. 1* (Street Level 0010). Producers: Various.

A multitude of styles abound on this album, the first release from newly-bowed Street Level Records. These artists are fresh and brand-new, the compilation built on the prime directive of the company being that previously unsigned talent will find a niche in the marketplace given the opportunity to be heard, that radio will listen to the consumer. "Da Soul" and "Get Real" by Precise, "Fry Me Up" by Black Bag of Funk, the edge of Poetry on "B-Real" and the groovy tones of "What U Won't Do" by Freky Fel-Ons (and sampling Bobby Caldwell's famous song) are among the standouts on this.

VARIOUS ARTISTS: *Tribal: Best Of House Music, Vol. 6* (Sm:je 80009). Producers: Various.

House and techno-dance do a stylistic fandango on this 12-slice cut of electronic contemplations. The motif that starts each track nearly prevails throughout each song; the textures change as do the intensity of beats, but each stands on its own. At the same time, the selections were picked with a keen ear on how to vary a groove and supply a mix in a single-disc environment. The textural "Whistle" by Anon, the big beat of "Dream Drums" by Lectorlurv and the ethereal groove "Can't Stop" by Plez cover cornerstones of this LP.



PICK OF THE WEEK

DJ QUIK: *Safe & Sound* (Profile 1462). Producer: DJ Quik.



It's the Quikster turned quipster, kickin' flava like the fast-food grille on the corner of 120th and Broadway in South Central Los Angeles. Ain't no time for love on this collection. There's a booty call or two, but that don't mean love. And compassion? Get real, home skillet. There are several tracks on this record that are phat and don't bother to compromise. "Street Level Entrance," "Get At Me," "Safe & Sound," "Somethin' 4 Tha Mood" and "Don't You Eat It!/Can I Eat It!" (two tracks that will remind you of Shabba's "Dem Dat Bow") all have a sense of humor aimed at clockin' dollars.

URBAN

TOP 75 R&B ALBUMS

CASH BOX • MARCH 11, 1995

1	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	1	13
2	CRAZYSEXCOOL (LaFace/Arista 26009)	TLC	2	13
3	THE ICON IS LOVE (A&M 0115)	Barry White	3	19
4	II (Motown 530323)	Boyz II Men	5	24
5	BRANDY (Atlantic/AG 82610)	Brandy	4	19
6	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	8	7
7	COCKTAILS (Dangerous/Jive 41553)	Too Short	6	5
8	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	7	21
9	SROOVE ON (EastWest 92416)	Gerald Levert	11	23
10	SAFE & SOUND (Profile Records 1462)	D.J. Quik	DEBUT	
11	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	9	18
12	BLACKSTREET (Interscope 92351)	Blackstreet	10	34
13	VOLUME I (Interscope 92360)	Thug Life	14	18
14	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	13	23
15	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	12	12
16	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	16	17
17	TICAL (Def Jam/RAL/Island 523839)	Method Man	18	13
18	HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)	Soundtrack	19	7
19	SONGS (LV/Epic 57775)	Luther Vandross	28	21
20	PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001)	Craig Mack	20	19
21	JUST FOR YOU (MCA 10946)	Gladys Knight	21	23
22	JASON'S LYRIC (Mercury 522915)	Soundtrack	17	19
23	GOOD TIMES (Biv/Motown 530354)	Subway	15	4
24	S.S.C. PRESENTS MURDER SQUAD NATIONWIDE (G VVK/DJ WEST/RAL 124040)	Murder Squad	DEBUT	
25	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	22	31
26	DAH SHININ' (VVeck/Nervous 2005)	Smif-N-Wessun	23	7
27	KIRK FRANKLIN & FAMILY (Gospe-Centric 72119)	Kirk Franklin & Family	24	10
28	AMERIKKA'S NIGHTMARE (Jive 41547)	Spice 1	25	11
29	IT'S TIME (Caliber 21008)	Howard Hewett	33	12
30	DARE IZ A DARKSIDE (Def Jam/RAL/Island 523846)	Redman	26	12
31	NINETEEN NINETEEN QUAD (Rip-It 6901)	69 Boyz	27	35
32	THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 41555)	Keith Murray	30	11
33	ASS, GAS OR CASH (NO ONE RIDES FOR FREE) (Lench Mob 1002)	K-Dee	34	12
34	A LOVE SUPREME (Silas/MCA 11157)	Chante Moore	32	13
35	MAKE HIM DO RIGHT (Warner Bros. 45400)	Karyn White	29	19
36	ONE MO'GEN (Rip-It 9501)	95 South	31	6
37	BEGGIN' AFTER DARK (Luke 212)	H-Town	35	13
38	DO YOU WANT MORE?!!I!!?!! (DGC/Geffen 24708)	The Roots	38	5
39	MIND, BODY & SONG (Giant/Warner Bros. 24558)	Jade	39	19
40	THE SWEETEST DAYS (Wing/Mercury 526172)	Vanessa Williams	48	11
41	SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907)	Big Mike	42	32
42	ILLUSIONS (Warner Bros. 45755)	George Duke	36	4
43	CHANGING FACES (Spoiled Rotten/Big Beat/AG 92369)	Changing Faces	37	25
44	A LOW DOWN DIRTY SHAME (Hollywood/Jive 41536)	Soundtrack	40	13
45	THE BEST OF SADE (Epic 66686)	Sade	50	14
46	RACHELLE FERRELL (Manhattan/Capitol 93769)	Rachelle Ferrell	41	43
47	BOW WOW (Vilma/Bellmark 71007)	Johnny "Guitar" Watson	45	6
48	PLAYTIME IS OVER (MCA 11068)	Immature	47	27
49	BEHIND BARS (Def Jam/RAL/Island 523847)	Slick Rick	44	12
50	USHER (LaFace/Arista 26008)	Usher	61	2
51	OLD SCHOOL LOVE SONGS (Thump 4710)	Various Artists	49	2
52	RUTHLESS BY LAW (In-A-Minute 8700)	R.B.L. Posse	43	12
53	I AIN'T MOVIN' (550 Music/Epic 64324)	Des'ree	DEBUT	
54	EXPLICIT GAMES (Relativity 1222)	Dru Down	55	4
55	DO YOU WANNA RIDE? (EastWest 61757)	Adina Howard	DEBUT	
56	DESTINATION BROOKLYN (Epic Street/Epic 57857)	Vicious	53	7
57	ALL IN GAME (Suave 0003)	Crime Ball	DEBUT	
58	GET UP ON IT (Elektra 61550)	Keith Sweat	46	32
59	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	51	65
60	THE MAIN INGREDIENT (Elektra 61661)	Pete Rock & C.L. Smooth	52	14
61	EVERYTHING IS EVERYTHING (Elektra 61682)	Brand Nubian	57	14
62	AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 41533)	Aaliyah	56	37
63	THE TRUTH (Silas/MCA 10810)	Arron Hall	60	54
64	KICKIN' GAME (GVMK/Pump/Warlock 6718)	Havoc & Prodeje	63	7
65	FUNKDAFIED (So So Def/Chaos/Columbia 66164)	Da Brat	59	33
66	janet. (Virgin 87825)	Janet Jackson	62	75
67	DOGGY STYLE (Death Row/Interscope/AG 92279)	Snoop Doggy Dogg	65	56
68	12 PLAY (Jive 41527)	R. Kelly	66	58
69	RELATIONSHIPS (Capitol 28216)	BeBe & CeCe Winans	71	19
70	SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 26010)	Outkast	73	39
71	WHAT'S ON YOUR MIND (Po Broke 5433)	The Dayton Family	68	5
72	THE DEAD HAS ARISEN (Priority 53937)	Lil' 1/2 Dead	54	15
73	MYSTIKAL (Big Boy 12)	Mystikal	58	3
74	SUPERTIGHT (Jive 41524)	U.G.K.	74	23
75	PURE PLEASURE (GRP/MCA 4026)	Phil Perry	69	15

THE RHYTHM

By M.R. Martinez



Having each earned three Soul Train Music Award nods, love master Barry White and budding soul/pop diva Brandy Norwood recently hugged it up at the press luncheon announcing nominees for the Ninth Annual Soul Train Music Awards. A&M recording artist White, who gained remarkable exposure in the week leading up to Valentine's Day through NBC-TV promos announcing that day's prime-time line-up, is riding high on the single "Practice What You Preach" from his already Platinum-plus LP *The Icon Of Love*. And Brandy's self-titled debut album on Atlantic Records has earned Gold and served up the #1 debut single "I Wanna Be Down" and her current hot single "Baby."

PERSPECTIVE FROM SUITES TO STREETS: A pre-Grammy celebration for their fourth nomination as producers of the year, a firing-up of the horn section because of their success with their label **Perspective Records**, and the announcement of the launching of a new hip-hop/rap-oriented label brought out hitmeisters **Jimmy "Jam" Harris** and **Terry Lewis** the day before the annual Grammy tournament during a luncheon at the Perspective Records headquarters in Hollywood. Members of the press and some industry insiders showed up for the event that also attracted artists from **A&M Records** like the near-Golden artist **CeCe Peniston** and Perspective executives and artists such as the label's president **Sharon Heyward**, v.p. of marketing **Sheila Coates**, v.p. of promotion **Don Eason**, label media mavens **Sheila Eldridge** and **Denise McIver** and artist **Raja-Nee**.

By the time you read this, all should know if Jam and Lewis earned the Producer of the Year honors, based on their production work on the albums *Africa To America: The Journey of the Drum* by **Sounds of Blackness** and **Karyn White's** *Make Him Do Right* (White is married to Lewis.) Singles by Raja-Nee, **Sounds of Blackness**, **Janet Jackson**, **Boyz II Men**, **Patti LaBelle**, **Ralph Tresvant** and **Color Me Badd** also have contributed to the nomination.

In addition to Perspective acts Raja-Nee and **Sound Of Blackness**, Perspective has steadily built the careers of acts **Mint Condition** and **Lo-Key**, providing the company with a diverse R&B vibe. As Jam said during the afternoon soiree, "People have been saying that R&B is dead, but it's alive and well at Perspective." And now the company seems poised to diversify with the opening of a companion label aimed at the hip-hop/rap market and the hiring of an A&R person to oversee daily development of the label. **P-Street** is the label that will be run by **Jr. Regisford**, who will direct the company's A&R efforts and nurture the careers of the label's initial signees, 13-year-old female rapper **Munchie**; South Central-bred concrete poet **Arrogant** (who kicked some vivid and tasteful flavor during the gathering); the **Outsidaz**, a New York-based collective; and **Pudgee** (aka Pudgee The Fat Bastard, who Jam said was losing weight and may just be called The Bastard).

Jam and Lewis also unveiled the mutually discovered **Solo**, a vocal group they heard at separate times while shopping in the Soho District of New York City. Jam described them as a combination of **Sam Cooke**, **The Drifters**, **The Dramatics** and several modern-day crooners who uniquely have played with an upright bass player on the streets of Gotham.

Perspective/P-Street's acts are expected to begin filling the airwaves and pipeline in May or early June.

THE RHYME

By Michael Martinez



Ice Cube and his long-time homeboy Dr. Dre were recently working on the soundtrack to Cube's film comedy debut and directorial debut *Friday's*. In addition to tracks by Cube and Dre, the soundtrack will feature artists such as Cypress Hill, Scarface, Bootsy Collins & Bernie Worrell, Mack 10, E-A-Ski, Tha Alkaholiks, 2 Live Crew, Threat, The Isley Bros., and Funkdoobiest. The soundtrack is set for an April 11 release by Priority Records.

REBIRTH OF THE BLOW-UP: It was definitely *cool like all dat* at the House Of Blues in L.A. when the pairing of Dignable Planets and Michael Franti's latest aggregation Spearhead provided an often vigorous set of live, hybrid rap/hip-hop without too much DAT (Digital Audio Tape). The live musicians added an immediacy and adventurous dimension to the mostly jazz and roots music approach of each act.

A packed house on this night makes even more curious the relatively flat sales of Dignable Planets' EMI/Pendulum Records sophomore album *Blowout Comb*, the follow-up to the Grammy-winning debut album *Reachin' (a new refutation of time and space)*. The set was dominated by selections from the latest album, which offered harder lyrics, and they were propelled with even more conviction because of the live musicianship. Current album tracks like "Dial 7," "Black Ego," "Art Of Easing," "Dog It," "Borough Check" and the collection's first single "9th Wonder (Blackitolism)" did not suffer because of the absence of the guest stars that contributed to the album.

The material was made spontaneously combusive by the band. At the core of the 70-minute set was the responsive interplay of group musical director and drummer Steve Williams, keyboardist John Adams, guitarist Abdul, DJ/mixer Jazzy Joyce and bassist Paul Carter, who provided a tireless pulse on nearly each track. The two-man horn section of bros. Chris (reeds) and Gerald (trumpet & flugelhorn) fought gamely against spotty sound mixing to provide the jazz textures that distinguish the Planet's sound.

Carter's upright bass work on the debut album's breakout, jazz-drenched track "Rebirth Of Slick (Cool Like Dat)" gave a freshness to the rap delivery by Dignable's Doodle Bug, Ladybug and Butterfly. In fact, throughout the show, the trio seemed more at ease on stage than during any of the performances of their maiden tour for the first album.

The opening set by Franti's Spearhead (the group that replaced his Disposable Heroes of Hiphoprisy) was a serving of healthy portions of funky/folky sonic gumbo, with a menu of songs such as "Red Beans & Rice," "People In Tha Middle" and the title track of the group's Capitol Records debut *Hole In The Bucket*. Franti increasingly invites comparisons to Gil Scott-Heron, but will surely forge his own individuality, no matter what his band is called.

TOP 25 RAP SINGLES

CASH BOX • MARCH 11, 1995

1	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	2	5
2	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	1	9
3	MAD IZM (Capitol 58313)	Channel Live	3	6
4	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	12	3
5	COCKTALES (Dangerous/Jive 42255)	Too Short	5	8
6	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	6	25
7	KITTY-KITTY (Rip-It 6921)	69 Boyz	9	17
8	DEAR MAMA (Interscope 98273)	2Pac	DEBUT	
9	WHUTCHA WANT? (Profile 5426)	Nine	4	13
10	CAN'T WAIT (RAL/Island 14664)	Redman	10	3
11	NIKA (Epic Street/Epic 77804)	Vicious	13	6
12	1-LUV (Sick Wid'it/Jive 42289)	E-40 (Featuring Leviti)	24	2
13	TOUR (Signet/RAL 162)	Capleton	15	5
14	BROOKLYN ZOO (Elektra/EEG 64477)	Oi Dirty Bastard	18	2
15	TOOTSEE ROLL (Down Low/Rip-It 6911)	69 Boyz	7	38
16	DAAAMI (Loud/RCA 64204)	Tha Alkaholiks	17	6
17	SHOOK ONES PART II (Loud/MCA 64294)	Mobb Deep	22	2
18	GET LIFTED (Jive 42282)	Keith Murray	11	3
19	BRING THE PAIN (Def Jam/RAL/Island 853 965)	Method Man	8	18
20	RODEO (Rip-It 9511)	.95 South	14	5
21	PIMP OF THE YEAR (Relativity 1223)	Dru Down	21	12
22	NO HOOK (Jive 42284)	Shaquille O'Neal/RZA/Method Man	19	3
23	RECORD JOCK (Lifestyles/Maverick/Warner Bros 18055)	Dana Dane	23	8
24	PROCEED I (DGC/Geffen 19380)	The Roots	25	4
25	OH YEAH! (Ill Town/Mad Sounds/Motown 631 243)	Rottin Razkals	16	4



Some youth from South Central Los Angeles were privileged when they went to see the critically-acclaimed (and lengthy) documentary film *Hoop Dreams*, which was seriously dished by the Academy of Motion Pictures, Arts & Sciences Oscar race this year. But the youth who saw it got stoked by the movie and also got up when treated with gift-bags supplied by In-House Marketing, a division of The Continuum Group. Pictured at the screening are Kareem Abdullah (far left) and Dion Stewart (far right) from the rap group Black Dynasty; (back, l-r): Ande Hamilton, Otis O'Solomon and Richard DeDeaux of the Watts Prophets; Rochelle Epps (front left), director of marketing at Mandingo Entertainment; and Diane Pinsky (front right), director of marketing for In-House Marketing.

CASH BOX CHARTS

TOP 100 POP SINGLES

MARCH 11, 1995



#1 SINGLE: Madonna



TO WATCH: Bone Thugs n' Harmony



HIGH DEBUT: Elton John

		Total Weeks ▼		Total Weeks ▼					
		Last Week ▼		Last Week ▼					
1	TAKE A BOW (Maverick/Sire/Warner Bros. 18000)	Madonna	1	55	NEW AGE GIRL (FROM "DUMB AND DUMBER") (Ichiban 232)	Deadeye Dick	37	27	
2	CREEP (LaFace/Arista 40824)	TLC	2	18	56	KITTY KITTY (Rip-It 6921)	69 Boyz	55	6
3	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	4	12	57	(SHE'S GOT) SKILLZ (Blitz/Antastic 5738)	All-4-One	57	5
4	ON BENDED KNEE (Motown 860 244)	Boyz II Men	3	17	58	WHINEY WHINEY (FROM "DUMB AND DUMBER") (RCA 64265)	Willi One Blood	58	6
5	STRONG ENOUGH (A&M 0798)	Sheryl Crow	5	8	59	IF YOU DON'T LOVE ME (FROM "DUMB AND DUMBER") (RCA)	Pete Drobe	62	3
6	BABY (Atlantic 82610)	Brandy	13	6	60	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	67	2
7	HOLD MY HAND (Atlantic 87230)	Hootie & The Blowfish	6	21	61	KEEP GIVIN' ME YOUR LOVE (Columbia)	CeCe Peniston	61	4
8	YOU GOTTA BE (550 Music 77551)	Des'ree	7	34	62	MAD IZM (Capitol 58313)	Channel Live	66	4
9	I KNOW (FROM "READY TO WEAR") (Columbia 77750)	Dionne Farris	9	6	63	HOUSE OF LOVE (A&M 0802)	Amy Grant With Vince Gill	63	14
10	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	12	7	64	TOUR (Signet 162)	Capleton	64	4
11	BIG POPPA WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	11	9	65	MR. PERSONALITY (Zoo 42094)	Gillette	DEBUT	
12	EVERY DAY OF THE WEEK (Giant 17988)	Jade	10	17	66	COTTON EYED JOE (Jive 46500)	Rednex	DEBUT	
13	THANK YOU (Motown 1270)	Boyz II Men	21	3	67	WHAT I NEED (Mercury 856 404)	Crystal Waters	DEBUT	
14	IF I WANTED TO/LIKE THE WAY I DO (Island 854 238)	Melissa Etheridge	15	3	68	WOMAN TO WOMAN (Death Row/Interscope 98185)	Jewell	69	6
15	IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940)	Martin Page	14	8	69	100% PURE LOVE (Mercury 858 485)	Crystal Waters	59	40
16	SUKIYAKI (Next Plateau/London/Island 857 687)	4 P.M.	8	25	70	FOOLIN' AROUND (Spoiled Rotten/Big Beat/Antastic 98207)	Changing Faces	60	17
17	ANOTHER NIGHT (Arista 12724)	Real McCoy	16	29	71	DREAM ABOUT YOU/FUNKY MELODY (Thump 2205)	Stevie B	76	3
18	ALWAYS (Mercury 856 227)	Bon Jovi	17	23	72	ALL I WANNA DO (A&M 0702)	Sheryl Crow	68	31
19	RED LIGHT SPECIAL (LaFace 02744)	TLC	40	3	73	WHUTCHA WANT (Profile 5426)	Nine	65	5
20	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	K-Ci Hailey of Jodeci	39	3	74	WHERE I WANNA BE BOY (Step Sun 7144)	Missjones	80	2
21	HOLD ON (Atlantic 87240)	Jamie Walters	34	6	75	THIS IS HOW WE DO IT (PMP/RAL/Island 851 463)	Montell Jordan	DEBUT	
22	GET READY FOR THIS (Radikal/Critique 15535)	2 Unlimited	23	15	76	TURN THE BEAT AROUND (FROM "THE SPECIALIST") (Crescent Moon/Epic Soundtrax 77630)	Gloria Estefan	73	24
23	THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252)	Subway	26	4	77	BE HAPPY (Uptown/MCA 54927)	Mary J. Blige	74	17
24	THE RHYTHM OF THE NIGHT (EastWest/EEG 98192)	Corona	18	16	78	BRING THE PAIN (Def Jam/RAL/Island 853 964)	Method Man	78	13
25	I BELIEVE (EMI 58320)	Blessid Union of Souls	41	4	79	MOVE LIKE THIS (Tommy Boy 633)	K-7	DEBUT	
26	YOU DON'T KNOW HOW IT FEELS (Warner Bros. 18030)	Tom Petty	20	15	80	DREAMER (MCA 54922)	Livin'Joy	77	5
27	I MISS YOU (Arista 1-2768)	N II U	19	13	81	DON'T TELL ME (WHAT LOVE CAN DO) (Warner Bros. 7341)	Van Halen	81	3
28	THE SWEETEST DAYS (Wing/Mercury 851113)	Vanessa Williams	24	18	82	NEVER FIND SOMEONE LIKE YOU (Ruffhouse/Columbia 77817)	Keith Martin	86	3
29	BANG AND BLAME (Warner Bros. 17994)	R.E.M.	22	7	83	FOR YOUR LOVE (Motown 1261)	Stevie Wonder	DEBUT	
30	BEFORE I LET YOU GO (Interscope 98211)	Blackstreet	25	20	84	WHAT WOULD YOU SAY (RCA 2994)	Dave Matthews	DEBUT	
31	I WANNA BE DOWN (Atlantic 87225)	Brandy	27	21	85	DEAR MAMA (Interscope 98273)	2Pac	DEBUT	
32	FREAK LIKE ME (EastWest 9094)	Adina Howard	44	6	86	PRACTICE WHAT YOU PREACH (A&M 0778)	Barry White	52	14
33	HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") (Columbia 77614)	Ini Kamoze	28	23	87	(I COULD ONLY) WHISPER YOUR NAME (Columbia 77718)	Harry Connick Jr.	70	20
34	BELIEVE (Rocket/Island 60144)	Elton John	DEBUT		88	PIMP OF THE YEAR (Relativity 1223)	Dru Down	75	6
35	CONSTANTLY (MCA 54948)	Immature	30	16	89	COCKTALES (Dangerous/Jive 42255)	Too Short	71	5
36	I'M THE ONLY ONE (Island 854068)	Melissa Etheridge	31	33	90	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	83	17
37	YOU WANT THIS/70'S LOVE GROOVE (Virgin 38455)	Janet Jackson	33	19	91	I APOLOGIZE (Elektra/EEG 64497)	Anita Baker	72	7
38	I'LL MAKE LOVE TO YOU (Motown 2257)	Boyz II Men	36	27	92	ALWAYS AND FOREVER (LV/Epic 77735)	Luther Vandross	91	19
39	BUDDY HOLLY (DGC/Geffen N/A)	Weezer	29	13	93	WILD NIGHT (Mercury 858 738)	John Mellencamp & Me'Shell Ndegeocello	82	43
40	COME BACK (Radioactive 3202)	Londonbeat	45	3	94	SHAME (FROM "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42269)	Zhane	85	16
41	EVERLASTING LOVE (Epic 77756)	Gloria Estefan	42	5	95	LIVING IN DANGER (Arista 12754)	Ace Of Base	84	23
42	YOU GOT IT (FROM "BOYS ON THE SIDE") (Arista 1-2795)	Bonnie Raitt	46	3	96	DO YOU SEE (Violator/RAL/Island 853962)	Warren G.	93	14
43	SHE'S A RIVER (Virgin 38467)	Simple Minds	47	4	97	WHEN CAN I SEE YOU (Epic 77550)	Babyface	88	41
44	MISHALE (Metric Blue/Capitol 58256)	Andru Donalds	32	13	98	HOW MANY WAYS/I BELONG TO YOU (LaFace/Arista 4081)	Toni Braxton	79	23
45	SHORT DICK MAN (S.O.S./Zoo 19194)	20 Fingers	43	25	99	DON'T SAY GOODBYE GIRL (Qwest/Warner Bros. 18254)	Tevin Campbell	98	12
46	I LIVE MY LIFE FOR YOU (Epic 78124)	Firehouse	56	3	100	PLAYAZ CLUB (Chrysalis/EMI 58267)	Rappin' 4-Tay	94	22
47	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	49	5					
48	I'LL STAND BY YOU (Sire/Warner Bros. 18160)	The Pretenders	48	30					
49	BAD REPUTATION (Elektra/EEG 64495)	Freedy Johnston	38	14					
50	SOUR TIMES (NOBODY LOVES ME) (Go! Discs/London 856 817)	Portishead	53	4					
51	TOOTSEE ROLL (Rip-It 6911)	69 Boyz	50	13					
52	MENTAL PICTURE (SBK/EMI 58272)	Jon Secada	35	17					
53	SHE DON'T USE JELLY (Warner Bros 41102)	The Flaming Lips	54	12					
54	SECRET (Maverick/Sire/Warner Bros. 18035)	Madonna	51	24					

POP SINGLES

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(SHE'S GOD) SKILLZG. St. Claire, T. O'Brien (Sangcase, BMI)	57
SOUR TIMES Barrow, Gibbons, Uley, Schifrin, Brooks, Turner (Chrysalis, BMI)	50
STRONG ENOUGH S. Crow, B. Bottrell, D. Baerwald, K. Gilbert, D. Rickerts, B. McCleod (Zen Of Iniquity/Almo/Ignorant/WB/Canvas Mattress/4811, ASCAP/Warner-Tamerlane/Old Crow, BMI)	5
SUKIYAKI M.P. Desantis, J. Melillo (Toshiba/EMI/Blackwood, BMI)	16
SWEETEST DAYS, THE J. Lind, W. Waldron, P. Vudston (Famous Music/Kazoom Music, ASCAP/EMI Virgin/Big Mytique/Longitude Music/Spirit Line, BMI)	28
TAKE A BOW Babyface, Madonna (WB/Webo Girl, ASCAP/Eca/Sony Songs, BMI)	1
THANK YOU N/A (EMI-April/D.A.R.P., ASCAP/Black Panther/Vanderpool/Awyaw/Shawn/Patrick/Ensign, BMI)13	13
THIS IS HOW WE DO IT M. Jordan, O. Pearce, R. Walters (Mo'Sawang, ASCAP/Oji's/Def American, BMI) 75	75
THIS LIL' GAME WE PLAY G. Levert, E.T. Nicholas (Divided/Zomba/Ramal/Warner-Tamerlane, BMI)	23
TOOTSEE ROLL Da'S.W.A.T. Team (Downlow Quad, BMI)	61
TOUR R. Walters, Capleton (Antella/Def American Songs, ASCAP)	54
TURN THE BEAT AROUND P. Jackson, G. Jackson (Unichappell, BMI)	76
WHAT I NEED C. Waters, P. Payton, D. Smith (Basement Boys/C-Music/Polygram Int./Kinda Cool, ASCAP/Dungeon Culture/Party Payton, BMI)	67
WHAT WOULD YOU SAY D. Matthews (Coklen Grey)	84
WHEN CAN I SEE YOU Babyface, L.A. Reid, D. Simmons (Sony/Eca, BMI)	97
WHERE I WANNA BE... T. Jones, B. Bowater (Potential/miss/jones/Ron G., BMI)	74
WHINEY WHINEY Willi One Blood, H. Mancini, R. Davies, D. Rainer (Blood/Famous/David Rainer, ASCAP/Jay Boyz/Golden Rule, BMI)	58
WHUTCHA WANT NINE (Protons/Pretty Helen/Lickshot Lyrics, ASCAP)	73
WILD NIGHT J. Mellencamp, M. Winchick (WB/Caledonia Soul, ASCAP)	93
WOMAN TO WOMAN... Banks, Marion, Thigpen (Irving, BMI)	68
YOU DON'T KNOW HOW... T. Penny (Gene Gator Music, ASCAP)	26
YOU GOT IT... R. Orbison, T. Penny, J. Lynn (Gene Gator, ASCAP/Orbisongs/EMI Virgin, BMI)	42
YOU GOTTA BE... Dea'zee, A. Ingram (Sony, BMI/HL)	8
(Stiff Shirt, BMI/Warner-Tamerlane/Eca/Sony Songs/Boobie-Loo, BMI/HL/WBM)	8
YOU WANT THIS J. Jackson, J. Harris III, T. Lewis (Flyte Tyne/Tunes/Jobete, ASCAP/Ez/Stone Agate, BMI)	37

REVIEWS By Steve Baltin



■ SHEENA EASTON: "My Cherie" (MCA 3309)

The kick-off single and title track from Easton's forthcoming album continues Easton's long-running attempt to do a variation of R&B. Once again how close she comes is up for debate, but her success with previous efforts is not, nor is the likely success of this single. A pleasant enough diversion that will appeal to fans of Amy Grant and other A/C stalwarts.

■ PHARAO: "I Show You Secrets" (Columbia 6867)

Utterly pretentious in its opening in a way that you can't help but love, this smash in Germany (where they love David Hasselhoff, by the way) sounds like some kind of space-age L.S.D. trip through the cosmos. Going beyond techno, "I Show You Secrets" is a song that is at least interesting, and while everyone knows what that normally means, it's an accurate word for this song and it's not an insult. Pharaoh's five-song single tries something new.



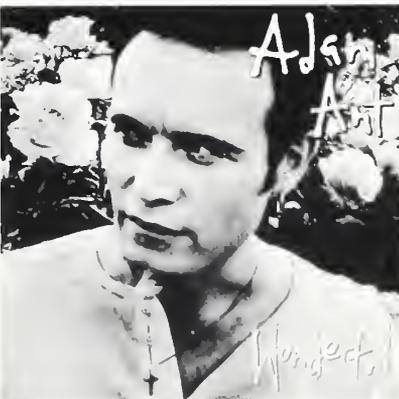
■ MARILYN MANSON: "Lunchbox" (Nothing/Interscope 5961)

If Marilyn Manson's new single was indeed a lunchbox, it would possess rotten eggs, sour milk and a 13-day old sandwich with onions, mayonnaise, head cheese, ketchup, Limburger cheese, horseradish and anchovies. And that's exactly the way Marilyn Manson want it. Designed to offend, disgust and repulse like a fat gym teacher who hasn't showered in two years, "Lunchbox" does just that.

■ EAGLES: "Love Will Keep Us Alive" (Geffen 4714)

It's finally happened—the Eagles covering Captain & Tennille. Oops, sorry...that was "Love Will Keep Us Together." Taken from their megasmash album *Hell Freezes Over*, this is a ballad in the schmaltziest sense of the word. Still, it's a fairly benign little song. A big, big hit on Adult/Contemporary especially. Top 40 may be a little more iffy on this track.

PICK OF THE WEEK



■ ADAM ANT: "Wonderful" (Capitol 58239)

Adam Ant never had the same level of chart success as many of his '80s peers, but the cumulative effort of his solo work and his groundbreaking days with Adam & The Ants has made him a very recognizable name from that era. Now, Ant attempts to make the transition into the '90s. To accomplish the move, he has greatly softened his sound. Surprisingly, the kinder, gentler Ant works remarkably well. The first single from the album of the same name is a mature-sounding mid-tempo number that flows with a distinguished ease. "Wonderful" is not only a strong comeback song, it's the best thing Adam Ant has done since "Dog Eat Dog" and "Antmusic."

CASH BOX CHARTS

TOP 100 POP ALBUMS

MARCH 11, 1995



#1 ALBUM: Garth Brooks



TO WATCH: Luther Vandross



HIGH DEBUT: Morrissey

			Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼		
1	THE HITS (Liberty 29689)	Garth Brooks	1	12	53	FIELDS OF GOLD-BEST OF STING 1984-1994 (A&M 0269)	Sting	51	15
2	II (Motown 530323)	Boyz II Men	2	26	54	CANDLEBOX (Maverick/Sire/Warner Bros. 45313)	Candlebox	60	56
3	DOOKIE (Reprise/Warner Bros. 45529)	Green Day	3	54	55	LIVE AT THE ACROPOLIS (Private Music 82116)	Yanni	62	50
4	BALANCE (Warner Bros. 45760)	Van Halen	4	5	56	IMMORTAL BELOVED (Sony Classical 66301)	Soundtrack	61	6
5	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	6	15	57	IT'S FIVE O'CLOCK SOMEWHERE (Geffen 24730)	Slash's Snakepit	44	2
6	CRACKED REAR VIEW (Atlantic 82613)	Hootie & The Blowfish	8	23	58	SONGS (LV/Epic 57775)	Luther Vandross	77	24
7	HELL FREEZES OVER (Geffen 31365)	The Eagles	5	16	59	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	45	4
8	VITALOGY (Epic 66900)	Pearl Jam	7	14	60	DUMMY (Go!Disc/London/Island 528553)	Portishead	63	7
9	NO NEED TO ARGUE (Island 524050)	The Cranberries	10	21	61	TOMORROW THE GREEN GRASS (American/Warner Bros. 43006)	The Jayhawks	57	2
10	THROWING COPPER (Radioactive/MCA 10997)	Live	13	44	62	HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)	Soundtrack	59	7
11	TUESDAY NIGHT MUSIC CLUB (A&M 0126)	Sheryl Crow	15	30	63	THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)	Nine Inch Nails	65	52
12	SMASH (Eptaph 86432)	Offspring	9	39	64	BREATHLESS (Arista 18646)	Kenny G	73	119
13	BOYS ON THE SIDE (Arista 18748)	Soundtrack	16	4	65	TICAL (Def Jam/RAL/Island 523893)	Method Man	67	15
14	MY LIFE (Uptown/MCA 11556)	Mary J. Blige	12	13	66	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	64	14
15	SAFE & SOUND (Profile Records 1462)	D.J. Quik	DEBUT		67	LIVE AT THE BBC (Apple/Capitol 31796)	The Beatles	70	12
16	UNPLUGGED IN NEW YORK (DGC/Geffen 24727)	Nirvana	14	17	68	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	56	18
17	BEDTIME STORIES (Maverick/Sire/Warner Bros. 45767)	Madonna	17	15	69	1995 GRAMMMY NOMINEES (Grammy/Columbia 67043)	Various Artists	DEBUT	
18	WILDFLOWERS (Warner Bros. 45759)	Tom Petty	18	17	70	SUPERUNKNOWN (A&M 0198)	Soundgarden	68	48
19	BRANDY (Atlantic 82610)	Brandy	19	21	71	DEFINITELY MAY BE (Creation/Epic 66431)	Oasis	72	4
20	YES I AM (Island 848660)	Melissa Etheridge	20	74	72	UNDER THE TABLE AND DREAMING (RCA 66449)	Dave Matthews Band	76	15
21	NOT A MOMENT TOO SOON (Curb 77659)	Tim McGraw	24	47	73	GOOD NEWS FROM THE NEXT WORLD (Virgin 39922)	Simple Minds	35	2
22	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	23	2	74	WILD SEED-WILD FLOWER (Columbia 57359)	Dionne Farris	DEBUT	
23	GREATEST HITS (Capitol 30334)	Bob Seger & The Silver Bullet Band	25	18	75	JASON'S LYRIC (Mercury 522915)	Soundtrack	69	22
24	THE BEST OF SADE (Epic 66686)	Sade	28	15	76	THIRD ROCK FROM THE SUN (Epic 64357)	Joe Diffie	79	29
25	COCKTAILS (Dangerous/Jive 41553)	Too Short	21	5	77	BLACKSTREET (Interscope/AG 92351)	Blackstreet	71	36
26	WEEZER (DGC/Geffen 24629)	Weezer	22	12	78	YOU GOTTA LOVE THAT (Atlantic 82727)	Neal McCoy	75	3
27	THE LONG BLACK VEIL (RCA/Victor 62702)	The Chieftains	26	4	79	TONIN' (Atlantic 82661)	The Manhattan Transfer	37	2
28	PULP FICTION (MCA 11103)	Soundtrack	34	18	80	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	81	30
29	MONSTER (Warner Bros 45740)	R.E.M.	29	22	81	WHEN LOVE FINDS YOU (MCA 11047)	Vince Gill	82	39
30	BIG ONES (Geffen 24716)	Aerosmith	27	16	82	NOW THAT I'VE FOUND YOU (Rounder 325)	Alison Krauss	DEBUT	
31	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	33	18	83	THE COLOUR OF MY LOVE (550 Music/Epic 57555)	Celine Dion	83	53
32	ICON IS LOVE (A&M 540115)	Barry White	39	21	84	READ MY MIND (MCA 10994)	Reba McEntire	80	43
33	THE LION KING (Walt Disney 60858)	Soundtrack	36	38	85	THE SWEETEST DAYS (Vmg/Mercury 526172)	Vanessa Williams	89	7
34	FROM THE BOTTOM UP (MJJ Music/Epic 57827)	Brownstone	31	7	86	LEAD ON (MCA 11092)	George Strait	92	15
35	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	38	29	87	FROM THE CRADLE (Duck/Reprise 45735)	Eric Clapton	87	24
36	I AIN'T MOVIN' (550 Music/Epic 64324)	Des'ree	41	6	88	DUMB AND DUMBER (RCA 66523)	Soundtrack	85	8
37	KING (Sire/Reprise/Warner Bros. 45833)	Belly	11	2	89	ROTTING PINATA (Work/Columbia 57800)	Sponge	95	2
38	CROSS ROAD (Mercury 26013)	Bon Jovi	32	19	90	THE JERKY BOYS 2 (Select/AG 92411)	The Jerky Boys	55	20
39	WORLD OF MORRISSEY (Sire/Reprise 45879)	Morrissey	DEBUT		91	HANKY PANKY (Epic 66908)	The The	86	2
40	PURPLE (Atlantic 82607)	Stone Temple Pilots	42	37	92	REGULATE...G FUNK ERA (Violator/RAL/Island 52335)	Warren G	90	38
41	THE SIGN (Arista 18740)	Ace Of Base	43	57	93	ALL-4-ONE (Blitz/Atlantic 82588)	All-4-One	74	46
42	THE TRACTORS (Arista 18728)	The Tractors	46	21	94	FORREST GUMP (Epic Soundtrax/Epic 66329)	Soundtrack	84	33
43	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	50	24	95	HOUSE OF LOVE (A&M 0230)	Amy Grant	88	27
44	AUGUST & EVERYTHING AFTER (DGC/Geffen 24528)	Counting Crows	47	57	96	NO QUARTER (Atlantic 82703)	Jimmy Page & Robert Plant	91	16
45	HOLD ME, THRILL ME, KISS ME (Epic 66205)	Gloria Estefan	49	19	97	WAITING FOR THE PUNCHLINE (A&M 540327)	Extreme	30	2
46	WHO I AM (Arista 18759)	Alan Jackson	54	35	98	STONES IN THE ROAD (Columbia 64327)	Mary Chapin Carpenter	98	21
47	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	48	39	99	FUMBLING TOWARDS ECTASY (Netwerk/Arista 18725)	Sarah McLachlan	100	35
48	THE RAPTURE (Geffen 24630)	Siouxsie & The Banshees	40	1	100	KIRK FRANKLIN AND THE FAMILY (Gospo-Centric 2119)	Kirk Franklin And The Family	93	3
49	SIXTEEN STONE (Trauma/Interscope 92531)	Bush	58	5					
50	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)	Jeff Foxworthy	52	23					
51	IF I COULD MAKE A LIVING (Giant/Warner Bros 24582)	Clay Walker	66	17					
52	READY TO WEAR (PRET-A-PORTER) (Columbia 66791)	Soundtrack	53	8					

POP ALBUMS

REVIEWS by Steve Baltin



■ FACE TO FACE: *Big Choice* (Victory Records 0037)

If any band can keep alive the pop/punk phenomenon spurred on by Green Day and Offspring, Orange County's Face to Face are the group to do it. Taking the sound of those bands to the next level with superior musicianship, Face to Face's greatest strength comes from the combination of their playing and energy. Many of the 13 songs here were originally found on their EP released last year, including the Modern Rock hit "Disconnected." However, the titles of the songs don't really matter, as they blend

into one like a punk orgy. Face to Face aren't changing the scope of music by any stretch; all they are doing is adding some fun to it.

■ PRICK: *Prick* (Nothing/Interscope 92395)

Nearly half of the 10 songs here were produced and engineered by Trent Reznor, who runs the Nothing label. Reznor has definitely left his mark on Prick's sound, as Prick's self-titled debut brings to mind Nine Inch Nails' *Pretty Hate Machine*, particularly on the subdued "No Fair Fights." Like NIN, Prick is actually the brainchild of one voice. Kevin McMahon, with the help of guest musicians, is the architect of Prick's melodic industrial sound. While the similarities between the two bands may be a bit too strong, *Prick* is still an impressive debut that leaves McMahon as an act to watch in the future, a judgment that is validated by the record's closing track, the beautiful "Makebelieve."

■ TRACI LORDS: *1,000 Fires* (Radioactive 11211)

Before the gales of laughter kick in, there's one thing fans should know. The record isn't half-bad. Lords doesn't attempt to show herself as a serious songwriter or an accomplished musician, instead having fun with her techno stylings. Fans

of techno dance will find some pleasure in this record, but she still shouldn't give up acting.

■ BETTIE SERVEERT: *Lamprey* (Matador 92504)

No, Bettie Serveert is not a female solo singer. They are the Dutch quartet that, judging from their press, are expected to carry the next wave of alternative rock. Led by vocalist and guitarist Carol van Dijk, Bettie Serveert might be able to carry off that herculean task, as the group's exceptional hooks, on both the standard alternative pop songs and moodier ballads, create a fetching listen all the way through. The albums that have the most longevity, as proven by Counting Crows, are the records that can go the deepest in terms of singles and airplay, and Bettie Serveert's *Lamprey* is filled with potential radio-friendly gems, including "Ray Ray Rain," "Tell Me, Sad" and "21 Days."

■ MORRISSEY: *World Of Morrissey* (Sire/Reprise 45879)

Morrissey is the New Wave's answer to Bob Dylan in a couple of ways: besides being a great lyricist—and after re-listening to the best of the Smiths' works in the mid-'80s there's no denying that—Morrissey is one of the most enigmatic figures in all of today's music scene. Following the disappointing reception given to last year's *Vauxhall and I*, Morrissey cancelled concert plans and scheduled interviews and hasn't really been heard from since. And in a sense, he still hasn't. This "new" collection is actually a rehashing of old tunes, though it's certainly not a greatest hits and it's not quite a rarities album. Instead, it continues his tradition of eccentricity by seemingly throwing songs in at random, including a live version of "You're The One For Me, Fatty" and a stellar cover of "Moon River." In the *World Of Morrissey* though, fans wouldn't want anything but this kind of haphazardness.



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PICK OF THE WEEK



BRUCE SPRINGSTEEN GREATEST HITS

■ BRUCE SPRINGSTEEN: *Greatest Hits* (Columbia 67060)

In the liner notes for his first greatest hits effort, Springsteen says of recording "Blood Brothers," one of four previously unreleased tracks, "It was good to see the guys." After listening to "This Hard Land," it's easy to see why, as Bruce & the reunited E Street Band reignite the spark that made them the greatest live band of all time. Fans who were disappointed by the dismantling of the group will be

overjoyed by the sound of Springsteen's voice blending into Clarence Clemons' saxophone once again. "This Hard Land" is vintage E Street Band, a rock & roll song that can stand proudly with "She's The One" and "Badlands," one of 14 hits on the collection. Of the new material, "This Hard Land" is the gem, though most long-time fans have often thought of "Murder Incorporated" as one of Springsteen's best. "Murder Incorporated" is a fierce rocker in the tradition of "57 Channels." As for the other two tracks, they're distinctly Bruce: "Secret Garden" and "Blood Brothers," the two songs written this year, continue the process he began on the softer side of *Lucky Town* and *Human Touch*. Of the older songs there are seven Top 10s, an Academy Award winner for Best Song ("Streets Of Philadelphia") and "Born To Run," the song that British press recently voted the best of all time, edging out Dylan's "Like A Rolling Stone." Those kind of accolades speak for themselves.

THE LATIN LOWDOWN

By Hector Resendez

LABELS LAUNCH NEW SINGLE RELEASERS: There's been a flurry of new single releases by the majors and indies this past week. **RMM Records & Video** released the promotional single "Senora Mia" from the Colombian group **Orquesta Guayacan's** latest album *Marcando La Diferencia*. Other album singles to be consequently released and heavily promoted will be "Pau Pau," "Cuanto Te Quiero" and "Medillin." The album is consistently strong, both in its material and execution (see album review in last's week issue).

Another Colombian export for RMM is **La Orquesta Matecana** with their second album for the New York-based indie. *Sentimental y Salvaje* is being promoted under the new **RMM International** label. The promotional single "Te Quiero" was arranged by the renowned **Isidro Infante** in New York. Other singles planned for release are "Cali Calor," "Es Inutil Olvidar" and "Me Recordaras."

RMM's **SoHo Latino** label has released the debut album of a 20-year-old Cuban singer named solely as **Guianko**. The self-titled album is curiously titled *Guianko, Llamame Yanko* ("Call me Yanko") (Sony's SDI should've done this on the album of their new artist **Giro**). The artist's full name is **Guianko Gomez Medina**, the son of a well-known singing duo from Cuba called **Mirtha y Raul**. The promotional single "Temes" was composed by the artist's father and manager **Raul Gomez** and **Gretell**. Other singles to be released are "Dime," "El Amor No Miente," "Te Quiero Asi" and "Busco Un Amor."

Finally, another division of the RMM label, **Merengazo Records**, has just released the most recent production by the Dominican Republic artist **Angel Villalona**. It is his first production with his older brother and mentor **Fernando Villalona**. Angel's first solo album was called *La Gozadora*. On this album, *Hecho Con Fernando*, the song "Mil Lagrimas" is sung as a duet by the brothers. Other promotional singles will be "Rubia Del Alma," "Me Dejaste Solo" and "Solo Tu."

VENTURA RENEWS CONTRACT: Dominican mega-merengue icon **Johnny Ventura** recently renewed his contract with **Sony Discos** in Miami. Ventura has been an exclusive artist with the label since 1986 and has signed on with Sony's SDI division. As part of his agreement, Ventura filmed his very first musical video of his second humorous promotional single "Don Antena." The video, produced by **Ossie Forbes** of **Crime Procine Productions**, also features Ventura's two sons, **Juan Jose** and **Juan de Dios**. Both sons collaborate with their famous dad on the first album for SDI called *Retonando*. The first single was "No Quiero De Eso."

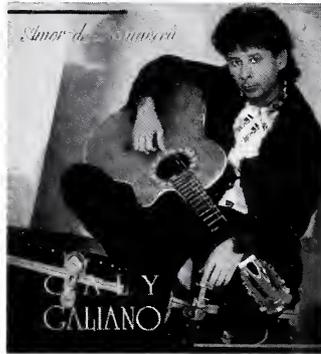


(l-r): Frank Welzer (president, Sony Music, Latin America); Johnny Ventura; George Zamora (v.p./g.m., Sony Discos); and Rafael Cuevas (v.p., SDI).

ON OTHER FRONTS: New promotional releases have been released by the Miami-based label **Karen**. There's **Juan Luis Guerra's** Cuban-son tinged "Los Pajaritos" from his *Fogarate* album. Rap group **Roy Tavare y El Clan de la Furia** released their third single, "Esa Mujer," after having good results with "Hazlo Asi" and "Another Cha-Cha." Tavare also filmed a music video in Venezuela. Finally, **Francisco Ullola** incorporates the Colombian vallenato folkloric sound with the rapid Dominican perico ripia'o merengue beat on the single "El Santo Cachon." Ullola worked on Guerra's latest album....

Meanwhile, across the country in Los Angeles, the tropical cumbia band **Internacional Sonora Show** also has released their version of Ullola's "El Santo Cachon," which was written by **Romualdo Brito**. The song is the first promo single from the group's album *Oye Como Va* for **Fonovisa Tropical**. The album was produced by **Kiko Vargas**, along with members of the original group **Estrellas de la Dinamita**.

REVIEWS By Hector Resendez

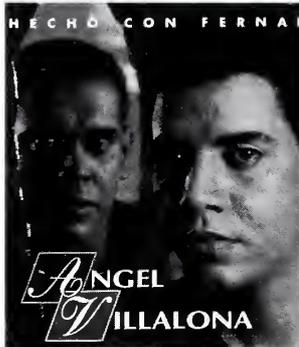


■ **GALY GALIANO: Amor de Primavera** (BMG/RCA 24175) Producer: Rafael Mejia P.

Singer-composer Galy Galiano attempts his hand at recording romantic ballads while being accompanied by **El Mariachi Los Reyes** of Guadalajara. The album, *Amor de Primavera*, was recorded in Monterey, Mexico. All but two of the ten selections were either written or jointly composed by the vocalist. Galiano is also known for his tropical salsa recordings.

■ **SI ME COMPRENDIERAS: Boleiros con Feeling: Vol. 5** (BMG/RCA Tropical Series 25085) Producers: Various. Digital Producer: Domingo Echevarria.

This is an extraordinary compilation of romantic tropical ballads as recorded by various artists in Cuba, Mexico and New York between the years 1952-1966. All of the 13 selections are classic recordings as performed by the original artists. The title track is by **Bobby Capo**, followed by a rare duet by **Pedro Vargas** and **Beny More** on "Perdon," **Hilda Nieves** with "Sin Amor," **Jose Antonio Mendez**' "Hay Que Vivir El Momento," **Los Tres Ases** with "Realidad y Fantasia" and others.



■ **ANGEL VILLALONA: Hecho con Fernando** (Merengazo 81485) Producer: Fernando Villalona.

The title is indicative of the collaboration that went into this album by Angel Villalona. It was produced by his older brother and mentor, **Fernando Villalona**. The Villalona brothers come a very musical family of 10 brothers and sisters. They are musicians and composers, as well as vocalists. Here the unique Villalona touch bears the mark of these solid and experienced artists. The album should fare well with merengue fans.

PICK OF THE WEEK



■ **JOHNNY VENTURA Y SUS HIJOS: Retonando** (SDI 81464) Producer: Johnny Ventura.

Johnny Ventura has recorded more albums than perhaps any other tropical music artist. His latest album *Retonando* can best explain the reason for his immense international popularity. Ventura's brand of merengue, ballads, salsa or whatever else he wants to play always portrays the immensity of his professionalism. From the remake of the popular merengue tune "Don Antena" to Ventura's suave rendition of **Bobby Capo's** classic "Piel Canela," this album is certain to have universal appeal.

Jazz Notes

Playboy: Melding Established And Fresh Ideas

By M.R. Martinez

HOW HERBIE HANCOCK AND JOE SAMPLE end up on the same bill with Boney James and Los Lobos at the 17th Annual Playboy Jazz Festival in the Hollywood Bowl (June 17-18) might be an eye-squinting inquiry among some, but if you've paid attention to this yearly musical ritual, then the pattern is clear: Bring the most music to the most people. And this philosophy is given depth by The Playboy Festival's commitment to free festivals that offer as much diversity as the center stage at the Hollywood Bowl.

But the management of this premier annual jazz event have constructed their identity and operated from the premise that jazz, and artists pressing forward musically, are part of the Los Angeles experience. According to Darlene Chan, associate producer of the fest, through a combination of artist availability, cost and most of all the goal of eclecticism, the Playboy Jazz Festival has continually evolved into an event that is designed to attract the entire salad bowl population reflecting Los Angeles.

"It's mixed bag here, a lot of musicians come here. And what we've managed to do is turn a lot of people on to a lot of new jazz and a lot of new music," Chan says, noting that by working with George Wein, her partner in promotion through Festival Prods. who produce shows internationally, each event is unique in character. "Angelenos are so diverse that the demands have changed annually. Last year, Peter Fountain and his New Orleans crew played against King Sunny Ade." This came after a scheduling anomaly that left bluesmeister Joe Williams kicking soul with perennial show host Bill Cosby. "I think that was something that we couldn't anticipate, and it turned into this year's exclusive show."

Chan was forthcoming when she said that booking considerations were also dictated by the regional availability of certain artists. The all-female big band Diva was booked because of their proximity to Los Angeles and availability on the dates in question. Chan said that other all-female groups had been considered, but concert playing had been considered first. "Proximity, cost factors based on where the artist is, are some factors. But we know that artists like Herbie and Al (Jarreau), Grover (Washington, Jr.) are artists that we wanted to have and that we worked to have as main promotion elements."

According to Playboy Jazz Festival president Dick Rosensweig, the epiphany this year is evident of eclecticism that has come to fruition because of the constant growth of the free community events that have flourished as the Festival's soulful mix. "We're very proud of our community events," Rosensweig said recently. He described Playboy's commitment to the community through its ongoing support on altruistic and promotional levels. But he noted that there are some real financial considerations that have contributed to the growth of the free community events. "This show is sold out very early in the year, so some people who would like to attend the Hollywood Bowl event cannot be there. Some people can't afford the tickets that are available and others live too far away to make it to the Bowl show."

Some of those community events expose more people to the music than the nearly 36,000 that sell-out the Bowl over the two-day period. The community events this year kick-off on Sunday, May 7 in Beverly Hills, gain momentum on Saturday & Sunday, June 3 & 4 in Pasadena and reach a crescendo Sunday, June 11 at Santa Monica. Artists ranging from Patrice Rushen, Ndugu Chancelor and Marco Loya to Tom Scott, Ernie Watts, Frank Capp, Susie Hansen and Everette Harp will hold forth on the events that will be open to the community, which also have a tremendous profile through the Fest's official radio stations—Long Beach State University-based KLON and The Wave, the NAC/New Age Jazz station that created listening habits for a nation.

Rosensweig says that there are currently no plans to take the festival on the road, such as the case in six cities in 1994. "That was a situation promoting Playboy's 40th anniversary. We lost money on that, but gained tremendous profile. It was a positive venture."



George Benson recently signed an exclusive, worldwide recording contract with GRP Records, just 120 days after longtime jazz maven Tommy LiPuma was made president of the label. The eight-time Grammy-winning Benson is reunited with LiPuma for the first time since a flourishing relationship at Warner Bros. Records. Benson's first GRP release is due in July 1995. Pictured following the signing are (l-r): Carl Griffin, v.p. of GRP A&R; Jim Cawley, sr. v.p. of marketing and sales; Benson; LiPuma; and Sandra Trim-Da Costa, director of marketing and sales.

TOP 25 JAZZ ALBUMS

CASH BOX • MARCH 11, 1995

1	BREATHLESS (Arista 18646)	Kenny G	1	84
2	WE LIVE HERE (Geffen 24729)	Pat Metheny Group	2	3
3	ILLUSIONS (Warner Bros. 45755)	George Duke	3	3
4	SHARE MY WORLD (EMI 78929)	Najee	4	25
5	THE BEST OF DAVID SANBORN (Warner Bros. 45/68)	David Sanborn	5	13
6	WEST SIDE STORIES (Verve Forecast/Verve 523738)	Jeff Lorber	11	8
7	AFTER THE STORM (MoJazz/Motown 0301)	Norman Brown	6	27
8	SAHARA (GRP/GRD 9781)	Russ Freeman & The Rippington	7	21
9	PURE PLEASURE (GRP 4026)	Phil Perry	9	12
10	SAX BY THE FIRE (GTS 34573)	John Tesh Project	10	29
11	POSITIVITY (Verve Forecast/Verve 522 036)	Incognito	8	22
12	AGAINST THE GRAIN (GRP 9783)	Acoustic Alchemy	13	8
13	TRUTH (Jive)	Warren Hill	14	17
14	A HOME FAR AWAY (GRP 9780)	George Howard	15	22
15	HEAD TO HEAD (Mercury 22682)	Jonathan Butler	12	19
16	L.A. (Qwest 45601)	Hiroshima	17	19
17	NIGHT CREATURES (GRP 9803)	Tom Scott	DEBUT	
18	REFLECTIONS (Sin-Drome 1808)	Peter White	18	17
19	AFTER DARK (Blue Note/Capitol 27838)	Richard Elliot	20	17
20	ONE FROM THE HEART, SAX AT THE MOVIES II (Discovery 77015)	Jazz At The Movies Band	DEBUT	
21	STREET DANCE (GRP 9785)	Eric Marienthal	16	5
22	LUCKY MAN (Capitol 98892)	Dave Koz	25	49
23	UNDERCOVER (Verve Forecast/Verve 523 356)	Art Porter	19	20
24	TENDERNESS (Reprise/Warner Bros. 45422)	Al Jarreau	21	25
25	HARDCASTLE (JVC 2033)	Paul Hardcastle	22	33

INDIE

Indie News: On The Cutting Edge

By Steve Baltin

THE ZOMBA GROUP recently announced the launch of **Battery Records**, a new division devoted to making the best new European dance and pop releases available in the United States. The label's first release will be "Cotton Eye Joe," a techno-flavored single by the **Rednex**, a Swedish quartet. The track has already hit #1 in nine countries in Europe, including the U.K. and Germany. The single will be available on February 24, while the band's first album, *Sex & Violins*, is scheduled for a March 28 release.

Zomba's main subsidiary label is **Jive Records**, which features a plethora of Gold- and Platinum-selling artists, including **Shaquille O'Neal**, **A Tribe Called Quest** and **Too Short**.

WITH AWARDS SHOWS BEING THE FAD DU JOUR, San Diego's **Rugburns** are getting into the act. The group, whose sense of humor has been well documented with the college hit "Hitchhiker Joe," recently announced the recipients of their first annual "Golden Knee-Pad Awards," presented to those who stoop to conquer.

Nominees were selected by various inebriated college students and the results were kept sealed in an empty Coors Light Party Ball until the magical moment. This year's honorees include:

O.J. Simpson: "Where he's going, he's gonna need 'em."

Rush Limbaugh: "For being considered the 'head' spokesman for the radical right-wing.

Senator Bob Packwood: "As if his name alone weren't enough, he puts the 'ass' in 'harassment.'"

Nancy Kerrigan: "For dating her married manager, she's gonna need 'em when his wife takes out her other knee. You're skating on thin ice, Nancy."

REVIEWS By Steve Baltin



■ UGLY AMERICANS: *Ugly Americans* (What Are Records? 60010)

Ugly Americans are a hodgepodge of artists from the Austin music scene, all of whom played with known entities. The six-piece "supergroup" display their Texas roots proudly on this nine-song collection of bluesy rock that blends the blues of ZZ Top with the occasional funk of the Spin Doctors. A definite good-time record, AOR is likely to find a couple of favorites, including "Don't Gimme No Lip."

■ HER MAJESTY THE BABY: *Mary* (unsigned)

One of the happening bands on the very hot San Francisco club scene, **Her Majesty The Baby's** debut record showcases a deft ear for pleasant hooks. The 14 songs found on *Mary* have an early '80s pop styling that doesn't quite reach New Wave stature, but transcends the occasionally bland level of pop. A pleasant diversion.

■ MONKEY BEAT: *Shake* (Lucky 7 Records 9207)

This Dallas trio seem to have found the "spirit of '76" with their guitar-based mixture of Southern rock and Edgar Winter stylings. Those who enjoy checking out '70s revival bands will find something worthwhile in this effort, but since there aren't many of those anymore, don't look for this one to make much impact at all.

PICK OF THE WEEK

By Rich

■ FRANK ZAPPA: *Civilization: Phaze III* (Barking Pumpkin UMRK 01, mail-order only, call 818-PUMPKIN)

Don't let the artwork scare you...as it's what's actually recorded on the two CDs here that should prove the most unnerving and awe-inspiring.

Civilization, Phaze III—"a big-time 'Thanks For The Memories,' in some ways," says Gail Zappa of her late husband's last work—is a difficult undertaking to describe, let alone to have created: A massive continuation and extension of his and his band's (the Mothers of Invention) absurdly unique concept albums *We're Only In It For The Money* (1967) and *Lumpy Gravy* (1968)—Phases 1 & 2, as it were, though not necessarily respectively, as Zappa was big on arbitrariness—cryptic, occasionally pithy and often hilarious dialogue recorded inside a piano in 1967 between a number of recording studio invitees (again, not necessarily at the same time, or even talking to each other about

the same things) that has been intercut with sound effects, electronic textures and orchestral recordings of short pieces has been embellished still further with a more recent generation of piano-dweller conversations, dense Synclavier (a sophisticated computer-driven synthesizer) sequences and live-performance pastiches from the European new music group Ensemble Modern.



In the late '60s, Zappa would spend months making razor-blade edits for such work, and essentially had to wait years for recent digital technology to develop to be able to recreate, approximate and mix-and-match the acoustical properties of his ideas, then and now, that would stand up to the exacting demands of this modern-day composer.

Sound weighty?...you betcha! But to paraphrase his daughter Moon Zappa, a new dialogue participant, in response to something spoken in a language she doesn't speak, "Whatever he said, ditto. I don't understand, but...I...I...feel that he said something I would probably approve of."

Or perhaps this particular conversation on *Civilization, Phaze III* might shed some light towards comprehension of Frank Zappa, the man and his music....

SPIDER: We can get our strength up by making some music.

JOHN: That's right.

MONICA: Yeah...yeah.

JOHN: But the thing is, you know what?

SPIDER: What?

JOHN: We don't even understand our own music.

SPIDER: It doesn't, does it matter whether we understand it? At least it'll give us...strength.

JOHN: I know but maybe we could get into it more if we understood it.

SPIDER: We'd get more strength from it if we understood it?

JOHN: Yeah.

SPIDER: No, I don't think so, because—see I think, I think our strength comes from our uncertainty. If we understood it we'd be bored with it and then we couldn't gather any strength from it.

JOHN: Like if we knew about our music one of us might talk and then that would be the end of that.

Or perhaps not....



The 37th Annual Grammy Awards

By Karen Sidlow

BRUCE SPRINGSTEEN OPENED the 37th Annual Grammy Awards with a heartfelt rendition of "Streets of Philadelphia," and he then went on to win four Grammys on the evening, including Song of the Year and Best Male Rock Vocal Performance.

On the winning of such awards, Springsteen commented afterwards, "You always like it when you feel you do your best work." The Columbia artist maintains that there aren't any tour plans for him and his recently-reunited E Street Band, despite the fact that three members were on stage with him during the opening performance.



Bruce Springsteen

With regard to other female winners, Melissa Etheridge performed her Grammy-winning song "Come To My Window." But her acceptance of the Best Female Rock Vocal Performance award wasn't telecast, as was the case with its Best Male counterpart. Commenting on how things shape up between the sexes in the industry, Etheridge noted, "When they televise it, then I think we'll stop griping. It's been five years since they've televised the [Best] Rock Female category." Hopefully it won't be five more.

A&M was one of the big winners of the evening, as Crow labelmates Soundgarden won for Best Hard Rock Performance ("Black Hole Sun") and Best Metal Performance ("Spoonman"). As part of their acceptance speech, vocalist Chris Cornell kidded, "We're not going to leave...until you guys tell us we're heavy metal," while drummer Matt Cameron thanked his mother for letting him practice drums in her house for 10 years. Who says rock stars are arrogant and heartless?

Despite the fact that ever-so talented Henry Rollins didn't walk away with Best Metal Performance, he did bring a Grammy "home" for Best Spoken Word (or Non-Musical) Album for his release *Get In The Van: On The Road With Black Flag*. His Rollins Band did, however, perform their song "Liar," with Henry sporting a very sartorial tuxedo. Rollins' reaction to his award, "It's great (laughs)...won't really change my life too much." Gotta love an honest man. In response to a backstage question about doing a duet with someone, the in-your-face artist replied, "I'm not the kind of person who gets other people to sing with him." And just how did he feel about being nominated for Best Metal Performance? "I'm about as metal as my mother." Don't go getting the idea that he's not pleased with his success and acknowledgements—Henry Rollins just has a different way of showing his enthusiasm.

Tony Bennett, on the other hand, gracefully accepted his two Grammys, one for Album of the Year and the other for Best Traditional Pop Vocal Performance for his Columbia *MTV Unplugged* album. "The competition was unbelievable," he commented. "How can I follow Pavarotti?" But that he definitely did.

And then onto the quartet of Boyz II Men. The Motown singing sensations won Grammys for Best R&B Performance by a Duo or Group, as well as Best R&B Album for their sophomore effort *II*. Their hit single "I'll Make Love To You" won for Best R&B Song, in which the Grammy went to songwriter Babyface. And Babyface as an artist won another Grammy for Best Male R&B Vocal Performance for "When Can I See You," a song he performed on the show.

A partial list of this year's Grammy winners are listed below:

Record of the Year: "All I Wanna Do" Sheryl Crow (A&M); Bill Bottrell, producer

Album of the Year: *MTV Unplugged* Tony Bennett (Columbia); David Kahne, producer

Song of the Year: "Streets of Philadelphia" Bruce Springsteen, artist & songwriter (Columbia & Epic Soundtrax)

Best New Artist: Sheryl Crow (A&M)

Best Female Pop Vocal Performance: Sheryl Crow "All I Wanna Do" (A&M)

Best Male Pop Vocal Performance: Elton John "Can You Feel The Love Tonight" (Hollywood Records/Walt Disney Records)

Best Pop Performance By A Duo or Group: All-4-One "I Swear" (Blitz/Atlantic)

Best Pop Vocal Collaboration: Al Green and Lyle Lovett "Funny How Time Slips Away" (MCA)

Best Pop Instrumental Performance: Booker T & The MG's *Cruisin'* (Columbia)

Best Pop Album: Bonnie Raitt *Longing In Their Hearts* (Capitol)

Best Traditional Pop Vocal Performance: Tony Bennett *MTV Unplugged* (Columbia)

Best Female Rock Vocal Performance: Melissa Etheridge "Come To My Window" (Island)

Best Male Rock Vocal Performance: Bruce Springsteen "Streets of Philadelphia" (Columbia & Epic Soundtrax)

Best Rock Performance by a Duo or Group with Vocal: Aerosmith "Crazy" (Geffen)

Best Hard Rock Performance: Soundgarden "Black Hole Sun" (A&M)

Best Metal Performance: Soundgarden "Spoonman" (A&M)

Best Rock Instrumental Performance: Pink Floyd *Marooned* (Columbia)

Best Rock Song: Bruce Springsteen "Streets of Philadelphia" (Columbia & Epic Soundtrax)

Best Rock Album: Rolling Stones *Voodoo Lounge* (Virgin)

Best Alternative Music Performance: Green Day *Dookie* (Reprise)

Best Female R&B Vocal Performance: Toni Braxton "Breathe Again" (Laface)

Best Male R&B Vocal Performance: Babyface "When Can I See You" (Epic)

Best R&B Performance By A Duo or Group with Vocal: Boyz II Men "I'll Make Love To You" (Motown)

Best R&B Song: "I'll Make Love To You" Babyface, songwriter; performed by Boyz II Men (Motown)

Best R&B Album: Boyz II Men *II* (Motown)

Best Rap Solo Performance: Queen Latifah "U.N.I.T.Y." (Motown)

Best Rap Performance By A Duo Or Group: Salt-N-Pepa "None of Your Business" (Next Plateau/London)

Best Female Country Vocal Performance: Mary Chapin Carpenter "Shut Up And Kiss Me" (Columbia)

Best Male Country Vocal Performance: Vince Gill "When Love Finds You" (MCA)

Best Country Performance by a Duo or Group with Vocal: Asleep At The Wheel with Lyle Lovett "Blues For Dixie" (Liberty)

Best Country Vocal Collaboration: Aaron Neville & Trisha Yearwood "I Fall To Pieces" (MCA)

Best Country Instrumental Performance: Chet Atkins "Young Thang" (Columbia)

Best Country Song: "I Swear" Gary Baker & Frank J. Myers, songwriters; performed by John Michael Montgomery (Atlantic)

Best Country Album: Mary Chapin Carpenter *Stones in the Road* (Columbia)

Best Traditional Blues Album: Eric Clapton *From The Cradle* (Reprise)

Best Traditional Folk Album: Bob Dylan *World Gone Wrong* (Columbia)

Best Contemporary Folk Album: Johnny Cash *American Recordings* (American)

Producer of the Year: Don Was

Best Contemporary Jazz Performance: *Out Of The Loop* Brecker Brothers (GRP Records)

Best Rock Gospel Album: *Wake-Up Call* Petra (Dayspring)

Best Pop/Contemporary Gospel Album: *Mercy Andrac* Crouch (Qwest/Warner Alliance)

Best Southern Gospel, Country Gospel or Bluegrass Gospel Album: *I Know Who Holds Tomorrow* Alison Krauss And The Cox Family (Rounder)

Best Latin Pop Performance: *Segundo Romance* Luis Miguel (WEA Latina)

Best Tropical Latin Performance: *Master Sessions Volume I* Cachao (Crescent Moon/Epic)

Best Mexican-American Performance: *Recuerdo A Javier Solis* Vicki Carr (Sony Latin)

Blockbuster, Newest On Awards Show Block, Takes The Nominees To The Customers

THE FIRST ANNUAL BLOCKBUSTER ENTERTAINMENT AWARDS nominees have been announced. During the month of March, Blockbuster customers across America will vote for the winners in motion pictures, home videos and music. Winners will be announced during a prime-time televised special to be taped in Hollywood and telecast June 6 on CBS-TV.

Voters will use specially designed electronic voting displays in over 3,400 Blockbuster Video and Blockbuster Music stores nationwide with

the combined potential for over 40 million customer visits. This could result in the largest public voting for popular entertainment of any recognized award.

Nominees in each category were taken from the top-grossing motion pictures, highest-renting home videos and biggest-selling music albums of 1994.

Following are the nominees:

VIDEO STORE CATEGORIES— THEATRICAL

Favorite Actress in an Action/Adventure/Thriller:

Sandra Bullock *Speed*
Jamie Lee Curtis *True Lies*
Sharon Stone *The Specialist*

Favorite Actor in an Action/Adventure/Thriller:

Harrison Ford *Clear And Present Danger*
Keanu Reeves *Speed*

Arnold Schwarzenegger *True Lies*

Favorite Actress in a Drama:

Demi Moore *Disclosure*
Michelle Pfeiffer *Wolf*
Susan Sarandon *The Client*

Favorite Actor in a Drama:

Tom Cruise *Interview With The Vampire*
Tom Hanks *Forrest Gump*
John Travolta *Pulp Fiction*

Favorite Actress in a Comedy:

Bridget Fonda *It Could Happen To You*
Jodie Foster *Maverick*

Andie MacDowell *Four Weddings And A Funeral*

Favorite Actor in a Comedy:

Tim Allen *The Santa Clause*
Jim Carrey *The Mask*
Mel Gibson *Maverick*

Favorite Movie:

Forrest Gump
The Lion King
True Lies

Favorite Family Movie:

The Flintstones
The Lion King
The Little Rascals

Favorite Female Newcomer:

Cameron Diaz *The Mask*
Kirsten Dunst *Interview With The Vampire*
Tina Majorino *Corrina, Corrina*

Favorite Male Newcomer:

Tim Allen *The Santa Clause*
Tom Arnold *True Lies*

Hugh Grant *Four Weddings And A Funeral*

VIDEO

Favorite Actress in an Action/Adventure/Thriller:

Kim Basinger *The Getaway*
Sandra Bullock *Speed*
Rene Russo *In The Line Of Fire*

Favorite Actor in an Action/Adventure/Thriller:

Harrison Ford *The Fugitive*
Tommy Lee Jones *The Fugitive*

Keanu Reeves *Speed*

Favorite Actress in a Drama:

Nicole Kidman *Malice*
Julia Roberts *The Pelican Brief*
Meg Ryan *When A Man Loves A Woman*

Favorite Actor in a Drama:

Macaulay Culkin *The Good Son*
Tom Hanks *Philadelphia*
Denzel Washington *Philadelphia*

Favorite Actor in a Comedy:

Jim Carrey *Ace Ventura: Pet Detective*
Jack Lemmon & Walter Matthau *Grumpy Old Men*

Robin Williams *Mrs. Doubtfire*

Favorite Actress in a Comedy:

Whoopi Goldberg *Sister Act 2*
Anjelica Huston *Addams Family Values*
Andie MacDowell *Four Weddings And A Funeral*

Favorite Movie:

Speed
Mrs. Doubtfire
The Fugitive

Favorite Family Movie:

Beethoven's 2nd
Hocus Pocus
Rookie Of The Year

Favorite Female Newcomer to Video:

Angela Bassett *What's Love Got To Do With It*
Elle MacPherson *Sirens*
Anna Paquin *The Piano*

Favorite Male Newcomer to Video:

Jim Carrey *Ace Ventura: Pet Detective*
Ralph Fiennes *Schindler's List*
Denis Leary *The Ref*

MUSIC STORE CATEGORIES

Favorite Pop Artist—Female:

Mariah Carey
Madonna
Bonnie Raitt

Favorite Pop Artist—Male:

Kenny G
John Mellencamp
Seal

Favorite Classic Rock Artist—Group:

Eagles
Pink Floyd
Rolling Stones

Favorite Classic Rock Artist—Male:

Eric Clapton
Bon Jovi
Tom Petty

Favorite Country Artist—Female:

Mary Chapin-Carpenter
Reba McEntire
Pam Tillis

Favorite Country Artist—Male:

Alan Jackson
Tim McGraw
John Michael Montgomery

Favorite Country Artist—Duo or Group:

Brooks and Dunn
The Mavericks
The Tractors

Favorite Rap Artist—Duo or Group:

Beastie Boys
Bone Thugs-N-Harmony
Outkast

Favorite Rhythm & Blues Artist—Female:

Anita Baker
Mary J. Blige
Patti LaBelle

Favorite Rhythm & Blues Artist—Male:

Keith Sweat
Luther Vandross
Barry White

Favorite Rhythm & Blues Artist—Group:

All 4 One
Boyz II Men
TLC

Favorite Modern Rock Band:

Green Day
Soundgarden
Stone Temple Pilots

Favorite New Artist—Female:

Aaliyah
Sheryl Crow
DaBrat

Favorite New Artist—Group:

Ace of Base
Counting Crows
Offspring

Favorite Soundtrack:

Above The Rim
Forrest Gump
The Lion King

Favorite CD:

Boyz II Men II
The Lion King
Tim McGraw *Not A Moment Too Soon*

Favorite CD—Ensemble:

Frank Sinatra *Duets*
Rhythm, Country and Blues (various artists)
Carreras, Domingo, Pavarotti with Mehta
The 3 Tenors In Concert 1994

NEWS / SCHMOOZE



Warner/Reprise recording artist Faith Hill (center) spent a busy day on Capitol Hill recently, meeting with members of Congress on the issue of performance rights and attending a number of important political events. RIAA chairman Jay Berman (left) and Hillary Rosen, the trade group's president, hosted Hill throughout the day—the three are shown at a VIP reception held in the U.S. Capitol Building.



Bonnie Raitt and Fender Guitars raised more than \$80,000 last month during a silent auction and benefit concert to announce the kick-off of the Bonnie Raitt Guitar Project, a charity program designed to provide the opportunity for inner-city girls to learn to play the guitar. The new Bonnie Raitt Signature Series Stratocaster (shown with Raitt), which was created by Fender to Raitt's specifications, is the first Fender signature guitar honoring a female guitarist. Raitt has said she will donate all royalties from the guitar to the Project, which will be channeled through the Boys and Girls Clubs of America.



Atlantic singer-songwriter Jewel celebrated the upcoming release of her debut album *Pieces Of You* with an acoustic performance in N.Y.C. before a host of label executives, staff and print and electronic media. "Who Will Save Your Soul," the album's first single, is set for release early next month. Shown (l-r): Atlantic v.p./marketing Karen Colamussi; Atlantic president Val Azzoli; IGM exec. v.p./music division head Bill Elson; Jewel; Atlantic v.p./product development Vicky Germaise; Atlantic senior v.p. Janet Billig; Jewel mgr. Inga Vainshtein; Atlantic West Coast A&R rep Jenny Price; Atlantic dir./music video promotion & media development Marybeth Kammerer; Jewel co-mgr. Nedra Carroll; and Atlantic v.p./video promotion & media development Linda Ferrando.



Los Angeles-based alternative rock trio Gwen Mars, just signed to Hollywood Records, performed recently at the Whisky in Hollywood. The band has issued a single, "Cosmic Dick" b/w "Shrink," on its own Dragster Records imprint, which will be followed by the release of a full album in late spring on Hollywood. Pictured backstage (l-r): Bill Cooper, engineer/mixer; Richard Podolor, producer; Bob Pfeifer, exec. v.p., Hollywood Records; John Boutin, Gwen Mars; Joe Roth, chairman, Walt Disney Motion Picture Group; Michael Thrasher, Gwen Mars; Michael Eisner, chairman and CEO, The Walt Disney Company; Matt Westfield, Gwen Mars; Diarmuid Quinn, senior v.p., marketing, Hollywood; and Andy Gould, Concrete Management.



Warner Bros. artist Travis Tritt and comedian Jeff Foxworthy recently donated their unique musical and comedic talents for a benefit concert at the Universal Amphitheatre in L.A. The pair raised \$26,000 for the L.A.-based charity United Friends of the Children, which supports foster children in L.A. County. Pictured backstage during the check presentation are (l-r): Tritt; Sandra Rudnik, president, United Friends of the Children; Claudia Vallon, board member, United Friends of the Children; and Foxworthy.



At the Iridium Room in New York City, executives of Epic Records hosted a showcase performance for three of the artists featured in the label's new Epicure jazz series—pianist Dave Kikoski (album: *Dave Kikoski*), drummer Winard Harper (album: *Be Yourself*) and drummer Leon Parker (album: *Above & Below*). Pictured (top, l-r): David Glew, chairman, Epic Records Group; Michael Caplan, v.p. A&R, Epic Records; and Heidi Brown Lewis, product manager, Epic Records; (bottom): Kikoski; Harper; and Parker.

U.K. SINGLES CHART:

1. "Think Twice" Celine Dion
2. "I've Got A Little Something For You" MNB
3. "Don't Give Me Your Life" Alex Party
4. "No More I Love You's" Annie Lennox
5. "Set You Free" N'Trnce
6. "Reach Up (Papa's Got A Brand New Pig Bag)" Perfecto Alstarz
7. "Someday I'll Be Saturday Night" Bon Jovi
8. "Bedtime Story" Madonna
9. "Here Comes The Hotstepper" Ini Kamoze
10. "Push The Feeling On" NightCrawlers

Highest climber of the week at #52 is "The Mighty Morphin Power Rangers" by Power Rangers; highest entry at #10, Night Crawler's "Push The Feeling On."

U.K. ALBUM CHART:

1. *The Colour Of My Love* Celine Dion
2. *Park Life* Blur
3. *Maxinquaye* Tricky
4. *Crocodile Shoes* Jimmy Nail
5. *Singles* The Smiths
6. *Pan Pipe Moods* Free The Spirit
7. *Carry On Up The Charts* Beautiful South
8. *Definitely Maybe* Oasis
9. *Bizarre Fruit* M People
10. *Protection, No Protection* Massive Attack

Highest climber of the week at #18 is *Tango In The Night* by Fleetwood Mac; highest entry at #3, *Maxinquaye* by Tricky.

U.K. RAP SINGLES CHART:

1. "Mad Izm" Channel Live
2. "Shook Ones Prt 2" Mobb Deep
3. "Nuttin But Flavor" Funkmaster Flex & The Ghetto Celebs
4. "Get Down" Funkmaster Flex & The Ghetto Celebs
5. "Can't Wait" Red Man
6. "Super Star" Group Home
7. "Bring The Pain (Re-Mix)" Method Man
8. "Get Lifted" Keith Murray
9. "Warning" Notorious B.I.G.
10. "I'll Take You There" Pete Rock + CL Smooth

(courtesy of Sam Schneider U.K.)

U.K. MUSIC VIDEO CHART:

1. *Show Time* Blur
2. *Just For You* Daniel O'Donnell
3. *An Evening With* Ann Breen
4. *Live With Paddy* Dubliners
5. *By Request* Foster & Allen
6. *Live At The Circus Tavern* Brendan Shine
7. *Whose Video Is It Anyway* PJ & Duncan
8. *The Last Performance* Elvis Presley
9. *Cross Road* Bon Jovi
10. *Always & Forever* Eternal

THE U.K. TOP 10 RENTAL VIDEOS

1. *Beverly Hills Cop 3* (CIC)
2. *Four Weddings & A Funeral* (Columbia)
3. *Maverick* (Warners)
4. *Schindler's List* (CIC)
5. *Ace Ventura: Pet Detective* (Warners)
6. *Cool Runnings* (Buena Vista)
7. *The Getaway* (Warner Home Video)
8. *Fortress* (Columbia)
9. *True Romance* (Warner Home Video)
10. *Wolf* (Columbia)

—courtesy Titles Video, for the week ending March 4, 1995.

News From England & The United Kingdom

By David Courtney

EMI MUSIC SIGN BLUR: EMI Music won the race to sign Brit Award winners **Blur** on a worldwide publishing deal. The band picked up an unprecedented four awards at last Monday's show. The first album under the new deal will be the band's fifth, which is unlikely to be released until 1997. Their current album *Park Life* re-entered the U.K. Top 10 Album charts this week at #2.

HATS OFF TO DENNY: Legendary record producer **Denny Cordell** died this week aged 51. Cordell lost a short battle against lymphoma cancer in a Dublin hospital on Saturday. Cordell worked on many classic productions including **Procol Harum's** "Whiter Shade Of Pale" and **Joe Cocker's** "With A Little Help From My Friends" over a 30-year career. His most recent success was with **The Cranberries**. Cordell first worked with **Island Records** founder **Chris Blackwell** on the launch of Island's **Aladdin** label in the mid-'60s and returned to Island several times over the next three decades.

UB40 COURT BATTLE: **UB40's** High Court battle with a 38-year-old Birmingham secretary over the authorship of a hit song drew to a close on Friday after five days' evidence. Mr. Justice Harman reserved judgement in the case, which centers on a claim by **Debbie Banks** that the words to the band's 1985 hit "Don't Break My Heart" were based on one of her poems. The band's lead singer **Ali Campbell** appeared in court, claiming the song was written by his friend **Javid Khan**, who received a one-off payment of £10,000. In an action against publishers **CBS Songs** and **ATV Music Ltd.**, plus the group's company **Fernscan** and **Virgin Records**, Banks says the song was based on a poem she gave Khan. She is claiming a share of royalties and told the court Khan had said he would "see her right."

TOO PURE HOOK UP WITH AMERICAN: New up-and-coming British label **Too Pure Records**, which launched the careers of **PJ Harvey** and **Stereolab**, has signed an exclusive licensing agreement for North America with **Rick Rubin's American Recordings**. The deal covers all future recordings by Too Pure artists and some back catalogue titles including titles by **Stereolab** and **Pram**.

NOVELLOS INTRODUCE FILM SONG AWARD: The 40th **Ivor Novello Awards** will feature a new category for Best Commissioned Song In A Film to distinguish between entire film scores and especially written songs. Voting begins next month after the deadline for applications close at 6 p.m. on March 3.



Dream Theater (John Petrucci, John Myung, Mike Portnoy and James LaBrie) played a special one-off date at **Ronnie Scott's Jazz Club** in London January 31. The **EastWest** band performed an intimate 90-minute set consisting of cover songs by artists influential to the group during their early years. Joining them for some onstage jamming were special guests from **Napalm Death**, **Marillion** and **Yes**. Pictured backstage are (back row, l-r): **Petrucci**; **Steve Hogarth** (**Marillion**); **Derek Sherinian**; **Steve Howe** (**Yes**); **Myung**; (front row): **Steve Rothery** (**Marillion**); **LaBrie**; **Barney Greenway** (**Napalm Death**); and **Portnoy**.

WARNER AND EMI MEDIA WINNERS: Warner and EMI acts were the biggest beneficiaries of last week's wave of post-Brit Awards media coverage. WEA's Brit opener **Madonna** and **Blur**, winners of four awards, dominated the newspaper and TV coverage after the event. While **Blur's** victory prompted

most column inches with double-page spreads in the *Daily Mirror*, *Today* and *Sun*, it was Madonna who had the highest profile on newsstands.

LEVY EXPRESSES FEARS FOR DCC: New digital formats DCC and MiniDisc are in "intensive care," PolyGram chief Alain Levy told last week's annual results conference. Responding to claims that his company's DCC format is dead, PolyGram's president and chief operating officer said, "I think that is overstating the situation. The body is in about as good a state for MiniDisc as it is for DCC; it is certainly in the intensive care unit."

MPA HOSTS MOVIE MUSIC SEMINAR: The Music Publishers Association is hosting a seminar on music for films on March 29. Open to non-MPA members, the meeting will feature up to three expert speakers including Lonnie Sill, head of Windswept Pacific's film music department.

News From Japan And The Orient

By Sachio Saito

TWO NEW RECORD COMPANIES have been established here: Y.J. Sounds, Inc. and Crown Creative. Y.J. Sounds opened February 21 as a subsidiary company of Polystar Record Co. Nobuhiko Yamazaki, a Polystar managing director, has been named president. The main office is located at Ebisu, Shibuya-ku, Tokyo.

Crown Creative will start up March 21, financed by Nippon Crown Records with Masamichi Mizushima, Nippon Crown creative chief as president. The operating facilities will be located at Akasaka, Minato-ku, Tokyo.

ACCORDING TO A SURVEY conducted by *Cash Box* Tokyo, the total revenues of Nippon Columbia for the first six months of fiscal 1994 (April 1994 to September 1994) were \$379 million, down 6.1% from the comparable months of the prior fiscal year, a \$6 million drop. Of the total, music entertainment was \$186 million, 49% of the total, down 6.4%. CDs were \$111 million, 60% of the total of music softwares, up 3.6%. MTs were \$24 million, 13.4% of the total, down 18.3%.

LOCAL 45s TOP 10

TW	LW		
1	-	"Hello" (BMG Victor)	Masaharu Fukuyama
2	1	"Masquerade" (Avex)	Trf
3	2	"Kiseki No Chikyo" (Victor/Toys Factory)	
			Keisuke Kuwata & Mr. Children
4	3	"Just Believe In Love" (Bgram)	Zard
5	4	"Crazy Gonna Crazy" (Avex)	Trf
6	-	"Motto Motto" (Epic/Sony)	Ryoko Shinohara with T. Komuro
7	5	"Poison" (Toshiba EMI)	Torayasu Futai
8	7	"Da Yo Ne" (Epic Sony)	East End X Yuri
9	6	"Corolla II Ni Notte" (Toshiba EMI)	Kenji Ozawa
10	-	"Futariwa Koibito" (One Up)	Chisato Moritaka

LOCAL CDs TOP 10

1	1	<i>Bumpin Voyage</i> (Sony)	Toshinobu Kubota
2	3	<i>It's Only A Ballad</i> (Nippon Columbia)	Hoshi Nakanishi
3	2	<i>Atomic Heart</i> (Toys Factory)	Mr. Children
4	-	<i>Junjokaren Otomemoyo</i> (King)	Yuki Uchida
5	4	<i>Balance</i> (WEA)	Van Halen
6	9	<i>The Dancing Sun</i> (Toshiba EMI)	Yumi Matsutoya
7	8	<i>Max</i> (Sony)	Various Artists
8	-	<i>Cyndi Lauper's Greatest Hits</i> (Epic/Sony)	Cyndi Lauper
9	-	<i>We Are Shampoo</i> (Toshiba EMI)	Shampoo
10	-	<i>Life</i> (Toshiba EMI)	Kenji Ozawa

Music Publishing

PMPG/SUB POP CO-PUB: PolyGram Music Publishing Group and Sub Pop Ltd. have entered into a worldwide co-publishing agreement. PolyGram will exclusively administer all bands and songwriters signed to the co-publishing agreement.

The agreement signals Sub Pop's entry into the publishing arena and allows the company freedom to sign and develop songwriting talent outside the confines of the Sub Pop record label.

The Sub Pop co-publishing deal is one in a long string of commitments PolyGram Music Publishing is making to the development of new talent and innovative ideas geared toward furthering exposure of their catalog.

TREE'S HILLEY ON BOARD: Donna Hilley, president & CEO of Sony Tree Music Publishing, has been appointed to the board of directors of the National Music Publishers' Association (NMPA).

Hilley also sits on the board of trustees for Belmont University in Nashville; is president of the board of Leadership Music; and serves on the board of directors for the Children's Hospital at Vanderbilt, the Country Music Association, the Nashville Chamber of Commerce and the Nashville Community Foundation.

The NMPA, founded in 1917, works to protect and advance the interests of the American music publishing community. With over 500 members, the NMPA represents the most important and influential music publishing firms throughout the United States.



Jamaican songwriter/artist Ini Kamoze was recently congratulated on the chart-topping success of "Here Comes The Hotstepper" by executives of Rondor Music and BMI, with which he has recently affiliated. The song is featured in Robert Altman's film *Ready To Wear* and on its Columbia Records soundtrack. Pictured (l-r): Rondor Music president Lance Freed; Rondor's Karen Durant; Kamoze; BMI's Kim Jackson; Kamoze's manager Newton Merritt; and BMI's Mark Fried.



Neither wind nor rain nor sleet nor snow was able to put a damper on the recent festivities as MCA Music Publishing signed the alternative rock band Ex-Idols to an exclusive publishing agreement. Ex-Idols' debut album *Social Kill*, was recently released by Relativity/Sony Music. The album's first single is "Go Away." Pictured battling the elements at the signing are (l-r): Sherry Orson, dir. of creative services, MCAMP; Lance Porter, Ex-Idols; Carol Ware, v.p., creative services, MCAMP; Duke, Ex-Idols; Tim Heyne, mgr., Ex-Idols; Gary Finneran, Ex-Idols; Betsy Anthony-Brodey, v.p., talent acquisition, MCAMP; Sean E. DeMott, Ex-Idols; John Greenberg, mgr., Ex-Idols; Melissa Walker, former asst. to Betsy Anthony-Brodey; and Jon Weiss, mgr. of creative services, MCAMP.

Feature

Steve Railsback, *Flight Of The Dove* Director

By John Goff



Director Steve Railsback makes a point, with the *Dove* Theresa Russell appreciating his point, during the AFM press conference.

HEY! SOMEBODY TELL STEVE RAILSBACK it's gloomy out. Well, it was February 25 in Santa Monica at the American Film Market (AFM). It was also early (8:30 a.m.), the noise level from the floor of Loews Santa Monica Hotel was only whispering over coffee and Danish. It was overcast outside. But inside Steve Railsback, director, was riding atop the cloud, up there where the

sun touched and his enthusiasm wasn't going to let anything resembling gloom pass over him or anyone around him.

Back up a bit... Steve Railsback, director?

You bet. His debut directorial effort... watch for it: *Flight Of The Dove*, an espionage thriller which looks like a lot more than it actually was. It had to be considering Railsback made it under the aegis of Roger Corman, renowned for getting the best on-screen for the least off-screen. Corman is an institute in himself in the film business with the reputation of never having lost money on a film he was connected with. He knows his directors and so, here, Railsback follows in the footsteps of such other Corman first-timers as Martin Scorsese, Francis Ford Coppola, Ron Howard and Jonathan Demme, among others. The emphasis on a Corman first-timer historically is style, character and substance instead of flash and dash. Flash, dash and smoke-screening come later, with the bigger budgets and larger studios. Here you gotta make damned near every frame pay and pay off in a film. Here, you gotta know your craft.

Railsback hasn't been sleeping between scenes on all the sets he's been on as an actor. He's learned his business and you can bet we'll be seeing his name rising—yes, as Director—in the future.

"I always said, 'ten years down the road,'" he said in regards to directing. "All of a sudden I looked around and ten years came up... (and) I've never had more fun in my life."

He says he "found the script after reading a number of them... and there was something special about it."

It's the story of a female secret agent (Theresa Russell) who's soured on the game and a tormented explosives expert (Scott Glenn) who happens across her path. She's trying to escape with her life and he helps her. There is a chemistry between them and they manage to lighten up the shadowy areas of each other's lives.

"From my first reading I wanted Scott and Theresa," Railsback said. He called and got them. He called in a few other favors also from Joe Pantoliano, Lane Smith, Terence Knox, Katharine Helmond and Alex Rocco to complete the cast, and he credits those actors with "making it happen" on screen, by bringing their best to their roles, reaching in and bringing out the excitement.

But it's not all acting. The director has to know when to leave an actor alone, when to encourage, pull back, shape. And Railsback has been under the guidance of some of the best. He credits directors Elia Kazan and Richard Rush with being large influences on his career as both actor and director. On Rush he says, "He'll let you fly, but he'll always be there to catch you... he's a very special man."

Railsback didn't say anything about giving up acting and it's doubtful he intends to, but he does have other plans as both producer and director with a co-production with Clint Eastwood's Malpasco Productions at Warners and another with Paramount. Directorially he has a project gearing up to begin sometime in June or July.

And the noise level was rising then. Maybe the day had appropriated some of director Steve Railsback's excitement because it was as if he had called "Action!" The market and its participants took the cue and Action took over the floor. The wheeling and dealing that goes on at every AFM was heating up as Railsback emerged from the Arcadia Ballroom and into the action, *really* a part of it—Actor and Director.

Vid Reviews

By John Goff

Power Moves & Elroy's Toy

A PAIR FROM MIRAMAR, the Seattle-based company continually pushing the computer animation boundaries in entertainment, education and visual/aural combination, as usual these home videos are splendidly crafted and well worth the look.

Power Moves combines the often poetic grace of athletes in such varied sports as skiing, speed skating, synchronized sky diving (sky dancing?), track and field athletics, gymnastics, swimming and diving—the latter in the form of two-time Olympic platform and springboard Gold medalist Greg Louganis—with music to enhance the fluid movements for total enjoyment. One wouldn't think there could be poetry or grace in rock climbing, but as director Jan C. Nickman (*The Mind's Eye*, *Natural States*) joins the images with James Reynolds' on-the-dime score there is that and more. Viewers will feel the tension, the adrenaline rush that goes with the excitement of the varied sports and often feel they are *there*.

Nickman, who has pioneered the long-form music video, teamed with Action Sports Adventure Productions for this one with super results.

Elroy's Toy is a computer and Elroy a young computer-created puppetlike-student out to do his homework when a pranky computer chip and his dog show up to take him on a computer-world journey which is entertaining, inspiring and mind-capturing. Show this to your youngsters for inspiration, but be prepared to allow them plenty of time at the keyboard. This is the latest in Miramar's award-winning Imagination Series, and it will continue to stimulate young imaginations.

Again directed by Jan C. Nickman, the images are humorous and inventive, bringing a viewer right into the screen with the action via colorful animation and catchy original music by Bob Safir. The text was written by Nathan House and Dan Jex and Nickman produced. (BMG Distribution).

Antonio Carlos Jobim: An All-Star Tribute

By M.R. Martinez

YOU ALMOST DON'T have to *watch* this exquisite document that pays visceral tribute to one of modern music's most enduring innovators to enjoy it. The late Antonio Carlos Jobim, the man who married the "soft samba" with jazz into the form known as "bossa nova," is given praise in music by people like Herbie Hancock (who serves as musical director on this video collection), Joe Henderson, Shirley Horn, Jon Hendricks, Gal Costa and young turk Gonzalo Rubalcaba. The music varies in tempo and texture throughout, demonstrating why Jobim, who is seen here in his last concert appearance, has been considered one of the most versatile songwriters of his generation. Much of his lesser-known work and work that he has inspired is featured; his famous "Girl From Ipanema" (featuring Costa and Hendricks) is the only major songbook selection in this film. But the artists, which also include drummer Alex Acuna, bassist Ron Carter and Alviro Jobim, prevail in the spirit of a man whose music will not let him die. (V.I.E.W. Video, Jazz Series).

Film Review

Hollywood's Roommates A Fine Pair To Draw To

By John Goff



Peter Falk and D.B. Sweeney play cards to settle arguments but walk through life in step with each other.

ROOMMATES IS A WONDERFUL LOVE STORY on several levels. At the outset you have the feeling it's going to get smarmy—irascible old granddad taking on his five-year-old orphaned grandson to raise. I suppose that presentiment comes with sitting through a better-than-the-average amount of movies, a certain amount of cynicism sets in. Don't do that. You'll enjoy it even more than I did and I liked it immensely. It's not smarmy. It even plays

against sentimentality most of the time, working everything out as totally realistic and, therefore, acceptable.

The screenplay by Max Apple and Stephen Metcalfe, from a book based on Apple's own grandparent, employs great dignity in dealing with the love of a grandfather for grandson, man for woman and vice versa, and love of family. It gives great dignity to the aging process (something this country has pushed into the shadows) through the character played by Peter Falk, and it gives dignity to the family unit (another endangered species) through love without ever saying the word. Indeed, love is only verbalized a couple times in the film. Mostly it's displayed, and if you can't display it, you don't have it. It's a wonderfully crafted piece of work.

Peter Yates directs with strength, keeps it from falling into traps of asking for sentiment. Make no mistake, you're going to choke up several times, but it's only because you'll either recognize the emotion, find yourself remembering a similar situation from your own past or wishing you had had or were capable of the love and dignity presented. And it's all presented simply, without fanfare, with...dignity.

Falk and D.B. Sweeney are the grandfather-grandson "roommates" of the title and play off one another realistically. Falk, who ages from 75 to 107, pulls out many colors from the character and doesn't rely totally on the one-note curmudgeonly aspect a lesser actor could have coasted through with...some of his best work in years. Sweeney convinces that he's blood-related, simply a different generation. Julianne Moore, an actress on the rise, offers a solid portrayal of the woman who comes between the two, slightly, but overcomes it through understanding. Ellen Burstyn steps confidently as an overbearing, upwardly mobile mother and mother-in-law with a control problem.

Falk's age make-up was created by Cannom Creations, who did the same for *Mrs. Doubtfire* and *Bram Stoker's Dracula* and progresses the aging process subtly...a fine job.

Elmer Bernstein's music offers the same dignity as the script and direction. The Interscope Communications/PolyGram Filmed Entertainment Production in association with Nomura Babcock & Brown film was produced by Ted Field, Scott Kroopf and Robert W. Cort. Executive producers were Adam Leipzig and Ira Halberstadt.

TOP 15 WEEKLY FILM GROSSES

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKEND TOT	AVG.	TOTAL
1. <i>The Brady Bunch Movie</i>	Paramount	2	1,941	\$8,379,037	\$4,317	\$25,575,964
2. <i>Just Cause</i>	Warner Bros.	2	2,059	\$6,647,101	\$3,228	\$19,261,142
3. <i>Heavyweights</i>	Buena Vista	2	1,953	\$3,757,388	\$1,924	\$10,878,465
4. <i>Billy Madison</i>	Universal	3	1,887	\$3,283,410	\$1,740	\$18,004,255
5. <i>The Hunted</i>	Universal	1	1,552	\$2,723,495	\$1,755	\$2,723,495
6. <i>Legends Of The Fall</i>	TriStar	10	1,677	\$2,620,035	\$1,562	\$57,236,459
7. <i>Pulp Fiction</i>	Miramax	20	1,051	\$2,377,030	\$2,262	\$82,825,904
8. <i>Forrest Gump</i>	Paramount	34	1,105	\$2,355,216	\$2,131	\$306,690,248
9. <i>The Walking Dead</i>	Savoy	1	891	\$2,324,767	\$2,609	\$2,324,767
10. <i>The Quick And The Dead</i>	TriStar	3	1,972	\$2,019,767	\$1,024	\$15,476,436
11. <i>Boys On The Side</i>	Warner Bros.	4	1,360	\$1,953,253	\$1,436	\$18,676,564
12. <i>Nobody's Fool</i>	Paramount	10	1,107	\$1,902,930	\$1,719	\$33,308,221
13. <i>The Shawshank Redemption</i>	Columbia	23	822	\$1,712,200	\$2,083	\$18,605,911
14. <i>Dumb And Dumber</i>	New Line	11	948	\$1,164,903	\$1,229	\$115,782,061
15. <i>The Madness Of King George</i>	Samuel Goldwyn	9	289	\$1,112,949	\$3,851	\$6,452,391

Domestic box-office, which includes USA and Canada for the weekend of February 24-26, totaled \$44,333,681, breaking down to a \$2,150 per-screen average off a total of 20,614 screens, thus giving a combined total of \$733,822,283. (Courtesy Entertainment Data, Inc.)

TOP 100 COUNTRY SINGLES



#1 SINGLE: John Anderson



TO WATCH: Brooks & Dunn #30



HIGH DEBUT: John Michael Montgomery #38



#1 INDIE: Michael Copeland #53

MARCH 11, 1995

			Total Weeks ▼			Total Weeks ▼			
		Last Week ▼		Last Week ▼					
1	BEND IT UNTIL IT BREAKS (BNA)	John Anderson	2	11	50	TENDER WHEN I WANT TO BE (Columbia 64327)	Mary Chapin Carpenter	23	11
2	AS ANY FOOL CAN SEE (Atlantic 82656)	Tracy Lawrence	4	8	51	HERE I AM (Epic 64188)	Patty Loveless	31	15
3	BETWEEN AN OLD MEMORY AND ME (Warner Bros. 455603)	Travis Tritt	3	13	52	THIS TIME (Curb)	Sawyer Brown	33	14
4	WHEREVER YOU GO (RCA 66419)	Clint Black	6	8	53	FRIENDS BEHIND BARS (Platinum Plus)	Michael Copeland	57	10
5	UPSTAIRS DOWNTOWN (Polydor 523407)	Toby Keith	5	15	54	SOUTHBOUND (Mercury 522125)	Sammy Kershaw	40	11
6	THIS WOMAN AND THIS MAN (Giant 24582)	Clay Walker	9	8	55	MIKE'S BIKE (Beacon)	Michael Grande	59	9
7	FOR A CHANGE (Atlantic)	Neal McCoy	8	10	56	THE FIRST STEP (MCA 10991)	Tracy Byrd	45	14
8	AMY'S BACK IN AUSTIN (Warner Bros.)	Little Texas	10	9	57	LITTLE HOUSES (Epic 66803)	Doug Stone	49	17
9	THINKIN' ABOUT YOU (MCA 54973)	Trisha Yearwood	12	8	58	YOU AND ONLY YOU (Liberty 80472)	John Berry	52	19
10	SOMEWHERE IN THE VICINITY OF THE HEART (RCA)	Shenandoah	11	13	59	LOVE IS NOT A THING (Reprise)	Russ Taff	53	7
11	DOWN IN FLAMES (Arista 2718)	Blackhawk	13	10	60	QUALITY TIME (SONG-1)	Gary Lee Kirkpatrick	64	8
12	WHICH BRIDGE TO CROSS (MCA 11047)	Vince Gill	14	5	61	CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)	W.C. Taylor, Jr.	54	14
13	YOU CAN'T MAKE A HEART LOVE SOMEBODY (MCA)	George Strait	1	9	62	I CAN BRING HER BACK (Epic 77579)	Ken Mellons	55	10
14	LIPSTICK PROMISES (Liberty)	George Ducas	16	10	63	DADDY FINALLY MADE IT TO CHURCH (SONG-1)	Jim Fullen	67	8
15	WHAT'LL YOU DO ABOUT ME (BNA)	Doug Supernaw	17	7	64	LOSING YOUR LOVE (Columbia 66411)	Larry Stewart	56	12
16	SO HELP ME GIRL (Epic 64357)	Joe Diffie	19	5	65	MI VIDA LOCA (Arista)	Pam Tillis	58	14
17	TRUE TO HIS WORD (Curb)	Boy Howdy	18	11	66	HIDE & SEEK (Platinum Plus)	Todd Cordle	60	11
18	LOOK WHAT FOLLOWED ME HOME (Warner Bros.)	David Ball	20	7	67	BIG CITY GIRL (Starcut)	Jamie Harper	71	4
19	THE BOX (Warner Bros.)	Randy Travis	22	4	68	SOMEBODY ONCE TOLD ME (Platinum Plus)	Delia Charlene	61	11
20	LOOK AT ME NOW (Asylum 9081)	Bryan White	21	9	69	TRYIN' TO GET TO NEW ORLEANS (Arista 07822)	The Tractors	62	7
21	THE HEART IS A LONELY HUNTER (MCAC-10994)	Reba McEntire	26	3	70	THE RED STROKES (Liberty)	Garth Brooks	63	9
22	GIVE ME ONE MORE SHOT (RCA 6410)	Alabama	27	5	71	TYLER (Polydor 518 815)	Davis Daniel	65	6
23	THAT'S HOW YOU KNOW (RCA)	Lari White	25	6	72	UNDERCOVER KING OF FRANCE (Song-1)	H.J. Bonow	66	15
24	LITTLE BY LITTLE (Epic 57501)	James House	24	12	73	LOLA'S LOVE (Columbia 66153)	Ricky Van Shelton	68	6
25	OLD ENOUGH TO KNOW BETTER (Columbia 66412)	Wade Hayes	7	15	74	THE BALLAD OF PATSY MONTANA (American Image)	Buddy & Kay Bain	75	7
26	SONG FOR THE LIFE (Arista)	Alan Jackson	29	3	75	I'LL NEVER FORGIVE MY HEART (Arista)	Brooks & Dunn	69	15
27	BUBBA HYDE (Arista)	Diamond Rio	28	5	76	DEJA BLUE (Mercury)	Billy Ray Cyrus	70	5
28	I SHOULD HAVE BEEN TRUE (MCA)	The Mavericks	30	7	77	THE DRIFTER (A&R)	Ruthie Steele	78	7
29	REFRIED DREAMS (Curb)	Tim McGraw	39	2	78	SOMEBODY LOVES ME (Ladoir)	P.J. LaDoir	81	3
30	LITTLE MISS HONKY TONK (Arista 2790)	Brooks & Dunn	42	2	79	LET IT SWING (Deep South)	Will LeBlanc	72	16
31	I BRAKE FOR BRUNETTES (Decca)	Rhett Akins	32	7	80	TILL YOU LOVE ME (MCA 10994)	Reba McEntire	73	16
32	WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Mercury)	Shania Twain	34	7	81	TAKE THAT (Patriot 89252)	Lisa Brokop	74	12
33	THE KEEPER OF THE STARS (MCA 10991)	Tracy Byrd	41	2	82	GONE COUNTRY (Arista)	Alan Jackson	76	13
34	BETWEEN THE TWO OF THEM (Liberty)	Tanya Tucker	35	4	83	NIGHT IS FALLIN' IN MY HEART (Arista)	Diamond Rio	77	19
35	BAD DOG, NO BISCUIT (Giant)	Daron Norwood	36	5	84	NOT A MOMENT TOO SOON (Curb)	Tim McGraw	79	17
36	STAY FOREVER (Curb)	Hal Ketchum	38	4	85	I GOT IT HONEST (RCA 66420)	Aaron Tippin	80	20
37	HONEY DON'T PAY THE RANSOM (Step One 0083)	Don Cox	37	6	86	GOIN' THROUGH THE BIG D (Decca 11094)	Mark Chesnutt	82	17
38	I CAN LOVE YOU LIKE THAT (Atlantic)	John Michael Montgomery	DEBUT		87	TOUGHER THAN THE REST (Liberty 28770)	Chris LeDoux	83	7
39	MY KIND OF GIRL (Epic 53952)	Collin Raye	15	12	88	HEART TROUBLE (RCA 66288)	Martina McBride	84	18
40	WHAT MATTERED MOST (Epic 77843)	Ty Herndon	46	2	89	DOCTOR TIME (Columbia 53560)	Rick Trevino	85	20
41	SEA OF COWBOY HATS (Polydor)	Chely Wright	43	5	90	TAKE ME AS I AM (Warner Bros. 7079)	Faith Hill	86	21
42	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	44	4	91	I AIN'T GOIN' PEACEFULLY (Curb)	Hank Williams Jr.	87	9
43	GONNA GET A LIFE (Decca 11094)	Mark Chestnutt	47	2	92	PICKUP MAN (Epic 77715)	Joe Diffie	88	18
44	SHE FEELS LIKE A BRAND NEW MAN TONIGHT (RCA)	Aaron Tippin	50	2	93	WORKIN' MAN'S BLUES (Arista)	Jed Zeppelin	89	9
45	SOMEBODY WILL (MCAC-11049)	Terry McBride & The Ride	48	3	94	MAYBE SHE'S HUMAN (Mercury 518852)	Kathy Mattea	90	16
46	I DON'T KNOW BUT I'VE BEEN TOLD (Mercury)	Wesley Dennis	DEBUT		95	THIS IS ME (Warner Bros. 7127)	Randy Travis	91	19
47	ANYWAY THE WIND BLOWS (Asylum)	Brother Phelps	51	3	96	NOW I KNOW (RCA 62896)	Lari White	92	25
48	FAITH IN ME, FAITH IN YOU (Columbia)	Doug Stone	DEBUT		97	HARD LOVIN' WOMAN (MCA 11055)	Mark Collie	93	25
49	WHEN YOU SAY NOTHING AT ALL (BNA)	Alison Krauss	DEBUT		98	LIVIN' ON THE EDGE (Song-1)	David Young	94	15
					99	ANGELS AMONG US (RCA)	Alabama	95	9
					100	UNTANGLIN' MY MIND (RCA 66419)	Clint Black	96	22

COUNTRY MUSIC

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ANGELS AMONG US B. Hobbs, D. Goodman (BMI)	9
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BUBBA BUDDE C. Wiseman, G. Nelson (Almo Music Corp., ASCAP/Warner-Tamerlane Pub./Mr. Charlie Music, BMI)	27
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Music/Songs of Jasper, Inc./EMI Blackwood Music Inc., BMI)	86
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HARD LOVIN' WOMAN M. Collie, D. Cook, J. Jarvis (Music Corp. of America, Inc./Mark	
Collie Music/Sony Tree Publ. Co., Inc./Don Cook Music/Zomba Enterprises, Inc./Inspector Barlow Music)	97
HEART TROUBLE P. Kennerley (Irving Music, Inc./Littlearch Music, BMI)	88
HERE I AM T. Arata (Morganacive Songs, Inc./Pookie Bear Music, ASCAP)	51
HONEY DON'T PAY THE RANSOM R. Crosby, K. Blazy & J. McDowell (Music Corp. of	
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Sonal Music/Lawyers Write Music/Sony Tree Publ., BMI)	31
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I DON'T KNOW (BUT I'VE BEEN TOLD) W. Dennis (Warner-Tamerlane Pub., BMI)	46
I GOT IT HONEST A. Tippin, B. Burch, M. Johnson (Acuff-Rose Music/Big	
Bobcat Music, BMI/Bruce Burch Music, SESAC)	85
I SHOULD HAVE BEEN TRUE R. Malo, S. Lynch (Sony Tree Publ. Raul Malo	
Music/The Night Rainbow Music/Matanza Music, BMI/ASCAP)	28
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Music/Tom Collins Music Corp., ASCAP/BMI)	14
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LOLA'S LOVE D. Linde (Combine Music Corp., BMI)	73
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PICKUP MAN H. Pentek, K. Phillips (Songwriters Ink, BMI/Texas Wedge Music, ASCAP)	25
QUALITY TIME G. Kirkpatrick (Juno Publ., ASCAP)	69
REFRIED DREAMS J. Foster, M. Peterson (Zomba Song/Millhouse Music, BMI)	20
SEA OF COWBOY HATS C. Wright, D. Dodson, J. Mellon (Songs Of Polygram Int'l/Sony	
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SHE FEELS LIKE A BRAND NEW MAN TONIGHT A. Tippin, M.P. Hezney (Acuff-Rose Music/Bantry Bay Music, BMI)	44
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SOMEBODY WILL W. Aldridge, B. Crisler, S.D. Jones (Rick Hall Music/Watertown Music/BMG Songs, ASCAP)	45
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SONG FOR THE LIPE R. Crowell (Tessa Publishing, BMI)	26
SOUTHBOUND M. McAnally (Beginner Music, ASCAP)	54
SOMEBODY ONCE TOLD ME (N/A)	68
STAY FOREVER B. Tench, H. Ketchum (WB Music Corp./Bue Gator Music/Maverick	
Music, ASCAP/Hickline Music/Forealmond Songs Inc., BMI)	36
TAKE ME AS I AM B. DiPiero, K. Stanley (Little Big Town Music/American Made	
Music/All Over Town Music/Sony Tree Publ. Co., Inc.)	90
TAKE THAT G. Burr, T. Shapiro (MCA Music Pub./Gary Burr Music, Inc./Great	
Cumberland Music/Diamond Struck Music, ASCAP/BMI)	81
TENDER WHEN I WANT TO BE M.C. Carpenter (Why Walk Music, ASCAP)	50
THAT'S HOW YOU KNOW L. White, C. Cannon (Almo Music/LaSongs Pub., ASCAP)	23
Taste Auction Music/Wacissa River Music, BMI)	19
THE BOX R. Travis, B. Moore (Sometimes You Win Music, ASCAP/Nocturnal Eclipse Music/Mmetomka Music, BMI)	77
THE DRIFTER R. Steele, D. Steele, K. Knights (Kelli Steele Publ., BMI)	77
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April Music Inc./Ideas of March Music, BMI/ASCAP)	56
THE HEART IS A LONELY HUNTER M. Sanders, E. Hill, K. Williams (Starstruck Writers Group/Mark D.	
Music/New Haven Music/Sony Cross Keys Pub., ASCAP/BMI)	21
THE KEEPER OF THE STARS D. Lee, D. Mayo, K. Staley (Songs Of Polygram Int'l/Pal	
Time Music/New Haven Music/Pulp Rock Music, BMI)	33
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THIS IS ME T. Shapiro, T. McHugh (Great Cumberland Music/Diamond Struck Music/Kicking Bird Music, Inc., BMI)	95
THIS TIME M. Miller, M. McAnally (Travelin' Zoo Music/Beginner Music, ASCAP)	52
THIS WOMAN AND THIS MAN J. Pernig, M. Larn (Almo Music Corp./Barnatuck	
Music, Inc./WB Music Corp./Lunatic Music, ASCAP)	6
TILL YOU LOVE ME B. DiPiero, G. Burr (Little Big Town Music/American Made	
Music/MCA Music Pub./Gary Burr Music, BMI/ASCAP)	80
TOUGHER THAN THE REST B. Springsteen (Bruce Springsteen, ASCAP)	87
TRUE TO HIS WORD J. Steele, C. Harrison (Ehren-Curtis Music/Mike Carb	
Music/BMI/Farraruff Music/Full Keel Music, ASCAP/August Wind Music/Longhuck Music Co./Georgian Hills Music, BMI)	17
TRYIN' TO GET TO NEW ORLEANS S. Ripley, W. Richmond, T. DuBois (Warner-Tamerlane Publ. Corp./Boy Rocking	
Music/Chinquapia Music, BMI/NuBos Music, ASCAP)	69
TYLER D. Davis, L. Rogge (Polygram Int'l Pub./Daniel Davis Music/Ron Haffkine Music, ASCAP)	71
UNDERCOVER KING OF FRANCE H.J. Bonow (Noah Leifer Pub., BMI)	72
UNTANGLIN' MY MIND C. Black, M. Haggard (Blackzand Music/Sony Tree Publ. Co., Inc./Sierra Mountain Music, BMI)	100
UPSTAIRS DOWNTOWN T. Keith, C. Goff, Jr. (Songs of PolyGram Int'l, Inc./Tokoco Tunes, BMI)	5
WHAT'LL YOU DO ABOUT ME D. Linde (Combine Music, BMI)	15
WHAT MATTERED MOST G. Burr, V. Melamed (Gary Burr Music/MCA Publishing, ASCAP, August	
Wind Music/Longside Music/Alberta's Paw Music, BMI)	49
WHEN YOU SAY NOTHING AT ALL D. Schitz, P. Overstreet (ASCAP/BMI)	40
WHEREVER YOU GO C. Black, H. Nicholas (Blackzand Music, BMI)	4
WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) V. Gill, B. Anderson (Benefit Music/Stallion Music, BMI)	12
WHOSE BED HAVE YOUR BOOTS BEEN UNDER? Tremain Lange (Loan Echo Music, BMI/Zomba Enterprises, ASCAP)	32
WORKIN' MAN BLUES M. Haggard (Sony Tree Publ. Co., Inc., BMI)	93
YOU AND ONLY YOU C. Jones, J. Martin (Great Cumberland Music/Diamond Struck	
Music/WB Music Corp./Might Be Music, BMI/ASCAP)	58
YOU CAN'T MAKE A HEART LOVE SOMEBODY S. Clark, J. MacRae (Victoria Kay	
Music/BMG Songs, Inc./Little Beagle Music, ASCAP)	13

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WINLA/Linden, AL

GEORGE STRAIT—"You Can't Make A Heart Love Somebody"

JOHN ANDERSON—"Bend It Until It Breaks"

TRACY LAWRENCE—"As Any Fool Can See"

TOBY KEITH—"Upstairs Downtown"

CLINT BLACK—"Wherever You Go"

WKML/Fayetteville, NC

JOE DIFFIE—"So Help Me Girl"

TRACY LAWRENCE—"As Any Fool Can See"

CLAY WALKER—"This Woman And This Man"

TRISHA YEARWOOD—"Thinkin' About You"

JOHN ANDERSON—"Bend It Until It Breaks"

KVCL/Winnfield, LA

PATTY LOVELESS—"Here I Am"

SAWYER BROWN—"This Time"

COLLIN RAYE—"My Kind Of Girl"

TRACY BYRD—"The First Step"

MARY CHAPIN CARPENTER—"Tender When I Want To Be"

WMNI/Columbus, OH

CLINT BLACK—"Wherever You Go"

DAVID BALL—"Look What Followed Me Home"

JOHN ANDERSON—"Bend It Until It Breaks"

LITTLE TEXAS—"Amy's Back In Austin"

RANDY TRAVIS—"The Box"

KYKZ/Lake Charles, LA

MARY CHAPIN CARPENTER—"Tender When I Want To Be"

NEAL MCCOY—"For A Change"

GEORGE STRAIT—"You Can't Make A Heart Love Somebody"

SHENANDOAH—"Somewhere In The Vicinity Of The Heart"

JOHN ANDERSON—"Bend It Until It Breaks"

WJMA/Orange, VA

WADE HAYES—"Old Enough To Know Better"

COLLIN RAYE—"My Kind Of Girl"

TRAVIS TRITT—"Between An Old Memory and Me"

CLINT BLACK—"Wherever You go"

CLAY WALKER—"This Woman And This Man"

WHEE/Martinsville, VA

COLLIN RAYE—"My Kind Of Girl"

MARY CHAPIN CARPENTER—"Tender When I Want To Be"

GEORGE STRAIT—"You Can't Make A Heart Love Somebody"

JOHN ANDERSON—"Bend It Until It Breaks"

TRAVIS TRITT—"Between An Old Memory And Me"

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

MARCH 11, 1995

The square bullet indicates upward chart movement
(G) = Gold (RIAA) Certified (P) Platinum (RIAA) Certified

Last Week Total Weeks

Rank	Album	Artist	Last Week	Total Weeks
1	THE HITS (Liberty 29689)(P2)	Garth Brooks	1	9
2	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	2	47
3	THE TRACTORS (Arista 18728)(P)	The Tractors	3	28
4	WHO I AM (Arista 18759)(P)	Alan Jackson	4	33
5	LEAD ON (MCA 11092)(P)	George Strait	5	14
6	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	6	25
7	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	11	4
8	READ MY MIND (MCA 10994)(P2)	Reba McEntire	7	42
9	HOG WILD (CURB)	Hank Williams Jr.	10	5
10	STONES IN THE ROAD (Columbia 64327)(P)	Mary Chapin Carpenter	9	18
11	IF I COULD MAKE A LIVING (Giant 24582)	Clay Walker	8	19
12	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	13	2
13	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	15	7
14	THIRD ROCK FROM THE SUN (Epic 64357)(P)	Joe Diffie	12	28
15	WHAT A CRYING SHAME (MCA 10961)(G)	The Mavericks	16	53
16	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	14	36
17	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	17	19
18	GREATEST HITS III (RCA 07863)(G)	Alabama	19	18
19	IN THE VICINITY OF THE HEART (Liberty 31109)	Shenandoah	20	11
20	JOHN BERRY (Liberty 80472)(G)	John Berry	18	45
21	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	21	35
22	WISHES (RCA 66395)	Lari White	23	33
23	TAKE ME AS I AM (Warner Bros. 45389)(P)	Faith Hill	22	59
24	GREATEST HITS VOL. II (MCA 10906)(P3)	Reba McEntire	24	70
25	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	DEBUT	
26	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	25	55
27	ONE EMOTION (RCA 66419)	Clint Black	26	18
28	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	27	42
29	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	28	29
30	A THOUSAND MEMORIES (DECCA 11098)	Rhett Akins	32	6
31	LOOKIN' BACK AT MYSELF (RCA 66420)	Aaron Tippin	29	13
32	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	30	24
33	I SEE IT NOW (Atlantic)(P)	Tracy Lawrence	31	21
34	GREATEST HITS (Epic 66803)	Doug Stone	35	12
35	KICK A LITTLE (Warner Bros. 45739)	Little Texas	33	20
36	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	34	36
37	NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325)	Alison Krauss	DEBUT	
38	BLACKHAWK (Arista 18708)(G)	BlackHawk	36	51
39	GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096)	Various Artists	37	17
40	BOOMTOWN (Polydor 523407)(G)	Toby Keith	38	20
41	IN PIECES (Liberty 80857)(P5)	Garth Brooks	40	115
42	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	42	117
43	STORM IN THE HEARTLAND (Mercury 526081)(G)	Billy Ray Cyrus	39	13
44	FLYER (Elektra 61681)	Nanci Griffith	41	21
45	HARD WORKIN' MAN (Arista 18716)(P2)	Brooks & Dunn	44	100
46	COUNTRY 'TIL I DIE (BNA 66417)	John Anderson	46	16
47	HEALING HANDS OF TIME (Liberty 30420)	Willie Nelson	45	14
48	SKYNYRD FRYNDS (MCA)(G)	Various Artists	43	15
49	CHEAP SEATS (RCA 66296)	Alabama	49	66
50	KEN MELLONS (Epic 53746)	Ken Mellons	47	22
51	WHAT A WAY TO LIVE (Decca 11094)	Mark Chesnut	48	22
52	SIMPATICO (Liberty 29806)	Suzy Bogguss & Chet Atkins	51	15
53	RICK TREVINO (Columbia 53560)	Rick Trevino	53	51
54	MAMA'S HUNGRY EYES (Arista 18760)	Various Artists	52	17
55	NO DOUBT ABOUT IT (Atlantic 82568)(G)	Neal McCoy	54	53
56	THIS IS ME (Warner Bros. 45501)(G)	Randy Travis	55	42
57	HAYWIRE (Liberty 28770)	Chris LeDoux	56	21
58	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	57	69
59	I LOVE EVERYBODY (Curb/MCA 10808)	Lyle Lovett	50	19
60	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	58	120
61	FEELIN' GOOD TRAIN (Mercury 522125)(G)	Sammy Kershaw	59	33
62	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P)	Travis Tritt	61	40
63	NO FENCES (Liberty 93866)(P11)	Garth Brooks	60	225
64	COME ON COME ON! (Columbia 4881)(P3)	Mary Chapin Carpenter	63	130
65	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3)	Various Artists	63	66
66	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)	Various Artists	64	20
67	RHYTHM COUNTRY AND BLUES (MCA 10965)(P)	Various Artists	65	50
68	EASY COME, EASY GO (MCA 10907)(P2)	George Strait	67	70
69	LOVE AND HONOR (Columbia 66153)	Ricky Van Shelton	68	13
70	BIG TIME (Warner Bros. 45276)(P)	Little Texas	69	87
71	HEARTSONGS (Blue Eye/Columbia 66123)	Dolly Parton	66	18
72	ROPIN' THE WIND (Liberty 96330)(P10)	Garth Brooks	72	170
73	GARTH BROOKS (Liberty 90897)(P6)	Garth Brooks	73	281
74	DEEP THOUGHTS FROM A SHALLOW MIND (BNA 07863)	Doug Supernaw	70	22
75	NOTORIOUS (Atlantic 82505)(P)	Confederate Railroad	71	46

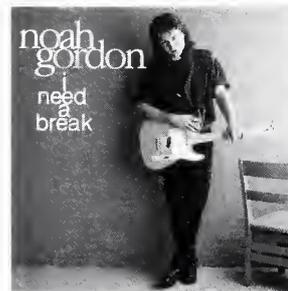
REVIEWS By Richard McVey

WADE HAYES: *Old Enough To Know Better* (Columbia 66412)

With his distinctive yet somehow familiar vocals, Wade Hayes has already hit #1 with the title cut and first release off this debut project. Take note however: the rest of the album is surprisingly very traditional in style. Songs like "Family Reunion" and "Someone Had To Teach You" are the best examples of Hayes' take on his country roots. As a refreshing break from many of today's newcomers, Hayes' debut effort lacks many of the "fluff" aspects that sometimes materialize in "Young Country" albums. Other standout cuts include the upbeat, honky-tonk "Don't Make Me Come To Tulsa," the guitar-driven "Don't Stop" and the scheduled second single release, "I'm Still Dancin' With You." For those country listeners who have one foot in traditional and one in modern, *Old Enough To Know Better* is the perfect country album.



NOAH GORDON: *I Need A Break* (Patriot 81221)



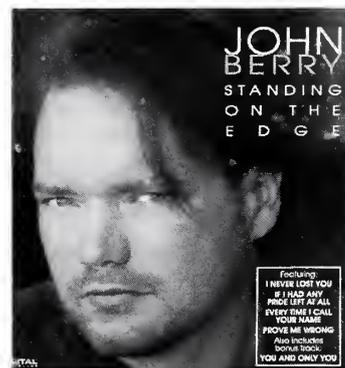
A high dose of energy is evident on a debut album that packs a quick one-two punch with "One Quarter At A Time" and "Gettin' To You." Gordon, who co-wrote every cut on the album, brings forth his writing as well as his vocal talents. While the ballads ("Prayin' For You" and "After Ours") offer up the best lyrical content, producer Steve Gibson adds the extra touches on fast cuts to ensure the possibility of commercial success. Although his first single release, "The Blue Pages," met with mediocre success, don't count Gordon out yet. His second release, "I Need A Break," just hit radio and may be the springboard this album needs.

SHANIA TWAIN: *The Woman In Me* (Mercury 522886)

Although Shania Twain's face is on the cover, this project is as close to a duo as you get. With all 12 songs written or co-written by Twain and her husband/producer/background vocalist Robert John "Mutt" Lange, this album is the culmination of the two. Twain's vocal prowess shines on ballads as well as the uptempo cuts. Whether it's the fiery fiddle and "We Will Rock You"-drum beat on "Any Man Of Mine" or the current uptempo release, "Whose Bed Have Your Boots Been Under?," this album may provide more solid ground to work with than her previous debut release. One of the most noticeable differences on the album comes in the way of production. Exiting from their production duties on the first album are Harold Shedd and Norro Wilson, who are replaced by Lange. If you're looking for a great voice and some not-so-traditional country production, Shania Twain and *The Woman In Me* delivers.



PICK OF THE WEEK



JOHN BERRY: *Standing On The Edge* (Patriot 28495)

So much for the sophomore jinx...Berry, following his successful debut album, offers up an impressive 11-cut project. As expected, Berry's vocals stand as the cornerstone for an album that embraces great melodies via "I Think About It All The Time" and "Ninety Miles An Hour"; great lyrics via "If I Had Any Pride Left At All" and "There's No Cross That Love Won't Bear"; and great production via "I Never Lost You." Berry even included his latest hit, "You And Only You," which can also be found on his first album. To best sum up the album, Berry said it best in an interview with *Cash Box* last year: "It's emotions put to music."

COUNTRY MUSIC

Career Records Set To Launch

By Richard McVey

CLIVE DAVIS, president of **Arista Records**, and **Tim DuBois**, president of Arista/Nashville announced the opening of **Career Records**. As Arista's new sister label, **Lee Roy Parnell** has been named as Career's flagship artist and **Brett James** as the first new signee.

Denise Nichols, former director of field promotion for Arista, will head the promotion staff. According to Nichols, "Having been a part of the original Arista promotion staff, I've had the chance to watch the company develop into one of the most successful labels in Nashville. I am very confident that in keeping the music our #1 priority, we can enjoy the same success with Career Records."

The label's first single release of Lee Roy Parnell is expected to be out by early spring, with an album release slated for mid-summer. Brett James' debut on Career is set for release in the fall.

In Other News...

THE COUNTRY MUSIC ASSOCIATION board of directors voted at its January meeting in Phoenix to change the annual eligibility period for the CMA Awards. Effective with the 1995 CMA Awards, the eligibility period will begin June 1 of the year before the event and end on May 31 of the current year. The change was enacted so that the eligibility would better coincide with the balloting schedule.

THIS YEAR'S FAN FAIR, June 5-10 at the Tennessee State Fairgrounds, will see several labels joining together for longer shows. Those labels, which also share the same distribution network, include the teaming up of **MCA & Decca**; **Liberty & Patriot**; **Warner/Reprise & Asylum**; **RCA & BNA**; and **Atlantic & Giant**.

CMT EUROPE IS CO-SPONSORING the high-profile New American Music tour of Europe, which will feature **Emmylou Harris**, **Trisha Yearwood** and **Marty Stuart**. The tour will play 16 concerts in 13 European countries during April, beginning in Dublin, Ireland on April 7 and end in Lisbon, Portugal on April 27.

STEVE GOETZMAN, who spent 17 years as a drummer for **Exile**, has joined **The Bobby Roberts Company**. Goetzman joins the company as co-manager of former Exile singer/guitarist **Paul Martin**, and as an agent booking dates in the West Coast region of the country.

EPIC RECORDING ARTIST TY HERNDON has signed with the **William Morris Agency, Inc.** for national and worldwide booking representation.

MERCURY RECORDING ARTIST WESLEY DENNIS has signed with **Chief Talent** for exclusive booking.

Radio News

WESTWOOD ONE ENTERTAINMENT staged an exclusive live recording session of **Martina McBride** for its *Acoustic Country* series on February 27 in the Stagedoor Lounge at the Opryland Hotel. The acoustic event marked McBride's first public performance since the birth of her daughter Delaney in December. Hosted by **WSM-FM** air personality **Cathy Martindale**, McBride's performance is part of a 90-minute double-billed show with **Tracy Byrd** (previously recorded) to air April 1-2.

THE COUNTRY MUSIC ASSOCIATION has published its Annual Country Music Directory. The directory provides the most comprehensive list of stations broadcasting country music in the U.S., Canada and around the world. This year's directory has been expanded to include a new section which lists nearly 200 international country music programmers. The directory also includes full-time international, U.S. and Canadian stations sorted by call letters, markets and cities within states. CMA members can pick one up for \$15, while non-members will pay \$65.

GARY MOSS HAS BEEN NAMED program director of **The New KIKK Country, 95.7 FM**. Moss comes to KIKK from the #1 country station in Las Vegas, **KWNR**. During his tenure at KWNR, Moss took that station from a .7 to 9.3 in 12+ and from a .9 to an 11.7 in the all-important 25-54 age group.

95.5 WFMS AND WGRL 104.5 FM will present the 1995 Indiana Country Music Expo March 31-April 2 at the Indiana State Fairgrounds Agricultural-Horticultural Building.

ACM Nominees Announced

FINAL NOMINEES for the Academy of Country Music's 30th annual "Hat" awards were announced at Universal Studios Hollywood on February 27. Final ballots for the awards will be mailed to the Academy's voting members on March 20 and winners will be announced during presentation ceremonies at the Universal Amphitheatre in California on May 10.

Hosted by **Clint Black**, **Tanya Tucker** and **Jeff Foxworthy**, the final nominees in the 11 categories look like this:

ENTERTAINER OF THE YEAR:

Alabama, Garth Brooks, Brooks & Dunn, Alan Jackson, Reba McEntire

TOP MALE VOCALIST:

Garth Brooks, Joe Diffie, Vince Gill, Alan Jackson, George Strait

TOP FEMALE VOCALIST:

Mary Chapin Carpenter, Faith Hill, Patty Loveless, Reba McEntire, Pam Tillis

TOP VOCAL GROUP:

Alabama, Diamond Rio, Little Texas, The Mavericks, Sawyer Brown

TOP VOCAL DUET:

John Anderson/Tracy Lawrence, Brooks & Dunn, George Jones/Alan Jackson, Conway Twitty/Sam Moore, Trisha Yearwood/Aaron Neville

TOP NEW MALE VOCALIST:

David Ball, John Berry, Tim McGraw

TOP NEW FEMALE VOCALIST:

Lisa Brokop, Victoria Shaw, Chely Wright

TOP NEW VOCAL GROUP OR DUET:

The Mavericks, The Tractors, John & Audrey Wiggins

SINGLE RECORD OF THE YEAR:

"Don't Take The Girl"—Tim McGraw

"I Swear"—John Michael Montgomery

"Livin' On Love"—Alan Jackson

"Third Rock From The Sun"—Joe Diffie

"Tryin' To Get Over You"—Vince Gill

SONG OF THE YEAR:

"Don't Take The Girl"—Tim McGraw; Writers: Craig Martin, Larry Johnson

"How Can I Help You Say Goodbye"—Patty Loveless; Writers: Burton B. Collins, Karen Taylor-Good

"I Swear"—John Michael Montgomery; Writers: Frank Meyers, Gary Baker

"Livin' On Love"—Alan Jackson; Writer: Alan Jackson

"When Love Finds You"—Vince Gill; Writers: Vince Gill, Michael Omartian

ALBUM OF THE YEAR:

In Pieces—Garth Brooks

Not A Moment Too Soon—Tim McGraw

Stones In The Road—Mary Chapin Carpenter

When Love Finds You—Vince Gill

Who I Am—Alan Jackson

Nominees for Country Video of the Year will be announced the week of March 6, following the next Board of Directors' meeting on March 4. Final nominations in the seven Instrumentalist categories will be revealed the week of March 13. Other awards to be presented this year are the Radio Station of the Year, the Disc Jockey of the Year, the Country Night Club of the Year and the Talent Buyer of the Year. Presented on the May 10 telecast will also be the Academy's Pioneer Award and the Jim Reeves Memorial Award.

Cash Box COUNTRY RADIO

High Debuts

1. JOHN MICHAEL MONTGOMERY—"I Can Love You Like That"—(Atlantic)—#38
2. WESLEY DENNIS—"I Don't Know (But I've Been Told)"—(Mercury)—#46
3. DOUG STONE—"Faith In Me, Faith In You"—(Columbia)—#48
4. ALISON KRAUSS—"When You Say Nothing At All"—(BNA)—#49

Most Active

1. BROOKS & DUNN—"Little Miss Honky Tonk"—(Arista)—#30
2. TIM MCGRAW—"Refried Dreams"—(Curb)—#29
3. TRACY BYRD—"The Keeper Of The Stars"—(MCA)—#33
4. TY HERNDON—"What Mattered Most"—(Epic)—#40
5. AARON TIPPIN—"She Feels Like A Brand New Man Tonight"—(RCA)—#44

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is led by the John Anderson single "Bend It Until It Breaks." The chart displays several big movers and four debuts breaking into the Top 50. Brooks & Dunn lead the way in the most-movement category, up 12 spots to #30 with "Little Miss Honky Tonk." Tim McGraw follows, up 10 spots to #29 with "Refried Dreams." Tracy Byrd edges his way up the chart, moving up eight spots to #33 with "The Keeper Of The Stars." Ty Herndon with "What Mattered Most" moves six positions to #40. Finally, Aaron Tippin continues his rise, also jumping six places to #44 with "She Feels Like A Brand New Man Tonight" to finish out the big movers this week.

As for debuts, four acts hit this week's Top 50. John Michael Montgomery leads the way for the highest debut position with "I Can Love You Like That" at #38. Newcomer Wesley Dennis hits the chart at #46 with "I Don't Know (But I've Been Told)." Following at #48 is Doug Stone with "Faith In Me, Faith In You." Finally, Alison Krauss comes in at #49 with "When You Say Nothing At All" to finish out the debuts.

Songwriters Of The Week: Congratulations go out to John Anderson and Lionel Delmore, who penned the Anderson #1 hit "Bend It Until It Breaks."

CMT Top 12 Video Countdown

1. MARY CHAPIN CARPENTER "Tender When I Want To Be" (Columbia)
2. NEAL MCCOY "For A Change" (Atlantic)
3. SHENANDOAH/ALISON KRAUSS "Somewhere In The Vicinity Of The Heart" (Liberty)
4. CLAY WALKER "This Woman And This Man" (Giant)
5. LITTLE TEXAS "Amy's Back In Austin" (Warner Bros.)
6. GARTH BROOKS "Ain't Going Down ('Til The Sun Comes Up)" (Liberty)
7. TRISHA YEARWOOD "Thinkin' About You" (MCA)
8. WADE HAYES "Old Enough To Know Better" (Columbia/DKC)
9. GEORGE DUCAS "Lipstick Promises" (Liberty)
10. TRACY LAWRENCE "As Any Fool Can See" (Atlantic)
11. TOBY KEITH "Upstairs Downtown" (Polydor)
12. BRYAN WHITE "Look At Me Now" (Asylum)

—Compliments of CMT video countdown, week ending March 1, 1995.



Popular billiards personality Minnesota Fats (center) is pictured with River North's Steve Kolander (l) and Patriot Record's Noah Gordon (r) at the Gordon's 9-Ball Championship Celebrity Pro-Am held at Nashville's Wildhorse Saloon. The event raised over \$2,000 for Nashville's Second Harvest Food Bank.



Ricky Lee and Doug Phelps of the Asylum Records duo Brother Phelps were congratulated by local executives following their successful pre-release party and showcase in Austin, TX for their latest release, *Anyway The Wind Blows*. Joining the brothers for a group hug were (l-r): Asylum Records president Kyle Lehning; Doug Phelps; Denny Mosesman, Asylum Records v.p. of promotion; Kenny Hamlin, Asylum senior v.p./g.m.; Ricky Lee Phelps; and Aaron Levy, vice chairman/COO of Elektra Entertainment Group.



Singer/songwriter Mark Luna has signed with Polydor Nashville Records. Luna grew up in Austin and arrived in Nashville late in 1988. He first made a name for himself performing locally, including the two Country Cares AIDS benefits held at the Grand Ole Opry House in 1993 and 1994. He has added background vocals on albums by Faith Hill, Lari White, Victoria Shaw, Rodney Crowell and Ty England. Luna has also been a writer with Major Bob Music for the past four years. Pictured at the Polydor record signing are (l-r): attorney Craig Benson; Buddy Cannon, Polydor Nashville v.p. of A&R; Luna; Harold Shedd, Polydor Nashville president; and Luna's publisher Bob Doyle, Major Bob Music.

COUNTRY MUSIC

Cash Box COUNTRY INDIE

Indie Chart Action

This was another busy week for the independents. A total of five independent artists are currently finding their way up the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for his first week is **Michael Copeland** on the **Platinum Plus** label with "Friends Behind Bars." The single currently resides at #53 on the chart. In the second highest spot for the indies is **Michael Grandé**, who moves to #55 with "Mike's Bike." To finish out the movers, **Gary Lee Kirkpatrick** moves to #60 with "Quality Time," **Jim Fullen** moves to #63 with "Daddy Finally Made It To Church," **Jamie Harper** moves to #67 with "Big City Girl," and finally, **P.J. LaDoir** with "Somebody Loves Me" moves to #81.

No indies debuted in this week's chart.

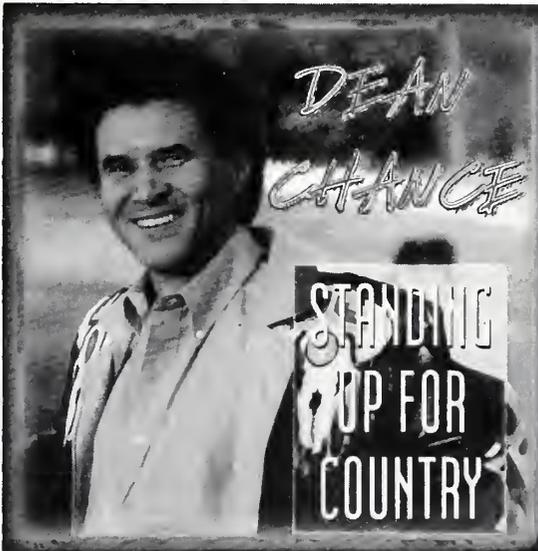
Top Rising Independents

1. MICHAEL COPELAND—"Friends Behind Bars"
2. MICHAEL GRANDÉ—"Mike's Bike"
3. GARY LEE KIRKPATRICK—"Quality Time"
4. JIM FULLEN—"Daddy Finally Made It To Church"
5. JAMIE HARPER—"Big City Girl"
6. P.J. LADOIR—"Somebody Loves Me"

Out-Of-The-Box Independent Releases

- WESTERN FLYER—"Cherokee Highway"
DEAN CHANCE—"Will You Stay With Me Forever?"
ELAINE DIEHL—"Cost Of Lovin'"

Review



■ DEAN CHANCE: *Standing Up For Country* (SOR 0081)

With a title that stands as a bit of a pun, this album is made up of country-styled, predominantly patriotic songs. From the title cut, which is being used by the United States Army as an international recruiting anthem to the classic "Star Spangled Banner," Chance covers a lot of flag-waving ground. However, with five cuts written by Chance, he does cut loose on some great country songs like "In The Middle Of A Heartbreak" and "Will You Stay With Me?" Other standard cuts include "God Bless The U.S.A" and even the Elvis classic "An American Trilogy." The last cut, "Giving," was written by Chance, who performed it at the White House and is donating the proceeds from the song to the Youth Service of America organization. If patriotic and country is your style, look no further than *Standing Up For Country*.

Indie Spotlight

David Clark



IT WAS IN THE SMALL TOWN of Thompsonville, Illinois that a young David Clark grew up listening to the likes of George Jones, Loretta Lynn, Buck Owens and Charley Pride. The Clark household was filled with the sounds of country music. In fact, it has always been a part of Clark's life. He relates, "My mother and younger sister always sang around the house and I've listened to country music as far back as I can remember."

It was at the ripe old age of eight that David made his first public appearance as a singer. "I was in front of our school's PTA, the students and their parents. It really didn't bother me at all. In fact, by the time we finished, I was loving it."

Although his love for music never wavered, it was difficult for Clark to find the time to show off his God-given vocal talents, which were confined to singing in the shower and along with the radio. His talents had been recognized, however, and over the years he had entertained several offers to join local bands. He remained hesitant about taking the plunge into the world of professional music—that is until he was prompted by co-workers, who heard him singing along with the radio, to enter a nationally-sponsored talent show.

Needless to say, Clark made the trip to Nashville, and his version of the Lionel Cartwright tune "Leap Of Faith" wowed many of those in the audience that night, including producer Steven Brown, who later produced two cuts for Clark on Platinum Plus Records, *Cash Box's* "Independent Label of the Year."

According to Brown, "We saw him on the stage performing and loved his presentation. He has a real quality voice—a seasoned country voice. There's a lot of people who think they can sing that have a lot of growing to do, but David is definitely not one of them. He has great control of what he's doing vocally and we felt that he was highly marketable for country music."

As for David Clark's future, it seems that with his talent, looks, drive and his family and co-workers standing firmly behind him, this country boy will make it yet.

COUNTRY RADIO

Music On Hard-Drive: A Q&A With Dave Scott of Scott Studios

Give just a little background on yourself.

Well, radio and music have just been my life for a long time. I was a ham operator in suburban Detroit, and I worked in college radio in Ann Arbor at the University of Michigan. I have been involved in computers. I won the National Science Fair and the Detroit Science Fair back in the early '60s, and have just been in radio up to my ears ever since I was old enough to ride my bike to a radio station. I worked part-time in radio, ended up in St. Louis with a few shares of stock in a St. Louis suburban station, and we started another station, which was an FM....

I've been making tapes ever since, and I went to Dallas in '75 as the manager of a company called Century 21 Programming and made automation tapes. We bought out a competitor called TM about five or six years ago. I was the chairman and CEO of Century 21 and TM Century for a total of 17 years. Three years ago, I started my own company called Scott Studios, and we're doing digital audio, mostly music, on hard-drive. We do some systems with CD jukeboxes, but nobody buys them. For every one jukebox, we sell 200 music on hard-drive systems. We're doing computerized cart-machine elimination.

For a small- or medium-market station, what would you say to them as far as having music on hard-drive? What's the advantage?

The main advantage of music on hard-drive is convenience. You've got a thousand songs, more or less, just at your fingertips. With a touch-screen controller, you touch one key and you're into an alphabetical sort, either by title or by artist or by length or by year or by categories or however you want to define it. And you can go through and pick a song, play instant requests. So there's really an awful lot of convenience. I'm not sure if the convenience in the music is as important as the convenience for the comedy bits, the drop-ins, some of the other things that would be vital to a morning show, especially your fast-paced foreground-type morning show.

The other fringe benefit to most of the computerized systems is that you can voice-track and walk away from the station for a night shift or an overnight shift. So the free benefit is that you can do some voice-tracking and instead of having bad part-timers on the weekend, you have people that sound pretty good but are not really in the radio station at the time their show's played back.

How good is the system now as far as talk-overs, getting the system to do ducking properly over music with a voice?

The system is extremely good. You can do everything with the system now that you could do live or that you could even visualize. It just works fine.

If management decided, "Let's explore putting a computer in here," what kind of investment are they looking at? Can existing equipment be used if they already have a 486 with a hard-drive in it? What are we looking at price-wise here?

Well, a complete system with everything delivered and installed and to do it right is in the ballpark of \$30,000. That looks like it's more than a car and almost a small house, but the thing is, on a lease payment that's probably well under \$1000 a month. So most radio stations don't really have a problem doing a lease payment that's well under \$1000 a month for something that is operating like that. And usually they can justify that by eliminating even one salary.

Of course, the other thing is, it costs a certain amount to be in business, even if you don't go buy anything new. Just getting old carts rewound and getting new heads and having an engineer tinker with a cart machine that frankly, after he tinkers with it, might sound good for a couple days...you know, two weeks after the engineer spends hundreds and hundreds of dollars tinkering with it and putting in a part here and there, you end up sounding just as bad after a while anyway. And if the carts aren't any good, it doesn't matter how good the machine is.

If a station wanted to put their jingles, commercials, drop-ins, production aids for the morning show or the rest of the day together, what would it cost to do a basic system like that? What are the advantages, long- and short-term, at that point?

The cost for the lowest of low-end cart machine elimination is about \$12,500. The cost to really do it right, you're gonna be in the high teens, and I'll just say...you'll get change back from \$20,000, but don't count on an awful lot of change. By the time it's delivered and installed, you really have the interface to the traffic system and the interface to the music scheduler and all the things that you're gonna want. The main benefit is the flexibility. With a touch-screen

system, you've got instant access to everything. And so if you've got 500 spots, if you've got 500 different bits and drop-ins, there they are. They're a lot easier to access, they're a lot faster. You can plug something in on the spur-of-the-moment and have the ability to access things.

We all know that there's a joke somewhere but we just can't find it in our 3-x-5 cards. We all know that there's a good sound effect, we just can't find it in our stack of cards. And what would it be worth to you to have access to your full arsenal of all the recordings that you've ever done on a virtually instant basis? And when I say instant basis, worst-case, would be a second or two...if you've got a caller on the phone and they trigger an idea that would be just perfect but you don't have that two minutes to go find whatever it is you need to find and set it up and all that sort of stuff.

To start up from ground zero and buy six brand-new stereo cart machines with all the whistles and bells on them that are necessary for FM broadcasting today, what would that set a radio station back?

I think the record unit for the production room is upwards of \$6000 these days. With a couple of triple-deckers, you're gonna end up spending a couple of grand a deck times six. So somebody's really gonna have an amount that shoots the heck out of \$20,000 just in cart machines, if you were going to buy a brand-new one today.

If you get the system we're talking about—your system—and put this thing in, they have one master computer. Is that correct?

Well, we have at least two and often three. So there'd be one in the air studio that does all the playback and there's one in the production studio that does all the recording and archiving everything.

What about music scheduling and computer-assisted logs?

What we do in the system is: we're going into your existing commercial scheduler or traffic and billing computer and putting in what's called a local area network card. What that does is connects your traffic and billing system into your air studio, which is also connected into your production studio. Then in a music-oriented system, we also would go into your music scheduler computer and we would also go into your copy computer or your P.D.'s office, any of those. So the first thing you know, you've got five or six different studios in your radio station that are all connected together. This means that if somebody in the copy department changes copy, it's instantly in the air studio. As the music logs are done for the day, as you schedule the music, it's instantly into the air studio.

For more information, contact Dave Scott with Scott Studios Corp. at: 1-800-SCOTT77.

Road Gang Relocates To Nashville

Cash Box talks with Micki McIntyre, network director for the Road Gang, the coast-to-coast radio network serving the trucking industry for over 23 years.

ROAD GANG COAST TO COAST RADIO NETWORK

Discuss your background in the radio business.

I started in radio in 1978 with WLW in Cincinnati. It was on the business side of the industry, and I worked for various ownership changes and survived every one of them (laughs)....

And then I was working for the general manager and the vice president of sales, and in 1984 they put a truck radio program on, overnight, midnight to 5:00 a.m., and asked me to put it together and sell it. So of course I said, "No," because I didn't know how to sell (laughs). But then I went to one of

the major truck shows in Louisville, Kentucky and saw the potential for sales and turned around and tripled my income the very first year on truck radio sales overnight. All that found money was very intriguing to the radio group.

I stuck with that until 1988. I was hired away by a truck magazine group who put a feature together on various stations and had an unwired network with a news delivery for the truck industry. I was there for a while and then I was hired away again by a group out of Chicago for a truck radio wired network. I worked there for awhile and was finally hired away again by the Key Market Group in November of 1991.

Key Market purchased WWL 870 AM in New Orleans from the Jesuits. The Road Gang had been on WWL for approximately 17 years from the time I started with them. Charlie Douglas originated the show and Dave Nemo was Charlie Douglas' backup on this huge, 50,000-watt clear signal. And it was always for the truck drivers. Country music, 800 number live call-in from the drivers on the road. The Road Gang was just a legend. Then Charlie Douglas left WWL and came to Nashville to set up a country radio network. He was on WSM until he just recently retired within the last couple of weeks. Well, when Charlie left, Dave Nemo as his backup, slid right into the spot and the Road Gang just kept on truckin', if you will.

When Key Market bought the entire station from the Jesuits, the owner of Key Market, said, "Look, this legend needs to be heard all over the country. Let's put it up on satellite. Let's put together a truck radio network." So we all put our heads together, they brought me in to do that, and we started out with KRVN 880 AM out of Lexington, Nebraska with a 50,000-watt signal. That was our first on the bird. From there we had a station in Wheeling, West Virginia for a while. So this thing continued to grow, without changing a thing on the program as far as delivery and format and information for truck drivers and country music. It has grown now into six 50,000-watt clear-channel AMs: WWKB in Buffalo, New York; WLAC 1510 AM in Nashville; WWLA 870 AM in New Orleans; KXDL, Waterloo, Iowa; KRVN is still with us, 880 AM in Lexington, Nebraska; and KSL 1160 in Salt Lake City, Utah. We're on that bird out of Louisiana Network in Baton Rouge, and we're live seven nights a week from 11:30 p.m. (Central) until 6:00 a.m.

It's been said that AM radio is dead.

(Laughs) Well, I don't know who started that ugly rumor. But the reason we're on the air is to keep the long-distance truck driver alert, entertained, informed and get him safely from point A to point B. You can't do that with FM signals. There are too many dial divisions to change, too many digital settings to go to. We've got six of the most powerful 50,000-watt AM stations in the U.S. We just tell them, "Set your dials now to these positions" and we run it down, starting with 870 and going right up the dial. They've got us on six dial positions from Maine to L.A. We blanket the U.S. So if AM is dead, I think somebody better tell about 1.5 million truck drivers that they're not listening to anything but dead air.

You have made a big move. You're now in the Music City.

That's right. WLAC was purchased by Key Market in the spring of last year. WLAC's location is Interstate 40, exit 209. And it's right on Music Circle. We're right down the street from all the publishers. You can have these people after they complete a recording session stop in at the studio. So this is the reason we are here. We are here to support the country music industry and service our audience even better.

One of the things that we're doing is we're going to be broadcasting live from Tootsie's Or-

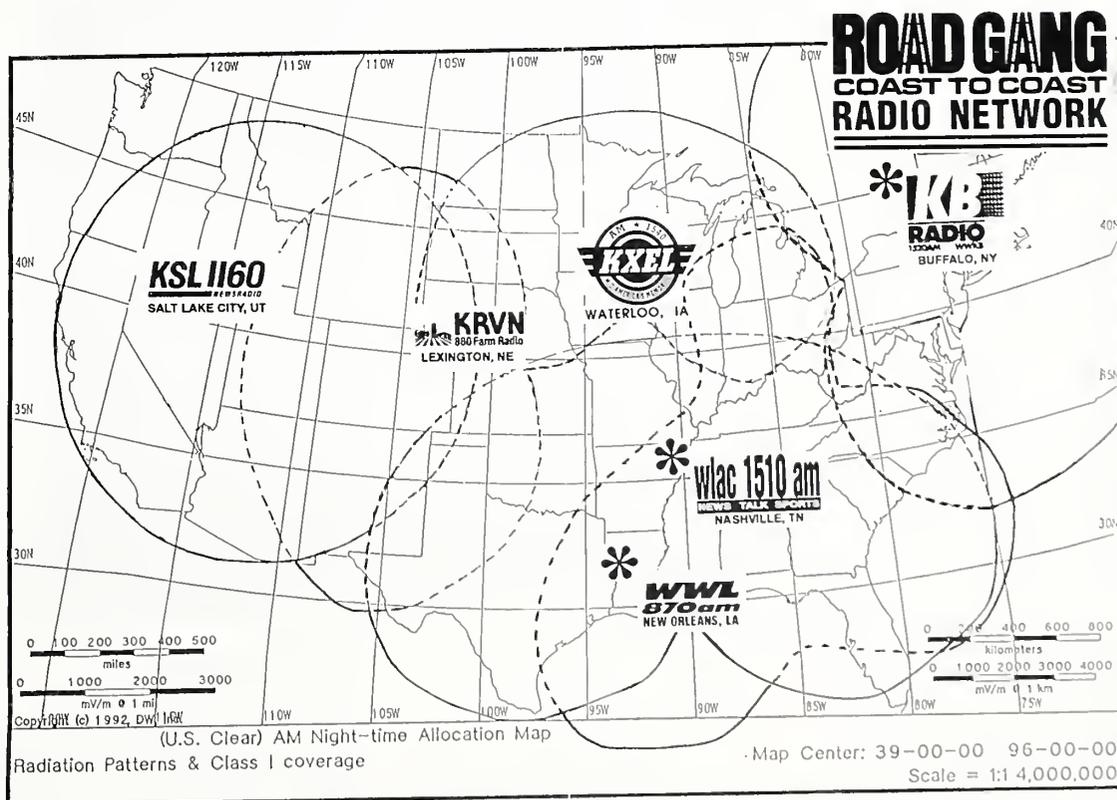
chid Lounge. We're going to be doing approximately three hours of the show about once a month from Tootsie's. We're going to be bringing people in, and it's going to be live from the Green Room. And what we're going to do is have the patrons of Tootsie's vote on bands, if you will...going back to the battle of the bands, battle of the talent. And then we're going to feature that particular monthly winner live on the Road Gang. That's one concept.

The other concept is we're starting a new feature called "Shooting Star of the Week." We're going to have up-and-coming artists in development and writers in the studio live with us and they can perform live or they can bring us their latest demo. We'll talk to them about what they're doing, where they're going, where they've been, the entire history of that artist. And it's going to be live nationwide on the Road Gang....

We also go all over the country to truck stops and we do live-action broadcasts, full show. We do a lot of pre-promoting about our live broadcasts. And we invite them to come, bring their instrument, bring their talent, we'll put 'em live on the Road Gang. This is their show, because we are audience-driven, we're not advertiser-driven. We are on the air for the audience who appreciates the Road Gang, whether it's a long-distance truck driver or a third-shift worker or an insomniac. We are on the air for the audience.

What about acquiring more stations? Are you working on anything right now?

Well, as a matter of fact, we've had an inquiry from CKLW [in Canada], talking about doing overnight truck radio. They realize that we're U.S.-driven basically, but our weather information that is so critical to the truck industry occurs at :15 and :45 past each hour. That information goes up into Canada and we give it by interstates, North and South and East and West. It's critical information to any driver. And now, since NAFTA has occurred, where the borders have opened up, we've got a lot of Canadian trucks coming South and then going back up into the Provinces. So we feel that we can be of use to CKLW. With that powerful signal, we can help out the Canadian market quite a bit. We are looking at the Washington State area and we're in talks with a few stations up in that area. But at this particular point, with our overlapping signal strength on the 50s, we're pretty much blanketing the U.S. with what we have right now—although we never turn down a station who would like to pick up the Road Gang. If they have the receiver and they want to pull it in, we will tell our audience what that station is, their calls and their dial position. And we welcome them aboard.



*KEYMARKET COMMUNICATIONS OWNED & OPERATED

POSITIVE/CHRISTIAN COUNTRY

MARCH 11, 1995

1	JESUS & JOHN (Cheyenne)	Bruce Haynes	1	8
2	SWINGIN' BRIDGE (Benson)	Brush Arbor	2	6
3	WHAT THEN (Warner Alliance)	Ron David Moore	3	7
4	WATCH ME RUN (Star Song)	Andy Landis	4	8
5	DON'T KILL THE WOUNDED (Homeland)	Margo Smith & Holly	9	9
6	ONLY CHRISTIAN COUNTRY (Circuit Rider)	Marvell	8	11
7	TRAILER HITCH (Ransom/Brentwood)	Ken Holloway	7	4
8	DOUBLE YELLOW LINES (Cheyenne)	Ronny McKinley	20	3
9	WITHOUT YOU (I HAVEN'T GOT A PRAYER) (Warner/Alliance)	Mid South	14	4
10	THERE IS A CANDLE (Integrity)	Susie Luchsinger	5	12
11	I'M GONNA HAVE A LITTLE TALK (Warner Bros)	Randy Travis	15	7
12	THE BOY IN ME (New Haven)	Glen Campbell	11	7
13	GLORYLAND HOLD ON (Manuel)	Manuel Family Band	6	13
14	WHOLE LOT OF PEOPLE DOING RIGHT (Cheyenne)	Paula McCulla	16	4
15	GOING OFF THE DEEP END (Crossies)	Kathy Yoder Treat/Ken Holloway	10	11
16	GRANDPA WAS A FARMER (Circuit Rider)	Marksman	18	4
17	THE NARROW PATH (MBS)	Jason Campbell	17	6
18	OVER THE EDGE (Mark Five)	Rivers & Owens	33	2
19	NO ONE KNOWS MY HEART (Starsong)	Brian Barrett	26	3
20	I'LL TRUST A MIGHTY GOD (Rising Star)	Gene Reasoner	12	12
21	TORNADO SALOON (Heaven Spun)	Ted White	19	15
22	BE A BEACON (Tima)	Judy Deramus	13	14
23	CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)	W.C. Taylor	21	11
24	IT'S ABOUT TIME (Heartwrite)	David Patillo	24	15
25	SOWIN' SEEDS (S & K)	Steve Hamby	25	12
26	I WENT BACK (Cheyenne)	The Days	DEBUT	
27	ROCK-A-BYE-DADDY (Circuit Rider)	Herman Truelove	27	6
28	OUT OF HIS GREAT LOVE (Chapel)	The Martins	22	16
29	CHRISTIAN OUTLAW (Christian Outlaw Music)	Bobby Miller	28	5
30	HE IS MINE (Gospel Choice)	Del Way	DEBUT	
31	ACROSS THE MILES (New Haven)	Third Tyme Out	23	7
32	HE NO LONGER SIGNS MY PAYCHECK (Windfall)	Southern Chapel	DEBUT	
33	THE SMALLER THE TOWN (Tima)	Don Richmond	30	14
34	I BELIEVE HEAVEN IS REAL (Rain)	Dinah & The Desert Crusaders	34	14
35	GIVE WHAT IT TAKES (Warner Alliance)	MidSouth	29	17
36	HEART OF A SINNER (Psalm)	Billy Arnett	31	13
37	HE WAS THINKING OF ME (Southern)	Del Way	32	3
38	WORTH IT ALL (Genesis)	Brent Lamb	35	16
39	TOMORROW (Freedom)	Monte Stephens	37	10
40	FAIRWEATHER FRIENDS (Hilltop)	Mark Hampton	36	9

This Week's Debuts

THE DAYS—"I Went Back"—(Cheyenne)—#26

DEL WAY—"He Is Mine"—(Gospel Choice)—#30

SOUTHERN CHAPEL—"He No Longer Signs My Paycheck"—(Windfall)—#32

Most Active

RONNY MCKINLEY—"Double Yellow Lines"—(Cheyenne)—#8

RIVER & OWENS—"Over The Edge"—(Mark Five)—#18

BRIAN BARRETT—"No One Knows My Heart"—(Star Song)—#19

Powerful On The Playlist

This week shows no change in the top four spots on the *Cash Box* Positive/Christian Country Singles chart. For the third week in a row, "Jesus & John" by **Bruce Haynes** holds the #1 position. At #2 is **Brush Arbor** with "Swingin' Bridge," followed by **Ron David Moore's** "What Then" at #3, and "Watch Me Run" by **Andy Landis** at the #4 position. **Margo Smith & Holly's** "Don't Kill The Wounded" jumps four spots to #5, **Marvell's** "Only Christian Country" moves up two to #6, and **Ken Holloway's** "Trailer Hitch" holds onto #7. **Ronny McKinley's** "Double Yellow Lines" takes the biggest leap this week, up twelve spots to #8. **MidSouth** moves up five to claim the #9 spot, and dropping to #10 this week is "There Is A Candle" by **Susie Luchsinger**.

Looking Ahead

This week radio's giving a considerable amount of play to: **The Clarks'** "Writing On The Wall," "I Wanna Thank You" by **Lisa Dags**, **Scott Brown's** "My Hero" and **Tom DeVoursney's** "Sound Of The Son."

RADIO PLAYLISTS

Some Of What's Playing In Heavy Rotation

KLTT\Denver, CO

SCOTT BROWN—"My Hero"

MARGO SMITH & HOLLY—"Don't Kill The Wounded"

KEN HOLLOWAY—"Trailer Hitch"

ALABAMA—"Give Me One More Shot"

RANDY TRAVIS—"The Box"

WBIU\Denham Springs, LA

THE GREENS—"Jesus' Rocking Chair"

BRIAN FREE & ASSURANCE—"Mercy Granted One More Time"

KINGSMEN—"I Will Rise From My Grave"

PHIL CROSS & POET VOICES—"My Soul Provider"

GANN BROTHERS—"Still Of The Night"

WWMS\Oxford, MS

W. C. TAYLOR—"Cryin' On Your Shoulder Again"

RANDY TRAVIS—"Gonna Have A Little Talk"

SUSIE LUCHSINGER—"There Is A Candle"

JUDY DERAMUS—"Be A Beacon"

BRENT LAMB—"Worth It All"

POSITIVE
COUNTRY
RADIO

Brian Barrett: From Pilot to Performer

By Wendy Newcomer

NEW STAR SONG ARTIST Brian Barrett did not aspire to have a career in music. The Mona, Tennessee native originally planned to join the military and follow in his father's footsteps, becoming a pilot. But, as divine intervention would have it, Barrett instead followed in The Father's footsteps and pursued a career in Christian music.

"It [music] is nothing that I set out to do," says Barrett. "I came back from college...and I was planning on flying airplanes. I wound up videotaping the revival service, running camera at this little church in Smyrna [Tennessee]. God knocked on my heart's door...and I gave my life over to Christ."

At that same revival meeting, Barrett met a songwriter who took him under his wing and helped mold his songwriting talents. "It was about then that I decided I wanted a career in this music," he says. A meeting with Word Music soon led to a year-long writing stint. Barrett then gained industry attention when he entered and won the Gospel Music Association's New Artist Showcase in 1992, which eventually led him to sign with Star Song as both a writer and an artist.

Although Barrett never dreamed of having success as a Christian artist, his background is filled with many musical memories. As a child, he listened to 45s on his parent's cabinet stereo. The sounds of '50s and '60s doo-wop groups, Elvis, Chuck Berry, and music of the Grand Ole Opry provided a diverse history from which to learn. "I like guitar music, because that's what I play," he says. "My dad taught me how to play guitar when I was 11. He was a songwriter, too, so I grew up listening to his songs." Barrett's brothers also influenced his musical tastes. "I listened to whatever they played, so it's varied, from all sorts of different directions."

In high school, Barrett played in his first band, which was guided by the school band director. "It was great. We were doing the garage band thing, four of us in the senior class. He knew there was some talent there, but he knew it needed to be harnessed and put in a direction, so we wouldn't just go off into everybody doing a solo at the same time," he says. "It taught me discipline and practice, and to work things out so that you do the best with what you've got." The band, which played Christian music, even entered a competition at Oral Roberts University in Tulsa, Oklahoma. "I don't think we won anything, but we had a blast doing it. It was fun," says Barrett.

Building on those early experiences, the singer-songwriter began to choose songs for his self-titled debut album. "We sat down and wrote quite a bit," recalls Barrett, who co-wrote seven of the 10 songs on the album. "I went back and picked two or three that I'd written a couple of years ago. And then I wrote some with the producer and some of the players that were on the album," he says. "It just kind of came together. Even the ones I didn't write I can relate to. There are little bits and pieces of me in each song."

Many of the songs on the album are written from a first-person point of view. "They're very introspective...really a Christian's heart-cry

to God," says Barrett. "And I think [it's] who we are, and realizing who we are. This first album was a lot of that."

Since the debut of his single "No One Knows My Heart," Barrett has experienced a few surprises regarding the music business. "I guess the surprise is how much time you don't have. There's a lot more business and a lot more time-consuming things other than artistry, and it takes a lot out of you," he says.

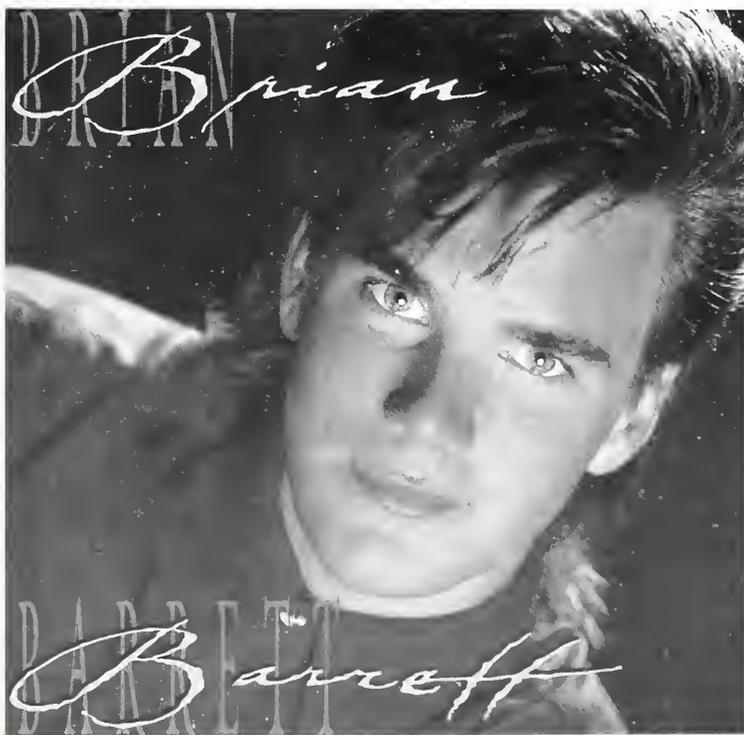
Barrett has also been surprised at the amount of traveling required of a new artist. "I've been doing mostly a lot of solo dates...and visiting radio stations at the same time," he says. And radio has welcomed him with open arms, as is evident in the array of formats on which he has been getting airplay. "Radio's received me really well. It's really amazing to watch. All across the board I seem to get airplay [in] just about every format, from A/C to CHR to Christian Country to Country."

With his radio-friendly country-pop sound, this newcomer could have gone in many different musical directions while still managing to live a Christian life. However, Barrett's choice of artistic expression was made without regard to music. "You know, there are people who are Christians who are doing secular music. For me, it has nothing to do with music at all. It really doesn't. It has everything to do with who Christ is," he explains. "The reason I chose Christian music is because of everything that's real in my life...I just wanted to express that, and it seemed the best venue would be Christian music, because the message is pretty clear. I think God just said, 'I'm going to give you the boldness to say what needs to be said and call it what it is.'"

As his first single swiftly moves up the *Cash Box* Positive/Christian Country charts, Barrett is already preparing for his second album, due out in August. The sophomore release will be produced by Warner Brothers' country artist Russ Taff (formerly a Contemporary Christian artist) and James Hollihan. "I'm looking forward to it...and I'm excited about the songs we're picking. I'll be writing quite a bit for it and playing on the album," he says.

Fans of Barrett's sound can expect more of the same, along with a few surprises, on the second album. "I think it will have a little bit of a different sound, simply because of the environment and, of course, the different producers," he says. "I'd like to stick to a bit of a country/pop thing, for sure. But you never know, we may even throw in a little rock & roll and boogie woogie in there," he adds. As for touring to support his albums, Barrett says, "There will probably be a fall tour. And we've talked about going over to Europe, also. Those things are in the works."

As a new artist in the relatively new format of Positive/Christian Country, Barrett has several goals he would like to attain—but these goals aren't entirely dependent upon chart successes and album sales. "As a Christian artist, I would like to express the realness of Christ and that He is my goal as an artist. If I've communicated an authenticity and a love of Christ, then *that's* being successful."



"The reason I chose Christian Music is because of everything that's real in my life."

—Brian Barrett

COIN MACHINE

PAPA 5 Produces New World Pinball Champ

NEW YORK—Despite a weekend blizzard which frosted the Big Apple, over 800 players from 27 states and nine countries competed in the February 3-5 PAPA 5 World Pinball Championships for almost \$40,000 in prizes. The fifth annual championships took place at the Park Central Hotel in New York City.

Paul Madison, a 25-year-old man from Minneapolis, earned the title of World's Greatest Pinball Player, defeating **Lyman "Silk" Sheets**, 1993 world champion. Madison scored 3,187,218,330 points on the new **Williams' Dirty Harry** machine, taking home \$2,000, a new pinball machine and a trophy along with the title.

Other winners included **Natalie Baker**, a 24-year-old student from New Haven, Connecticut, who took the top spot in the Women's Division, and 15-year-old Chicagoan **Joshua "Razor" Sharpe**, who conquered the Junior's Division.

PAPA 5 saw an unprecedented representation of flipper enthusiasts from nine countries, including champion teams from Austria, France, Denmark and Sweden and players from the United Kingdom, Australia, Japan, Canada and Brazil. While strong international players have made individual appearances at past PAPA tournaments, in terms of overall placement, this was the first year in which teams from other countries gave Americans some tough competition.

Amtex Software, leading manufacturer of computer simulation pinball games, brought a new dimension to this event with *Cyberclash '95*, a tournament-within-a-tournament. Playing on Amtex's hyper-realistic simulations of the classic games *Eight-Ball Deluxe* and *Royal Flush*, players fought it out for \$7,500 in prize money.

The **Professional and Amateur Pinball Association (PAPA)** was created in 1986 by **Steve Epstein**, owner of New York's legendary Broadway Arcade. Since 1991, PAPA has been hosting the World Pinball Championships in New York. The event has become the premiere international venue for the rapidly expanding field of competitive pinball, and pinball manufacturers are known to time the releases of their newest games to premiere at the championships. This year, the following games were introduced at PAPA: **Williams' Dirty Harry**, **Premier/Gottlieb's Shaq Attaq**, **Sega Pinball's Frankenstein** and **Bally's The Shadow**.

American Laser Games Promotes Mathews



April Mathews

CHICAGO—**American Laser Games (ALG)** has promoted **April Mathews** to marketing assistant for coin-op sales and marketing. In this position she will provide secretarial support and will also be responsible for organizing ALG participation in trade shows and placing trade journal advertising. She works with **Stan Jarocki**, vice president of sales and marketing and **Jim Jarocki**, sales director.

Mathews started with ALG over a year ago as an administrative assistant in the corporate and engineering departments. Prior to this time, she worked as an office manager for an Albuquerque construction company. She is currently attending the University of New Mexico, where she

is studying toward a degree in business and psychology.

"April is a real go-getter who will be a great asset to this division," stated Jarocki in announcing her promotion, "and we're very pleased to have her working on behalf of coin-op marketing and sales."

Reno To Host NAMA Western Show

CHICAGO—The 34th annual NAMA Western Convention and Trade Show will be staged at the Reno Sparks Convention Center in Reno, Nevada, April 20-22, 1995.

More than 225 exhibitors are expected to display their equipment, products and services for vending service and office coffee service companies.

The convention's educational program will feature ten sessions covering financial, marketing and operations management, including keynote remarks by **Jack Thomas** of **Coin Acceptors, Inc.**, chairman of the board of NAMA, as well as the popular NAMA roundtable discussions.

Ron Paul, president of **Technomic, Inc.**, will present results from the NAMA Foundation project for 1994, which was a survey of consumers' opinions of vending machines, services and products. The survey results were first reported at the NAMA national convention, held in Atlanta, in November of last year.

Convention chairman for this year's event is **Wayne Hood**, president of **Hood Services, Inc.** in Bellflower, California, with **Elaine Sofie**, whose husband **Dan** is president of **B&P Vending, Inc.** in Bellingham, Washington, serving as the spouse chairperson.

The spouse program will include "Secrets of A Showgirl," a 'behind-the-scenes' gaming tour and a visit to the Southwest Pavilion, Arlington Gardens and the Factory Stores.

On Saturday night, April 22, show exhibitors will host an "Off To The Races" party, complete with complimentary food and beverages along with live music, prizes and special race-theme activities.

Further information regarding the convention may be obtained by contacting NAMA headquarters, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102 or phoning 312-346-0370.

Mortal Kombat Tour Kicks Off This Summer

CHICAGO—*Mortal Kombat: The Live Tour*, adapted from the highly successful video game and, reportedly, the first live show to feature interactive audience participation, is set to kick off in summer '95 with one of the most extensive cross-promotional packages in the history of live tours.

Renowned live-show producer **David Fishof** is currently speaking with potential major sponsors for the \$2.5 million, 100-plus market national tour, which will feature state-of-the-art special effects and lasers, illusion, martial arts and, courtesy of CD-ROM, precedent-setting audience participation opportunities, allowing the audience to actually influence the sequence of events and eventual outcome of each performance. Co-executive producers of the show are **Danny Simon**, president of the **Licensing Group**, and **Larry Kasanoff**, producer of *Mortal Kombat: The Movie*.

Fishof, who is responsible for some of the most lucrative tours in the industry, including **The Monkees Reunion Tour**, **The "Dirty Dancing" Concert Tour**, **Ringo Starr and His All Starr Band** and **The "American Gladiators" Live Tour**, is planning aggressive cross-promotional tie-ins with the numerous current and upcoming *Mortal Kombat* opportunities. Discount coupons for the tour will be packaged with *Mortal Kombat* home video products and tag lines for the show will run on the arcade versions of the game. Over 50,000 *Mortal Kombat* arcade units are in virtually every entertainment center in the world.

Additional plans call for **New Line Cinema's Mortal Kombat: The Movie** to feature tag lines for the live tour.

The *Mortal Kombat* franchise extends to over 50 licensees, including **Acclaim**, **Tiger Electronics**, **Malibu Comics**, **Berkeley Books** and **Hasbro**, which will feature the show information on *Mortal Kombat* toy packaging.

Mortal Kombat: The Live Tour will be directed by **Jeff Lee** (*Joseph and His Amazing Technicolor Dreamcoat*, *Cats*). Ticket prices will start at \$10. Over 20 of the world's finest martial arts experts will star in each of the two simultaneously-touring units.

Booked by **International Creative Management**, the tour will play in large arenas such as Madison Square Garden in New York, The Rosemont Horizon in Chicago and The Forum in Los Angeles. The show will also tour internationally.

Further information may be obtained by contacting **Parker Public Relations**, 11500 W. Olympic Blvd., Suite 400, Los Angeles, CA 90064.



COIN MACHINES

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PINBALLS: BALLY: Popeye; Judge Dredd. DATA EAST: Tales From the Crypt. PREMIER: Rescue 911; Street Fighter II; Tee'd Off. WILLIAMS: Dracula; Star Trek.

USED KITS: Mortal Kombat II \$1795; Super Street Fighter Turbo \$550 (B-Board); Slam Masters \$100; Street Fighter II CE \$195; High Impact \$75.

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AUDITIONS

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