

CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE



Elton John- *Made In England,* “Believes” In Hollywood



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NUMBER ONES

POP SINGLE

Take A Bow
Madonna
(Maverick)

R&B SINGLE

Red Light Special
TLC
(Arista)

RAP SINGLE

Dear Mama
2Pac
(Interscope)

COUNTRY SINGLE

Thinkin' About You
Trisha Yearwood
(MCA)

POP ALBUM

Greatest Hits
Bruce Springsteen
(Columbia)

R&B ALBUM

My Life
Mary J. Blige
(MCA)

JAZZ ALBUM

Breathless
Kenny G.
(Arista)

COUNTRY ALBUM

The Hits
Garth Brooks
(Liberty)

POSITIVE COUNTRY

Double Yellow Lines
Ronny McKinley
(Cheyenne)

TROPICAL

Mirandote
Frankie Ruiz
(Rodven)

LATIN CONTEMPORARY POP

Todo O Nada
Luis Miguel
(WEA Latin)

TEXAN / TEJANOS

Linda Chaparrita
La Diferenzia
(Arista)

MEXICAN REGIONAL

Que No Me Olvida
Bronco
(Fonovisa)

Cover Story

Elton John—*Made In England*, "Believes" In Hollywood

Elton John is back on top once again...he just celebrated a birthday, released a highly awaited new album (*Made In England*, on his recently reactivated Rocket Records label) signing countless autographs in the process, and this week's Academy Awards presentation finds him an odds-on favorite to win an Oscar while hosting one of Hollywood's gala awards-night gatherings... "circle of life," indeed.

—see page 5

South X Southwest '95

While signed major-label artists were certainly in attendance and on parade this year (to wit: Zoo Entertainment's Matthew Sweet, WORK's Chris Whitley and Columbia's Soul Asylum, Trauma/Interscope's Bush), the South By Southwest Music Conference in Austin, Texas remains a perennial must for A&R signees and signors.

—see page 15

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CHARLIE MINOR DEATH: Charlie Minor, former Giant Records president and current president of the new business division of *Hits Magazine*, was shot to death March 19, at his home in Malibu. **Suzette McClure**, an exotic dancer and former girlfriend of the slain executive, was booked the same day on suspicion of murder in Santa Monica. A .25 caliber semi-automatic weapon was reported found at her apartment. It was also said the suspect had been distraught over the break-up with Minor in late December or early January. The dancer was formally charged Tuesday (22) with Minor's death and **Michael Duarte**, Deputy District Attorney of the L.A. County D.A.'s office, also accused her of the special circumstance of lying in wait, which could bring the accused the death penalty or life imprisonment without possibility of parole in California.

Immediately upon learning of the highly respected Minor's death, record company peers and acquaintances, including Giant owner **Irving Azoff**, **David Geffen**, Sony 550 Music's **Polly Anthony**, A&M's **Al Cafaro**, **Freddy DeMann** and **Jerry Moss**, issued statements of amazement, sadness and high praise for the executive and his abilities.

A memorial service was held at A&M Records' studios in Hollywood, CA March 22. The family requested in lieu of flowers donations be sent to the Charlie Minor Memorial Fund, 14958 Ventura Blvd., Sherman Oaks, CA 91403.

CEMA TO DISTRIB ICHIBAN INT'L U.S.: CEMA president **Russ Bach** and Ichiban head **Nina Easton** announced that CEMA will handle domestic distribution for the newly formed **Ichiban International** label. International distribution has not been set yet.

"The purpose of the new label," explained Easton, "is to provide us [Ichiban] with an alternative outlet for product that we would perhaps have otherwise not become involved with. For example, we have never pursued the mainstream urban music world because we always felt this was almost exclusively the major label's domain. Starting Ichiban International with CEMA was a decision made after Russ and I were talking leisurely at mini-NARM. Russ' vision about the future of distribution and the industry itself are qualities that reflected in our decision. We are delighted to be able to work with CEMA; you could not ask for a more enthusiastic and professional group of people. I have the highest regard for Russ Bach and his team and we are all looking forward to a mutually prosperous future."

The new label's initial releases are from Seattle-based rapper **Kid Sensation**, blues songstress **Francine Reed**, jazz maestro **Kevin Toney** and newcomer **Lisa Cerbone**.

STAR LINE-UP FOR HUSTON AWARD DINNER: **David Geffen**, **Jeffrey Katzenberg**, **George Lucas**, **Martin Scorsese**, **Barbra Streisand** and **Robert Zemeckis** will co-chair the second **John Huston Award Dinner for Artists Rights** April 28, announced **Elliot Silverstein**, Artists Rights Foundation president.

Michael Backes, screenwriter and co-founder of **Rocket Science Games**, will chair the two-day Artists Rights Digital Technology Symposium April 27-28, held in conjunction with the dinner. Both events will be held at the Regent Beverly Wilshire Hotel where **Steven Spielberg** will be this year's recipient of the John Huston Award for Artists Rights.

For ticket reservations and general information on the symposium and dinner, contact **Ted Kaufman** at the Artists Rights Foundation (310) 289-5338. Special Guild and student pricing are available.

MTV MOVIE AWARDS SET FOR JUNE: MTV: Music Television announced their 4th annual "MTV Movie Awards" will be taped in L.A. June 10 for airing June 15. MTV programming and production executive v.p. **Doug Herzog** made the announcement.

The nominations are chosen through a national poll of MTV viewers, an audience that represents the largest demographic group of today's moviegoers. Nominations will be announced April 12. This year's show marks the return of producer **Joel Gallen** of **Tenth Planet Productions**, who produced the first two "MTV Awards" shows.

HOUSTON HOSTS NICKELODEON KIDS' AWARDS: **Whitney Houston** will host **Nickelodeon's** "8th Annual Kids' Choice Awards" May 20. The hour-long show, the only award celebration that gives kids the power to choose their favorite stars, will air exclusively on Nickelodeon. The campaign for votes began March 25 over the network, for kids across the country to vote for the awards. **Albie Hecht**, executive producer/v.p. production/development for Nickelodeon, said, "Nickelodeon is honored to have Whitney Houston host the '8th Annual Kids' Choice Awards.' As a past 'Kids' Choice Award' winner, it is clear that she has universal kid-appeal and is the perfect choice to host the only award show for kids."

ON THE MOVE



Sunshine



Beck



Wild



Brown



Haley



Perryman



Soler

Warner Music-U.S. has appointed **Ken Sunshine** senior vice president. Prior to joining Warner Music-U.S., Sunshine was president of Ken Sunshine Consultants, a N.Y.-based public relations and public affairs consulting organization he founded in 1991. Also, **Peter LoFrumento** has been named associate vice president of Warner Music-U.S. He had served as vice president of Ken Sunshine Consultants since its inception. **Epic Records** has promoted **Dan Beck** to senior vice president, marketing. Beck had served as vice president, marketing & artist development, Epic since 1990. **The Atlantic Group** has appointed **Phil Wild** senior vice president of business and legal affairs. He joins Atlantic after a ten-year stint at Arista Records, most recently as vice president of business and legal affairs. **Warner Bros. Records** has named **Denise J. Brown** senior vice president of black music. She joins the label from the entertainment law firm of Mayer, Katz, Leibowitz & Roberts, where she was a partner. **Uptown Entertainment** has named **Kelly Haley** vice president, publicity and media relations. Haley was previously national publicity director, black music, MCA Records. **Jacquie Perryman** has been appointed senior vice president of the new **PolyGram Soundtrack Division** in Los Angeles. Prior to joining PolyGram, Perryman was vice president, Arista Soundtracks. Also, **Dawn Soler** has been appointed senior vice president, music for **PolyGram Filmed Entertainment (PFE)**. Prior to joining PFE, Soler was president of Working Music, a music supervising company, where she supervised films including *Dumb And Dumber*. **Elektra Entertainment** has named **Karen Mason** senior director of marketing. She joined EastWest Records as national director of marketing in 1992. **Stephen Braun** has been named associate director, venture accounting for **Sony Music**. He joined Sony Music in 1993 as manager, venture accounting. **Sony Music Special Products** has appointed **Dan Rivard** senior producer, A&R. He has served in the A&R department since 1988. **Rhino Records** has promoted **Andrea Kinloch** to senior product manager. She joined the label as a product manager in January 1994, and previously worked at Curb Records. **James Glicker** has been named managing director, **BMG Australia**. He joined BMG in 1991 as vice president, international marketing for BMG Classics. Also, **Matthias Gibson** has been appointed managing director,

BMG Ariola Munich and **Jan Bolz** has been named deputy managing director, both effective July 1, 1995. Gibson joined BMG Ariola Musik in 1986 as a sales representative, and Bolz was most recently vice president, operations for BMG Ariola Media. **BMI** has named **Marc Kleiner** associate director, writer/publisher relations. Kleiner joins BMI from the Music Entertainment Group (MEG), a record company specializing in all types of Christian music, where he served as director of creative services. **Kevin Lavan** has joined **MTV Networks** as senior vice president, chief financial officer and chief information officer. Also, **Salli Frattini** has been promoted to vice president/executive in charge of production, **MTV: Music Television**. And **Carol Donovan** has been appointed vice president, music and special events, **MTV: Music Television**. **Quincy Jones** & **David Salzman Entertainment (QDE)** has named **Stacey Matthew** director of television. She joined Quincy Jones Entertainment in 1990 as an executive trainee. **Bill Krentz** has been promoted from manager/Midwest region to vice president/affiliate relations of **Westwood One Radio Formats**.

INDUSTRY BUZZ

Cash Box EAST COAST

By Ted Williams



John R. Gonta of Farmingdale, NY has been named the grand prize winner of Angel Records' *Chant* Escape Sweepstakes. As winner of the nationwide contest, Gonta will take a trip for two to Spain to visit the monastery of Santo Domingo de Silos. The monastery is home to the group of Benedictine Monks who recorded the multi-Platinum hit album *Chant*. Gonta entered the contest at Tower Records in Carle Place, NY, and his name was eventually selected out of the 35,000 nationwide entries. Pictured (l-r): Angel publicist Randal Haecker; Gonta; Angel national sales manager Mark Forlow; and Angel publicist Jennifer Perciballi.

ST. PATRICK'S DAY in New York came and went with the usual suspects, highlighted by appearances from Sarah McLachlan at Radio City Music Hall and The Chieftains at Lincoln Center's Avery Fisher Hall. The Chieftains set was part of a national tour that will carry them through the end of the month. The group's latest album *The Long Black Veil*, their first to be certified Gold in the U.S., pairs them with such superstars as Mick Jagger, Sting, Sinéad O'Connor and Van Morrison and has produced the hit single "Have I Told You Lately That I Love You," performed with Morrison.

FOLK DIVA JOAN BAEZ is set to record a live album at the famed Bottom Line club on successive weekends in April. Baez will be joined by a number of guests when she performs an array of songs associated with her illustrious career as well as a number of new tunes.

The artist will be joined onstage by Mary Chapin Carpenter and the McGarrigle Sisters on April 10, Janis Ian and Mary Black on April 11, Indigo Girls and Mimi Farina on April 16 and Tish Hinojosa on April 17. The album will be released on U.K.-based Grapevine Records.

STEVIE WONDER marked the release of his first studio album in almost eight years with an in-store performance in N.Y.C.'s Lexington Avenue HMV store on Monday, March 20th. The new album, *Conversation Piece*, was released from Motown the following day.

WITH THE THREATENED cuts to federal funding for the arts, it is particularly gratifying to note the work of the Lila Wallace-Readers Digest Fund. The organization has awarded \$5.1 million to the New England Foundation for the Arts (NEFA) to underwrite its National Jazz Network for another four years. The N.Y.-based fund, the largest private supporter of jazz in the United States, has invested almost \$19 million to various projects since 1991. The NEFA, out of Cambridge, MA, funds and structures cultural/artistic programs throughout the region.

Some of the members of the Jazz Network that receive grants are the Artists Collective, Hartford, CT; Jazzmobile, Inc., N.Y.C.; Jazz Institute of Chicago, IL; the Contemporary Arts Center, New Orleans, LA; and the Concepts Cultural Gallery in Oakland, CA.

OUT AND ABOUT—John Lee Dorsey appeared at the S.O.B. club's weekly Friday Live After Work Showcase on the 17th to promote his soon-to-be released Muse Records album *The Watcher*...

Other recent support sets include non-newcomer Carrie Newcomer playing the West-End Gate doing bits from her latest Philo/Rounder album *The Bird Or The Wing*; Katy Moffatt gave up some of her new Watermelon Records disc *Hearts Gone Wild* at the Bottom Line; sax player Joshua Redman's quartet offered selections from the new Warner Bros. set *Moodswing* at the Village Vanguard; and Nicholas Payton also played the Vanguard supporting release of his new Verve set *From This Moment*.

By Steve Baltin

Cash Box WEST COAST



The Wilson sisters, also known as Heart, along with producer John Paul Jones, the former bassist of Led Zeppelin, recently were in Bad Animals studio in their hometown of Seattle for the mixing of their upcoming live album *The Road Home*, to be released in June on Capitol Records. The material, including a new song, "Cherry Blossom Road," was recorded during the group's five sold-out shows at the Backstage club in their hometown. Jones, who also produced the current *Butthole Surfers'* record, not only produced the record but joined the band onstage. Pictured (l-r): Heart's Nancy Wilson; Brian Foraker, engineer; Jones, producer; and Heart's Ann Wilson and Howard Leese.

BLACK CROWESNEWS: Chris Robinson and the boys, having already made noise on their "America Or Bust" tour by allowing fans to record, or "bootleg" the shows, now find themselves in with the big boys. Having previously announced plans to open a date for the *Grateful Dead* April 7 at Tampa Stadium in Florida (maybe these bootleggers stick together), the group have been invited to open dates in Europe for the *Rolling Stones* and *Jimmy Page & Robert Plant*.

While the Crowes' *America* album sales haven't lived up to their two previous records, the band continue to distinguish themselves as a major draw on the touring circuit. The group recently sold out five consecutive nights at The Beacon Theater in New York city.

In the meantime, look for another single/video, "Wiser Time," to be released from their latest *American Recordings* album. Before heading off on their European sojourn, the group will be in Los Angeles for two nights at The Pantages Theatre on May 17 and 18.

"OOOHH...OOOHH!!!" Give yourself 20 points if you recognize that classic signature line. Hint: It comes from the Golden Age of television, the '70s. Give up? How about "Hi there!?" Or the ultimate giveaway, "Did I ever tell you about my uncle...?" That's right, in the life-really-is-worth-living category, Nickelodeon will be making "Welcome Back, Kotter" a part of their "Nick at Nite" line-up starting Memorial Day, May 29.

The hit ABC series ran from 1975-79 and is best known for starting off the career of current *Pulp Fiction* star John Travolta as Vinnie Barbarino, the leader of the Sweathogs.

But the show was so much more than the one Sweathog; it took place in Brooklyn, NY, centering on the exploits of Gabe Kotter, played by Gabe Kaplan, and his remedial education courses, including the Sweathogs. The rest of the group included Juan Epstein (Robert Hedges), Freddie "Boom Boom" Washington (Lawrence Hilton-Jacobs) and Arnold Horshack (Ron Palillo).

Says Rich Cronin, senior vice president and general manager, Nick At Nite, "The Sweathogs are the perfect complement to Nick at Nite's Classic TV line-up. Vinnie, Horshack, Boom Boom and Epstein all embody the true spirit of both good comedy and remedial education." We couldn't agree more, and we thank you, Rich.

A THOUSAND PARDONS: In the item that ran in last week's "On The Cutting Edge" column (issue date March 25) on the band Grin, the incorrect spelling of their name was given. The I.R.S. recording artists have changed the spelling of their name to Gren. We apologize for any inconvenience (and I will be shaving my head to atone for the grievous error).



Cover Story

Elton John—*Made In England*, “Believes” In Hollywood

By Steve Baltin

Review

FOLLOWING THE WARM RECEPTION given to his 1992 album *The One*, Elton John found himself in a familiar place, back on top of the charts. 1994 marked the 25th consecutive year that Elton, one of the most successful and consistent artists of all time, has had a song hit the top 40. However, 1994 was not just another year for the singer/songwriter. It found him enjoying his biggest success since the mid-'70s, when John dominated the charts the way the Beatles had a decade earlier. His success with the soundtrack to the Disney hit *The Lion King*, coupled with the Top 10 chart standing of *The One*, have led many to believe John's debut release on his newly-reactivated Rocket Records, *Made In England* (distributed by Island Records), could be his first chart-topping album since his heyday around the time of *Goodbye Yellow Brick Road*, a record that still serves as his highwater mark artistically.

Once again reunited with lyricist Bernie Taupin, *Made In England*—released only six days prior to the Academy Awards and while John is on the road with Billy Joel to resurrect one of the biggest tours of last year—seems like a sure-fire hit. An in-store autograph signing by John and Taupin at Tower Records in Los Angeles this past week attracted thousands of fans, and the record's opening track and lead-off single, “Believe,” is already nestled in the top 20 after only three weeks and continues to bullet its way up the Pop Singles chart. This is not surprising, as the record was predetermined to be one of this spring's most anticipated albums. The only question remaining is whether or not *Made In England* is a worthy return to the top for the Rock 'N' Roll Hall of Famer or simply a benefactor of good timing and momentum.

A lavishly produced exercise by Greg Penny and John himself, the record conjures up the ghosts of Elton-past almost from the beginning, as it draws upon his hits from every era. The title track, an upbeat poppy number, will have listeners scratching their heads trying to recall Elton's

catchy pop hit of a couple of years ago. (It was “Club On The End Of The Street.”) The CD's fourth track, the grandiose ballad “Cold,” seems to feature a taste in the middle of “Someone Saved My Life Tonight,” and John aficionados might at one point recognize strains similar to those of his biggest FM anthem, “Funeral For A Friend/Love Lies Bleeding.”

The composer John has done an admirable job of mixing up styles, throwing in “Latitude” and “Please,” a couple of numbers that have an almost honky-tonk country feel to them, more so on the former. These are in addition to his normal mix of ballads, such as “Man,” “Belfast” and “Lies,” and pop songs like the aforementioned “Made In England” and “Pain.”

Made In England certainly delivers the most one could hope for from an Elton John album in this day and age—several hit singles and some decent album material. But then again, that's always been what John has done best. And when it comes to his credentials, he is second to none. In that respect, *Made In England* actually is a merited return to that familiar #1 spot for the man born Reginald Dwight.

Feature

IT WAS ONLY 11 YEARS AGO that The Academy Awards created a controversy by having Ann Reinking sing Phil Collins' Oscar-nominated song “Against All Odds.” The #1 single, which was nominated for Best Song, ended up losing to Stevie Wonder's “I Just Called To Say I Love You,” but the Academy's stance on pop performers is what was remembered from that year's ceremony.

Six years later, Madonna performed her Oscar-nominated song “Sooner Or Later.” Taken from the film *Dick Tracy*, in which Madonna co-starred, the song went on to win, opening a door in one of Hollywood's most glamorous evenings for pop and rock artists. While the Academy Awards remain the Establishment's party (one is not most likely to see Pearl Jam winning in the next couple of years for Best Song), no longer is pop and rock shut out.

Just last year, Bruce Springsteen and Neil Young both were nominated for songs from Jonathan Demme's *Philadelphia*. Each performed their own composition, and Springsteen went on to take home the award.

But perhaps the ultimate sign of how the modern-day music industry has blended in with Hollywood's cinematic clique is where Springsteen celebrated his victory that night. He partied with other winners from that evening, Steven Spielberg and Tom Hanks, at a party thrown by Elton John to benefit his AIDS Foundation.

Yes, “Captain Fantastic” himself, the man who used to be best known for his outlandish costumes,

has quickly established his Oscar night benefit as the post-awards celebration, scheduled to be held this year at the Four Seasons hotel in Beverly Hills. Among the members of the host committee for this year's (third annual) party are Hanks (nominated once again for Best Actor in *Forrest Gump*), David Geffen, Jim Carrey, Elizabeth Taylor, Whoopi Goldberg, Jeffrey Katzenberg, Liam Neeson, Bonnie Raitt and Melissa Etheridge.



Elton John

Last year's soirée raised over \$150,000 for John's AIDS Foundation, and according to a spokesperson for the foundation, they are hoping to raise even more this year. Along those lines, partygoers who wish to attend the dinner and watch the telecast on one of their giant-screen TVs are paying \$750 per person, while those attending only for the after-show party are being charged \$250.

This year's party holds particular significance for John (while his spokesperson may downplay it) as John is expected to be this year's Springsteen. The veteran English performer, who remains one of the most beloved figures in popular music, is coming off one of his best years ever, thanks in large part to his contributions to the *Lion King* soundtrack. In addition to having two of the top-selling singles of last year, John is nominated three times in the Best Song category and is a prohibitive favorite to win. In fact, it would seem the only way he could lose is if those three songs split the vote.

Given the contributions he has made as a philanthropist to fighting the AIDS disease, if John walks into the Four Seasons hotel without the Oscar but sees enough of a crowd to raise even more money than last year (which seems a foregone conclusion), this year's Academy Awards will still undoubtedly have been a success for one of the biggest selling artists of all time.

Besides that, given that Raitt and Etheridge are among the members of the host committee, it would be fitting to see mainstream pop/rock music once again emerge victorious at this year's awards. And who knows? Maybe one day we might even see Trent Reznor thanking the Academy



Elton John and Bernie Taupin sign autographs at the midnight release of *Made In England* at Tower Records in Los Angeles.

CASH BOX CHARTS

TOP 100 POP SINGLES

APRIL 1, 1995



#1 SINGLE: Madonna



TO WATCH: Blues Traveler



HIGH DEBUT: Van Halen

		Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼
1	TAKE A BOW (Maverick/Sire/Warner Bros. 18000)	16	1	51	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	51	5
2	CANDY RAIN (Uptown/MCA 54906)	10	6	52	MAD IZM (Capitol 58313)	53	7
3	RED LIGHT SPECIAL (LaFace 02744)	6	8	53	(SHE'S GOT) SKILLZ (Blitz/Atlantic 5738)	54	8
4	RUN AWAY (Arista 1-2808)	15	3	54	MR. PERSONALITY (Zoo 42094)	57	4
5	IF YOU LOVE ME (MJJ/Epic 77732)	15	2	55	DREAM ABOUT YOU/FUNKY MELODY (Thump 2205)	65	6
6	STRONG ENOUGH (A&M 0798)	11	4	56	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188)	67	3
7	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	10	12	57	MOVE IT LIKE THIS (Tommy Boy 633)	71	4
8	I KNOW (FROM "READY TO WEAR") (Columbia 77750)	9	9	58	WHAT I NEED (Mercury 856 404)	58	4
9	BABY (Atlantic 82610)	3	9	59	SHY GUY (The Work Group 77678)	83	3
10	CREEP (LaFace/Arista 40824)	5	21	60	MISHALE (Metro Blue/Capitol 58256)	48	16
11	THANK YOU (Motown 1270)	11	6	61	TOOTSEE ROLL (Rip-It 6911)	69	16
12	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	16	4	62	FOR YOUR LOVE (Motown 1261)	68	4
13	IF I WANTED TO/LIKE THE WAY I DO (Island 854 238)	13	6	63	WHAT WOULD YOU SAY (RCA 2994)	72	4
14	IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940)	14	11	64	NEVER FIND SOMEONE LIKE YOU (Ruffhouse/Columbia 77817)	69	6
15	YOU GOTTA BE (550 Music 77551)	7	37	65	YOU WANT THIS (Virgin 38455)	50	22
16	BELIEVE (Rocket/Island 60144)	17	4	66	SHE DON'T USE JELLY (Warner Bros. 41102)	56	15
17	THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252)	18	7	67	MENTAL PICTURE (SBK/EMI 58272)	59	20
18	HOLD ON (Atlantic 87240)	19	9	68	KITTY KITTY (Rip-It 6921)	69	9
19	I BELIEVE (EMI 58320)	20	7	69	SOUR TIMES (NOBODY LOVES ME) (Gol Discs/London 856 817)	60	7
20	FREAK LIKE ME (EastWest 9094)	25	9	70	BAD REPUTATION (Elektra/EEG 64495)	61	17
21	HOLD MY HAND (Atlantic 87230)	12	24	71	IF YOU DON'T LOVE ME (FROM "DUMB AND DUMBER") (RCA)	63	6
22	ON BENDED KNEE (Motown 860 244)	21	20	72	CAN'T STOP LOVIN' YOU (Warner Bros. 17909)	DEBUT	
23	ANOTHER NIGHT (Arista 12724)	24	32	73	SHOOK ONES PART II (Loud/RCA 64294)	77	2
24	DEAR MAMA (Interscope 98273)	28	4	74	THINK OF YOU (LaFace/Arista 2-4094)	80	3
25	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	23	6	75	RUN-AROUND (A&M 8341)	91	2
26	SUKIYAKI (Next Plateau/London/Island 857 687)	26	28	76	HOUSE OF LOVE (A&M 0802)	74	17
27	EVERY DAY OF THE WEEK (Giant 17988)	27	20	77	TOUR (Signet 162)	75	7
28	ALWAYS (Mercury 856 227)	29	26	78	WHINEY WHINEY (FROM "DUMB AND DUMBER") (RCA 64265)	66	9
29	GET READY FOR THIS (Radikal/Critique 15535)	22	18	79	WHITE LINES (Capitol 79557)	DEBUT	
30	THE RHYTHM OF THE NIGHT (EastWest/EEG 98192)	30	19	80	I'D RATHER BE ALONE (MCA 54992)	DEBUT	
31	YOU GOT IT (FROM "BOYS ON THE SIDE") (Arista 1-2795)	33	6	81	ASK OF YOU (550 Music/Epic)	DEBUT	
32	I LIVE MY LIFE FOR YOU (Epic 78124)	36	6	82	WHUTCHA WANT (Profile 5426)	81	8
33	YOU DON'T KNOW HOW IT FEELS (Warner Bros. 18030)	32	18	83	FAT BOY (S.O.S./Zoo 1006)	89	2
34	THE SWEETEST DAYS (Ving/Mercury 851113)	31	21	84	FOOLIN' AROUND (Spoiled Rotten/Big Beat/Atlantic 98207)	79	20
35	EVERLASTING LOVE (Epic 77756)	35	8	85	HERE & NOW (Giant 17913)	Letters To Cleo	DEBUT
36	COME BACK (Radioactive 3202)	37	6	86	UNTIL THE END OF TIME (Priority 53183)	Foreigner	DEBUT
37	NO MORE "I LOVE YOU'S" (Arista 1-2804)	40	3	87	CLOSE TO YOU (Curb-Edel 76945)	Fun Factory	DEBUT
38	SHE'S A RIVER (Virgin 38467)	38	7	88	BRING THE PAIN (Def Jam/RAL/Island 853 964)	Method Man	86 16
39	I MISS YOU (Arista 1-2768)	34	16	89	DOWN BY THE WATER (Island 6921)	PJ Harvey	DEBUT
40	BEFORE I LET YOU GO (Interscope 98211)	39	23	90	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin' 4-Tay Feat. The Spinners	DEBUT
41	CONSTANTLY (MCA 54948)	41	19	91	LET HER CRY (Atlantic 87231)	Hootie & The Blowfish	DEBUT
42	I'M THE ONLY ONE (Island 854068)	43	36	92	DREAMER (MCA 54922)	Livin' Joy	87 8
43	HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") (Columbia 77614)	42	26	93	GRAPEVINE (MJJ/Epic)	Brownstone	DEBUT
44	I WANNA BE DOWN (Atlantic 87225)	46	24	94	WOMAN TO WOMAN (Death Row/Interscope 98185)	Jewell	76 9
45	GET DOWN (Bad Boy/Arista 7-9012)	45	8	95	ALWAYS AND FOREVER (LV/Epic 77735)	Luther Vandross	90 22
46	BANG AND BLAME (Warner Bros. 17994)	44	10	96	KEEP GIVIN' ME YOUR LOVE (Columbia)	CeCe Peniston	73 7
47	I'LL MAKE LOVE TO YOU (Motown 2257)	47	30	97	WHERE I WANNA BE BOY (Step Sun 7144)	Missjones	70 5
48	SHORT DICK MAN (S.O.S./Zoo 19194)	49	28	98	I'LL STAND BY YOU (Sire/Warner Bros. 18160)	The Pretenders	62 33
49	COTTON EYED JOE (Jive 46500)	55	4	99	100% PURE LOVE (Mercury 858 485)	Crystal Waters	85 43
50	TELL ME WHEN (EastWest/Elektra 5731)	82	2	100	COCKTALES (Dangerous/Jive 42255)	Too Short	93 8

POP SINGLES

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WHITE LINES M. Glover, S. Robinson (N/A)	79
WHUTCHA WANT Nite (Protosons/Pretty Hcken/Lickshot Lyrics, ASCAP)	82
WOMAN TO WOMAN... Banks, Manow, Thijsen (Irving, BMI)	94
YOU DON'T KNOW HOW... T. Petty (Gone Gator Music, ASCAP)	33
YOU GOT IT... R. Orshov, T. Petty, J. Lynn (Gone Gator, ASCAP/Orshovs/EMI Virgin, BMI)	31
YOU GOTTA BE... Des'nee, A. Hygrata (Sony, BMI/HL)	15
(Suffi Slur, BMI/Warner Tamerlane/Eca/Sony Songs/Boobie Loo, BMI/HL/WBM)	15
YOU WANT THIS J. Jackson, J. Harris III, T. Lewis (Flyte Tyme/Times Jobete, ASCAP/ke/Stone Agate, BMI)	65

REVIEWS By Steve Baltin

TLC: "Red Light Special" (LaFace 24099)

Taken from their double-Platinum album *CrazySexyCool*, the latest single from TLC lives up to its name as one of the sultriest, sexiest singles to come along in years. Slow and entrancing, "Red Light Special" has definitely got the groove going on. A smash.



NEW IDOL SON: "Butterfly" (Pavement Music 18002)

A hard-edged guitar-driven tune, "Butterfly" might rock a little too hard for the sugar-coated tastes of adolescent America. In addition, there's nothing really special about it that warrants it getting the exposure to be a hit. It's not a bad song by any means, but it's also not anything you haven't heard a million times lately.



SKID ROW: "Into Another" (Atlantic 6114)

Skid Row were one of those late '80s/early '90s pop metal bands that rode the success of other bands to a #1 album. However, the times, they have a' changed. This listless brand of contrived hooks has as much chance as succeeding today as Dan Quayle ever has of being president.

JILL SOBULE: "I Kissed A Girl" (Atlantic 6072)

Sobule's first single is reminiscent of a kind of folksy Julianna Hatfield in the way it tells a story from an adolescent's perspective. A charming little song, equally as warm in its acoustic guitar as in its lyrics, Sobule's "I Kissed A Girl" should go over well with AAA and could score airplay at more daring Modern Rock outlets. Also, check out the cool guitar solo in the middle.



PICK OF THE WEEK

DILLON O'BRIAN: "Something Almost Sacred" (RCA 64308)

The second single from O'Brian's debut album shows why the singer/songwriter has been getting such a buzz on AAA and why he was one of the most sought-after songwriter around before striking out on his own. A beautiful song written for his son, "Something Almost Sacred" has the most important aspect any ballad can have—sincerity. Totally lush in its arrangement, "Something Almost Sacred" is a strong candidate to take O'Brian over to Adult Contemporary.



TOP 100 POP ALBUMS

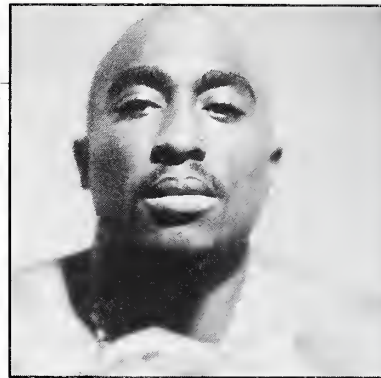
APRIL 1, 1995



#1 ALBUM: Bruce Springsteen



TO WATCH: Elastica



HIGH DEBUT: 2Pac

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	GREATEST HITS (Columbia 67060)	Bruce Springsteen	1	3	52	AUGUST & EVERYTHING AFTER (DGC/Geffen 24528)	Counting Crows	45	60
2	TUESDAY NIGHT MUSIC CLUB (A&M 0126)	Sheryl Crow	2	33	53	THE BEST OF SADE (Epic 66686)	Sade	46	18
3	CRACKED REAR VIEW (Atlantic 82613)	Hootie & The Blowfish	4	26	54	PURPLE (Atlantic 82607)	Stone Temple Pilots	52	39
4	II (Motown 530323)	Boyz II Men	3	29	55	THE TRACTORS (Arista 18728)	The Tractors	50	24
5	HELL FREEZES OVER (Geffen 31365)	The Eagles	10	19	56	THE CREAM OF CLAPTON (Polygram 31452)	Eric Clapton	31	2
6	ME AGAINST THE WORLD (Interscope 92399)	2Pac	DEBUT		57	THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)	Nine Inch Nails	59	55
7	THE HITS (Liberty 29689)	Garth Brooks	6	15	58	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	60	7
8	DOOKIE (Reprise/Warner Bros. 45529)	Green Day	5	57	59	SUPERUNKNOWN (A&M 0198)	Soundgarden	51	51
9	THE LION KING (Walt Disney 60858)	Soundtrack	20	41	60	NOW THAT I'VE FOUND YOU (Rounder 325)	Alison Krauss	67	4
10	MEDUSA (Arista 25717)	Annie Lennox	DEBUT		61	CROSS ROAD (Mercury 26013)	Bon Jovi	47	22
11	THROWING COPPER (Radioactive/MCA 10997)	Live	8	47	62	NO ORDINARY MAN (MCA 10991)	Tracy Byrd	76	29
12	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	7	18	63	WHO I AM (Arista 18759)	Alan Jackson	64	38
13	NO NEED TO ARGUE (Island 524050)	The Cranberries	9	24	64	DEFINITELY MAYBE (Creation/Epic 66431)	Oasis	75	7
14	BALANCE (Warner Bros. 45760)	Van Halen	11	8	65	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	43	5
15	THE LION KING: RHYTHM OF THE PRIDE LANDS (Walt Disney 60871)	Various Artists	17	2	66	HOLD ME, THRILL ME, KISS ME (Epic 66205)	Gloria Estefan	54	22
16	ABOVE (Columbia 67057)	Mad Season	DEBUT		67	LIVE AT THE ACROPOLIS (Private Music 82116)	Yanni	57	53
17	MY LIFE (Uptown/MCA 11556)	Mary J. Blige	12	16	68	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	70	32
18	SMASH (Epitaph 86432)	Offspring	16	42	69	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	56	42
19	YES I AM (Island 848660)	Melissa Etheridge	15	76	70	LIVE AT RED ROCKS (GTS 4579)	John Tesh	DEBUT	
20	SAFE + SOUND (Profile Records 1462)	D.J. Quik	14	4	71	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	63	21
21	VITALOGY (Epic 66900)	Pearl Jam	19	17	72	CANDLEBOX (Mavenck/Sire/Warner Bros. 45313)	Candlebox	66	59
22	BEDTIME STORIES (Mavenck/Sire/Warner Bros. 45767)	Madonna	22	18	73	TICAL (Def Jam/RAL/Island 523893)	Method Man	68	18
23	WILDFLOWERS (Warner Bros. 45759)	Tom Petty	23	20	74	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	55	27
24	BOYS ON THE SIDE (Arista 18748)	Soundtrack	18	7	75	MTV UNPLUGGED (Columbia 66214)	Tony Bennett	71	9
25	UNPLUGGED IN NEW YORK (DGC/Geffen 24727)	Nirvana	21	19	76	FROM THE CRADLE (Duck/Reprise 45735)	Eric Clapton	86	27
26	SIXTEEN STONE (Trauma/Interscope 92531)	Bush	26	8	77	THE BEST OF NEW ORDER (Qwest/Warner Bros. 45794)	New Order	DEBUT	
27	ELASTICA (DGC 24728)	Elastica	DEBUT		78	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	79	17
28	BRANDY (Atlantic 82610)	Brandy	25	24	79	KIRK FRANKLIN AND THE FAMILY (Gospo-Centric 2119)	Kirk Franklin And The Family	87	6
29	PULP FICTION (MCA 11103)	Soundtrack	24	21	80	SONGS (LV/Epic 57775)	Luther Vandross	53	27
30	GREATEST HITS (Capitol 30334)	Bob Seger & The Silver Bullet Band	29	21	81	HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)	Soundtrack	69	9
31	IN A MAJOR WAY (Jive 41558)	E-40	DEBUT		82	NINE LIVES (Profile 1460)	Nine	DEBUT	
32	WEEZER (DGC/Geffen 24629)	Weezer	27	15	83	READY TO WEAR (PRET-A-PORTER) (Columbia 66791)	Soundtrack	65	11
33	UNDER THE TABLE AND DREAMING (RCA 66449)	Dave Matthews Band	40	18	84	100% FUN (Zoo/BMG 11081)	Matthew Sweet	DEBUT	
34	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	28	21	85	WILD SEED-WILD FLOWER (Columbia 57359)	Dionne Farris	91	3
35	NOT A MOMENT TOO SOON (Curb 77659)	Tim McGraw	35	50	86	THIRD ROCK FROM THE SUN (Epic 64357)	Joe Diffie	89	32
36	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	32	32	87	FUMBLING TOWARDS ECTASY (Nettwerk/Arista 18725)	Sarah McLachlan	81	38
37	BIG ONES (Geffen 24716)	Aerosmith	37	19	88	ROTTING PINATA (Work/Columbia 57800)	Sponge	90	5
38	FROM THE BOTTOM UP (MJJ Music/Epic 57827)	Brownstone	36	10	89	WHAT A CRYING SHAME (MCA 10961)	The Mavericks	84	43
39	TO BRING YOU MY LOVE (Island 524085)	PJ Harvey	13	3	90	JAMIE WALTERS (Atlantic 82600)	Jamie Walters	DEBUT	
40	COCKTAILS (Dangerous/Jive 41553)	Too Short	34	8	91	NOT A PERFECT MAN (Giant/Warner Bros. 24564)	Christopher Williams	88	2
41	COLLECTIVE SOUL (Atlantic 82745)	Collective Soul	DEBUT		92	READ MY MIND (MCA 10994)	Reba McEntire	96	46
42	I AIN'T MOVIN' (550 Music/Epic 64324)	Des'ree	42	9	93	LEAD ON (MCA 11092)	George Strait	82	18
43	MONSTER (Warner Bros. 45740)	R.E.M.	39	25	94	CHILL OUT (Pointblank/Virgin 40107)	John Lee Hooker	74	2
44	THE SIGN (Arista 18740)	Ace Of Base	41	60	95	FIELDS OF GOLD-BEST OF STING 1984-1994 (A&M 0269)	Sting	71	18
45	IF I COULD MAKE A LIVING (Giant/Warner Bros. 24582)	Clay Walker	48	20	96	IMMORTAL BELOVED (Sony Classical 66301)	Soundtrack	58	9
46	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)	Jeff Foxworthy	49	26	97	ALL-4-ONE (Blitz/Atlantic 82588)	All-4-One	94	49
47	THE LONG BLACK VEIL (RCA/Victor 62702)	The Chieftains	38	7	98	BREATHLESS (Arista 18646)	Kenny G	95	122
48	ICON IS LOVE (A&M 540115)	Barry White	33	24	99	BLACKSTREET (Interscope/AG 92351)	Blackstreet	83	39
49	1995 GRAMMMY NOMINEES (Grammy/Columbia 67043)	Various Artists	30	3	100	DUMMY (Gold/Disc/London/Island 528553)	Portishead	92	9
50	DO YOU WANNA RIDE (Mecca Don/EastWest/EEG 61757)	Adina Howard	61	2					
51	STONES IN THE ROAD (Columbia 64327)	Mary Chapin Carpenter	62	24					



REVIEWS by Steve Baltin



■ MATTHEW SWEET: *100% Fun* (Zoo 11081)

Sweet flirted with commercial success with the acclaimed single/video "Girlfriend" from a few years ago. However, in between that record and this one, his sixth overall and fourth for Zoo, he released *Son Of Altered Beast*, an album that by his own admission was "dark." The result was a record that, while garnering some good reviews, slowed his fast track to success. He should be on the road again in no time, as this CD will appeal to the fans who wanted his last record to be *Girlfriend II*. And the great thing about it is that Sweet has made a cheerful, rocking

pop record that stands on its own, mixing up tempos and hooks with impressive ease. Highlighted by the lovely "We're The Same," it surpasses any of his previous singles efforts. A guaranteed hit at AAA, *100% Fun* deserves to be Sweet's breakthrough record.

■ VARIOUS ARTISTS: *Original Soundtrack: Bye Bye Love* (Giant 24609)

Highly reflective of the film's likely audience, this soundtrack is a refreshing change in that it's not based on hip-hop or alternative, but targets the Adult/Contemporary crowd. Featuring a stellar list of names from the genre, including Mary Chapin Carpenter, Linda Ronstadt and Ben Taylor (James' son), the record has a strong cross-section of '60s and '70s appeal, with the most plausible radio hit to be The Proclaimers' cover of the Everly Brothers' "Bye Bye Love." Though the Proclaimers get the title song, the Everlys are represented twice on the CD, once with The Beach Boys on "Don't Worry Baby." The highlight of the record is the

beautiful duet between Jackson Browne and Timothy B. Schmit of the Eagles on "Let It Be Me," a song that recalls the lush piano tunes of Browne's '70s work.

■ WATER: *Nipple* (MCA 11196)

Hailing from Orange County, CA, Water are an alternative quartet that it seems are being groomed to be the next Live for MCA. Their 10-song debut effort was recorded at Daniel Lanois' Kingsway Studios in New Orleans and was produced by Gavin MacKillop (Goo Goo Dolls, Toad The Wet Sprocket). On the song "Seeds," the group even sound somewhat similar to Live, but Water's style is too diverse to be compared only to one act. Their variety is the strongest thing about the record, as the group cruise through a wide styles of true alternative; not pop, not punk, not rock, but alternative. Who'd have thought we'd be missing that already? *Nipple* fills that gap.

■ LAURIE ANDERSON: *The Ugly One With The Jewels And Other Stories* (Warner Bros. 45847)

Coming so soon on the heels of her last musical album, *The Ugly One...* signals a true bonanza for Anderson fans, as it finds the famed singer/performance artist delivering an album of spoken word material against the backdrop of very sparse keyboard and violin arrangements. Suitably eerie and amusing, Anderson displays a gift for the underrepresented and underappreciated art form. A record that National Public Radio will be all over.

PICKS OF THE WEEK

■ MORPHINE: *Yes* (Ryk-odisc 10320)

The Boston-bred trio have expanded on their critically acclaimed 1993 release *Cure For Pain* with a more experimental album that continues to show off their "lo-sound," a style encouraged by the band's unique blend of sax, bass and drums, while showcasing leader Mark Sandman as a gifted songwriter with vision. Whether it be incorporating spoken-word into "Radar" or the beatific feel of "Sharks," Morphine show that any worries there may have been about their being one-dimensional are completely unfounded. The highlight of the CD is the closing song, where the group strips down to an acoustic base on "Gone For Good." A simple three-minute song, it is a painfully beautiful break-up song. Reminiscent of early Dylan or early Waits, it reveals a great songwriter with the promise of longevity.



■ ANNIE LENNOX: *Medusa* (Arista 25717)

In a move that would make most label executives shudder, Annie Lennox has delivered *Medusa*, an indulgent cover album of her favorite songs. Fortunately for the suits upstairs, her instincts have led her to such renowned artists as Paul Simon, Bob Marley, Neil Young, Al Green and The Clash. The liner notes (written by Lennox herself) declare this project to be a "labour of love," a claim one cannot argue after hearing the soulful cool Lennox lends to the punk classic "Train In Vain" or the orchestral plush of the current radio single "No More I Love You's." Songs like "Thin Line Between Love



And Hate," which even the Pretenders couldn't raise from tedium, become velvet smooth when bathed in Lennox's trademark alto. A gem in the current glut of cover/tribute albums, it's proof-positive this former Eurythmic hasn't lost an ounce of the fiery grace that's become such a distinction with her work. (By Karen Allen)

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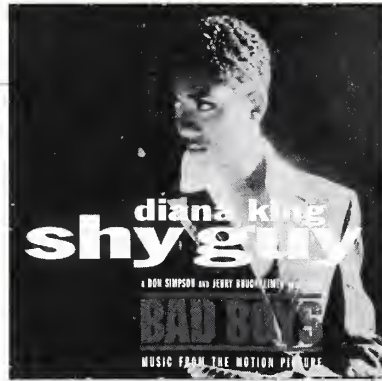
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TOP 100 R&B SINGLES

APRIL 1, 1995



#1 SINGLE: TLC



TO WATCH: Diana King



HIGH DEBUT: Brownstone

1	RED LIGHT SPECIAL (LaFace/Arista 02744)	TLC	4	6	55	WHERE I WANNA BE BOY (Step Sun 7144)	Missjones	28	19
2	ANSWERING SERVICE (EastWest 9122)	Gerald Levert	3	7	56	I'M GOING ALL THE WAY (Perspective 587480)	Sounds Of Blackness	30	10
3	BABY (Atlantic 82610)	Brandy	1	19	57	GOOD OLE FASHION LOVE (Perspective 8403)	Lo-Key	DEBUT	
4	FOR YOUR LOVE (Motown 1261)	Stevie Wonder	8	6	58	I WANNA BE DOWN (Atlantic 87225)	Brandy	51	31
5	THIS LIL'GAME WE PLAY (Biv/Motown 10 860 252)	Subway	2	16	59	BE HAPPY (Uptown/MCA 54927)	Mary J. Blige	54	22
6	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	14	5	60	I MISS YOU (Arista 12768)	N II U	50	20
7	FREAK LIKE ME (EastWest 9094)	Adina Howard	6	10	61	HEART OF A MAN (Virgin 38473)	Tony Terry	70	3
8	THANK YOU (Motown 1270)	Boyz II Men	9	6	62	FOOLIN' AROUND (Spoiled/Big Beat/Atlantic 98207)	Changing Faces	56	22
9	COME ON (A&M 580 972)	Barry White	12	7	63	SHY GUY (The Work Group 77678)	Diana King	74	2
10	DEAR MAMA (Interscope 98273)	2Pac	10	4	64	HOLIDAY (EastWest 64457)	Men At Large	78	3
11	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	5	15	65	KEEP THEIR HEADS RINGIN'(FROM "FRIDAY") (Priority 53188)	Dr Dre	77	2
12	ASK OF YOU (550 Music/Epic 77862)	Raphael Saadiq	13	2	66	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	63	8
13	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	11	11	67	LOVE CAN BE SO COLD (Warner Bros. 17975)	George Duke	80	3
14	I CAN CALL YOU (Capitol 58264)	Portrait	16	7	68	U WILL KNOW (FROM "FROM JASON'S LYRIC") (Mercury 856 200)	Black Men United	62	26
15	THINK OF YOU (LaFace/Arista 2-4094)	Usher	17	8	69	TAKE A BOW(Maverick/Sire/Warner Bros. 18000)	Madonna	60	11
16	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	7	23	70	WHUTCHA WANT?(Profile 5426)	Nine	66	11
17	CONSTANTLY (MCA 54948)	Immature	15	18	71	EVERY DAY OF THE WEEK (Giant 17988)	Jade	59	20
18	CAN I STAY WITH YOU? (Warner Bros. 18007)	Karyn White	18	19	72	IS IT ME (MCA 54990)	Monteco Feat. Immature	79	3
19	DANCE 4 ME (Giant 17989)	Christopher Williams	20	10	73	1-LUV (Sick Wid'it/Live 42289)	E-40 Feat. Levity	82	3
20	LET'S DO IT AGAIN (Kaper/RCA 64310)	Blackgirl	21	4	74	KEEP IT RIGHT THERE (Spoiled Rotten/Big Beat/Atlantic 98187)	Changing Faces	87	2
21	GRAPEVINE (MJJ/Epic)	Brownstone	DEBUT		75	WHERE YOU ARE (Reprise 17940)	El Debarge	DEBUT	
22	LET'S GET IT ON (Epic 77833)	Shabba Ranks	24	8	76	WOMAN TO WOMAN (Death Row/Interscope 98185)	Jewell/Dr. Dre & Ice Cube	58	11
23	RUB UP AGAINST YOU (Scotti Bros 78018-4)	Freddie Jackson	26	6	77	TAKE IT TO THE FRONT (Island 851 616)	Vybe	DEBUT	
24	SO FINE (Perspective 587 478)	Mint Condition	25	9	78	TOUR (Signet 162)	Capleton	69	9
25	CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)	Brian McKnight	42	2	79	SAFE + SOUND (Profile 5432)	DJ Quik	81	3
26	GET DOWN(Bad Boy/Arista 7-9012)	Craig Mack	23	11	80	KITTY KITTY (Rip-It 6921)	69 Boyz	71	18
27	MAKE SWEET LOVE TO ME (Capitol 58330)	Whispers	31	6	81	NIKA(Epic Street/Epic 77804)	Vicious	65	11
28	CREEP (LaFace/Arista 2-4082)	TLC	19	33	82	HOOK ME UP (Wilma/Bellmark 72533)	Johnny "Guitar" Watson	67	10
29	NEVER FIND SOMEONE LIKE YOU (Columbia 77817)	Keith Martin	32	6	83	WHY YOU WANNA PLAY ME OUT? (Columbia 77269)	Trisha Covington	64	19
30	I LIKE (Keia/Elektra 64486)	Kut Kloze	37	6	84	YOU ARE MY LOVE (V2F/Raging Bull 3005)	Cameo	DEBUT	
31	IF ONLY YOU KNEW (GRP/MCA 3058)	Phil Perry	33	8	85	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin' 4-Tay Feat.The Spinners	DEBUT	
32	YOU'RE SORRY NOW (Motown 867-0254)	Zhane	38	4	86	BABY IT'S ON (RCA 64288)	Kansas City Original Sound	DEBUT	
33	JOY (Interscope 95769)	Blackstreet	DEBUT		87	DEVOTE ALL MY TIME (Scotti Bros. 78023)	Gerald Alston	DEBUT	
34	JUST ROLL (Big Beat/Atlantic 98175)	Fabu	39	6	88	OH YEAHI (Ill Town/Mad Sounds/Motown 631 243)	Rottin Razkals	DEBUT	
35	MAD IZM (Capitol 58313)	Channel Live	35	8	89	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	68	20
36	CAN WE START ALL OVER AGAIN (Mercury 856 5704)	Jonathan Butler	36	7	90	DIAL 7 (Pendulum 58289)	Digable Planets	DEBUT	
37	WE GOTTA RUN (Warner Bros. 17983)	Casserine	41	7	91	(SHE'S GOT) SKILLZ (Blitz/Atlantic 87223)	All-4-One	72	15
38	LOVE OF MY LIFE (Capitol 58327)	BeBe & CeCe Winans	22	7	92	RODEO (Rip-It 9511)	95 South	83	6
39	GOING IN CIRCLES (Epic 77755)	Luther Vandross	55	3	93	BRING THE PAIN (Def Jam/RAL/Island 853 964)	Method Man	73	15
40	I APOLOGIZE (Elektra/EEG 64497)	Anita Baker	27	17	94	CAN'T HELP MYSELF (EastWest/EEG 98208)	Gerald Levert	85	21
41	GET LIFTED (Jive 42282)	Keith Murray	44	5	95	CAN'T WAIT (RAL/Island 851 466)	Redman	90	5
42	I'D RATHER BE ALONE (MCA 54992)	IV Xample	45	3	96	ALWAYS AND FOREVER (LV/Epic 77735)	Luther Vandross	75	21
43	THIS TIME (MCA 5501)	Chante Moore	46	6	97	SHAME (FROM "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42269)	Zhane	91	18
44	BEFORE I LET YOU GO (Interscope 98211)	Blackstreet	29	29	98	MAMA SAID (Virgin 38460)	Carleen Anderson	76	9
45	WHEN U CRY I CRY (Capitol 58329)	Jesse	75	2	99	DON'T SAY GOODBYE GIRL (Qwest/Warner Bros. 18254)	Tevin Campbell	88	18
46	NEXT TIME (MCA 55011)	Gladys Knight	57	4	100	THIS LOVE IS FOREVER (Caliber 2008)	Howard Hewett	84	21
47	ON BENDED KNEE (Motown 0244)	Boyz II Men	34	20					
48	PEOPLE DON'T BELIEVE (Rap-A-Lot/Noo Trybe 38469)	Scarface Feat. Ice Cube	49	4					
49	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	K-Ci Hailey Of Jodeci	47	6					
50	EMOTIONS (Luke 185)	H-Town	61	3					
51	SITTIN'IN MY CAR (Def Jam 853992)	Slick Rick	52	4					
52	I NEVER STOPPED LOVING YOU (MCA 54951)	Patti LaBelle	40	7					
53	I BELONG TO YOU/HOW MANY WAYS (LaFace/Arista 4081)	Toni Braxton	43	29					
54	PRACTICE WHAT YOU PREACH (A&M/Perspective 0778)	Barry White	48	27					

URBAN

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CAN'T HELP MYSELF G. Levert, E. Nicholas (Trycep/Willesden/Ramal, Cleveland's Own/Zomba, BMI/WBM)	94
CAN'T WAIT E. Sermon, R. Noble, R. James, A. Hardy (Stone City/National League/Cold Chillin'/WB/Funky Notle/Eric Sermon, ASCAP)	95
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CONSTANTLY I. Prince, D. Pearson, J. Powell, T. Beal (EMI April, ASCAP/Millhill/Jesse Powell/Teron, BMI)	17
CRAZY LOVE V. Morrison (Warner Bros./Caledonian, ASCAP)	25
CREEP D. Austin (D.A.R.P., ASCAP/HL)	28
DANCE 4 ME C. Williams, N. Macklin, C. Elliot, H. Middleton (Sony Tunes/Baby Don/Mad Machine/Polygram Int'l/Back 2 Da Getto, ASCAP/Big Heat, BMI)	19
DEAR MAMA T. Shakar, T. Fitzgerald (The Underground Coalition, ASCAP/Joshua's Dream/InterScope Pearl/Warner-Tamela, BMI)	10
DEVOTE ALL MY TIME G. Charlie (Yelraf/Ronder, BMI)	87
DIAL 7 Digable Planets, G. McMahon (Rippatour/Polygram/That's Amazing, ASCAP/Wide Grooves/Giro/EMI Blackwood/MaCalley/O.P.C. BM)	90
DON'T SAY GOODBYE GIRL N.M. Walken, B. Bacharach, S.J. Dakota (WB/Granade Sky/Feedback, ASCAP/WBM)	99
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EMOTIONS Dano, Shazam, G. L. (Bishatic/Pac Jam, BMI)	50
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I MISS YOU V. Herbert, C. Howard (3 Boyz From Newark/Polygram Int'l, ASCAP/Sure Light, BMI)	60
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IS IT ME C. Stokes, L. Lassiter, K. Ball (Zomba/Hookman, ASCAP/Halle Berry, BMI)	72
I LIKE J. Howcott, T. Duncan (No Soul, ASCAP/Almo Irving/Short Dolls, BMI)	80
I'LL BE AROUND A. Forte (Rag Top/Bellboy/Assorted, ASCAP)	35
I'M GOING ALL THE WAY J. Bennett, N. West, J. Wright (New Perspective, ASCAP)	56
I'M SITTING IN MY CAR R. Walters, V. Wright (Def Jam/Vance Wright, ASCAP/Def American/Chevis, BMI)	51
I WANNA BE DOWN K. Crouch, Kipper Jones (Young Legend Songs, ASCAP/Human Rhythm Music, BMI)	88
JOY T. Riley, T. Lucas, M. Jackson (Zomba/T. Lucas Music/Mr. Peanut Butter, ASCAP/Magic/Warner-Tamela, BMI)	33
JUST ROLL L. Grady (Little Lon, BMI)	34
KEEP IT RIGHT THERE D. Swing (De Swing Music/EMI, ASCAP)	74
KEEP THEIR HEADS RINGIN' Dr Dre, S. Snead, J. Flex (Am' Nuthin' Goin' On But Fu-Kin', ASCAP)	65
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LET'S DO IT AGAIN C. Mayfield (Warner Chappel, BMI)	20
LET'S GET IT ON R. Gordon, M. Romney, M. Morales (Sony Tunes, ASCAP/Seccal Generation/Routey Tunes, BMI)	22
LOVE CAN BE SO COLD G. Duke (Mycene, ASCAP)	67
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RUB UP AGAINST YOU G. Levert, E. Tony Nicholas (Divided/Zomba/Ramal/Warner-Tamela, BMI)	23
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SHAME J. Finch, R. Cross (Unichappell/Mills and Mills, BMI)	91
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SO FINE O'Neil, Stokely (New Perspective, ASCAP)	24
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THANK YOU M.S. (EMI-April/D.A.R.P., ASCAP/Black Panther/Vanderpool/Awayan/Shawn/Patrick/Ensign, BMI)	8
THINK OF YOU C. Thompson, D. Jones, F. Evans, U. Raymond (Chuck Lite/Starvin', ASCAP/China Baby/Jance Combs, BMI/EMI)	15
THIS IS HOW WE DO IT M. Jonson, O. Peince, R. Walters (Mo'Sawing, ASCAP/Oj's Def American, BMI)	5
THIS LIT GAME WE PLAY G. Levert, E. T. Nicholas (Divided/Zomba/Ramal/Warner-Tamela, BMI)	5
THIS LOVE IS FOREVER C. Cowan, N. Kanel (Lakiva/Warner Chappel, ASCAP/Power Players/Balanga, BMI)	100
THIS TIME C. Moore, S.A. Law, L. Hamblin (EMI April/Lee Hamblin, ASCAP/EMI Blackwood/Claude 7 Publishing, BMI)	43
TOUR R. Walters, Capleton (Anella/Def American Songs, ASCAP)	78
U WILL KNOW D. Angelo, L. Auferl (Polygram/Polygram Int'l/Ah-choo/12 AM/Melodies N/A, ASCAP)	65
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WHERE I WANNA BE... T. Jones, B. Bowser (Potential/Innspines/Ron G., BMI)	55
WHERE YOU ARE Babyface, H. DeGrate (Ecaf/Sony Songs, BMI)	75
WHY YOU WANNA PLAY... A. Tatum, L. Johnson (Britt/ASCAP)	83
WOMAN TO WOMAN Banks, Marion, Thagpen (Irving, BMI)	76
YOU ARE MY LOVE L. Blackman (Laurie Bee, ASCAP)	84
YOU'RE SORRY NOW R. Neville, Naughty By Nature (9th Town Naughty, ASCAP)	32

REVIEWS by M.R. Martinez



KAM: Made In America (East West 61754). Producers: Various.

Funk with a Farrakhan backbeat, Kam's second album on this label finds itself covering more politically incorrect territory (it's all about the young and dumb) and, at the same time, culturally provocative material. The intro of this album starts the noise, but "That's My Nigga" is as heaping a serving of funky R&B as you might find on a late night of dance madness. Kickin' flava are "Pull Ya Hoe Card," "Down Fa Mine" (with MC Ren and Dresta), "Givin' It Up" and "Nut'N Nice."



KUT KLOSE: Surrender (Keia/Elektra 61668). Producers: Keith Sweat & others.

Endless seductive groove after endless seductive groove, this music leaves little to the imagination. You want to sweat these kind of girls as they bring you Keith's special brand of R&B emotive soul. This trio seethes sex. There's a dynamic working here that will make you want to work your mate's last nerve. "Don't Change," "I Like," "Keep On" and "Giving You My Love Again" will sweat you like no female can.

PICK OF THE WEEK



2PAC: Me Against The World (InterScope 93299). Producers: Various.

This documentary album comes with a funky pedigree. Like Slick Rick, Tupac reaches out from incarceration to demonstrate that you can lock up the man, but not his spirit, nor his experiences, nor his life force. The music on this album is expertly produced and frames a voice that is not bitter yet knowing. Maybe Queen Latifah knows something the New York court system doesn't. He didn't do it. But like the title track "Me Against The World" (featuring Dramacyd), "So Many Tears" (featuring some Stevie Wonder mouth harp), "Young Niggaz," first single "Dear Mama" and a litany of other tomes of casket-life circumstances are vivid. Well, in jail he can't be taxed; it'll be hard to sue him, or arrest him for assault or dealing drugs. Perhaps incarceration does have its advantages.

Hot This Week!

WMYK WLOY WENN
WTOY KFXZ KJMS
WOHH WSXE WNOO
WGOK WAEG WKGN
WYNN WWWZ WMVL
KNEK KMJJ KMJK
KBCE WFXM WOKK
WAAA WJTT KYEA

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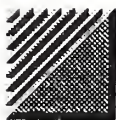
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TOP 75 R&B ALBUMS

CASH BOX • APRIL 1, 1995

1	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	1	16
2	ME AGAINST THE WORLD (Interscope 92399)	2Pac	DEBUT	
3	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	3	16
4	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	4	24
5	II (Motown 530323)	Boyz II Men	5	27
6	SAFE + SOUND (Profile Records 1462)	D.J. Quik	2	4
7	BRANDY (Atlantic/AG 82610)	Brandy	6	22
8	DO YOU WANNA RIDE? (Mecca Don/EastWest/EEG 61757)	Adina Howard	13	4
9	GROOVE ON (EastWest 92416)	Gerald Levert	8	26
10	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	10	10
11	THE ICON IS LOVE (A&M 0115)	Barry White	7	22
12	COCKTAILS (Dangerous/Jive 41553)	Too Short	9	8
13	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	17	21
14	IN A MAJOR WAY (Jive 41558)	E-40	DEBUT	
15	KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)	Kirk Franklin & Family	23	13
16	VOLUME I (Interscope 92360)	Thug Life	11	21
17	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	15	26
18	ALL IN THE GAME (Suave 0003)	Crime Boss	27	4
19	NINE LIVES (Profile 140602)	Nine	DEBUT	
20	BLACKSTREET (Interscope 92351)	Blackstreet	12	37
21	TICAL (Def Jam/RAL/Island 523839)	Method Man	20	16
22	HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)	Soundtrack	16	10
23	S.S.C. PRESENTS MURDER SQUAD NATIONWIDE (G.W.K./DJ West/RAL 124040)	Murder Squad	22	4
24	ALL THAT MATTERS (Capitol 28709)	Porriat	DEBUT	
25	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	19	34
26	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	14	15
27	AMERIKKA'S NIGHTMARE (Jive 41547)	Spice 1	26	14
28	GOOD TIMES (Biv/Motown 530354)	Subway	18	7
29	PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001)	Craig Mack	21	21
30	COAST II COAST (Loud/RCA 66446)	Tha Alkaholiks	25	3
31	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	31	38
32	THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 41555)	Keith Murray	30	14
33	IT'S TIME (Caliber 21008)	Howard Hewett	38	15
34	NOT A PERFECT MAN (Giant/Warner Bros. 24564)	Christopher Williams	34	2
35	99 WAYS TO DIE (No Limit 9901)	Master P	DEBUT	
36	PRIVATE PARTY (Street Life/Scott Bros. 75457)	Freddie Jackson	36	2
37	DAH SHININ' (Weeek!/Nervous 2005)	Smif-N-Wessun	33	10
38	DO YOU WANT MORE? III ?! ?! (DGC/Geffen 24708)	The Roots	46	8
39	THE BEST OF SADE (Epic 66686)	Sade	51	17
40	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	24	20
41	SEASON OF DA SICNESS (Black Market/Priority 53967)	Brotha Lynch Hung	42	2
42	MAKE HIM DO RIGHT (Warner Bros. 45400)	Karyn White	29	22
43	JUST FOR YOU (MCA 10946)	Gladys Knight	28	25
44	USHER (LaFace/Arista 26008)	Usher	47	5
45	JASON'S LYRIC (Mercury 522915)	Soundtrack	32	22
46	DARE IZ A DARKSIDE (Def Jam/RAL/Island 523846)	Redman	35	15
47	BEHIND BARS (Def Jam/RAL/Island 523847)	Slick Rick	40	15
48	MADE IN AMERICA (EastWest 61754)	Kam	DEBUT	
49	SONGS (LV/Epic 57775)	Luther Vandross	39	24
50	A LOVE SUPREME (Silas/MCA 11157)	Chante Moore	37	16
51	GET YOUR FREAK ON (Sounds Of The Capitol 315)	Rare Essence	DEBUT	
52	ILLUSIONS (Warner Bros. 45755)	George Duke	43	7
53	ONE MO'GEN (Rip-It 9501)	95 South	44	9
54	ASS, GAS OR CASH (NO ONE RIDES FOR FREE) (Lench Mob 1002)	K-Dee	41	15
55	MIND, BODY & SONG (Giant/Warner Bros. 24558)	Jade	48	22
56	SMOOTH GROOVE: A SENSUAL COLLECTION VOL. 2 (Rhino/AG 71860)	Various Artists	56	2
57	BEGGIN' AFTER DARK (Luke 212)	H-Town	52	16
58	SURRENDER (Elektra 61668)	Kut Kloose	DEBUT	
59	PLAYTIME IS OVER (MCA 11068)	Immature	50	30
60	WHAT'S ON YOUR MIND (Po Broke 5433)	The Dayton Family	62	8
61	SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907)	Big Mike	49	35
62	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	57	68
63	PURE PLEASURE (GRP/MCA 4026)	Phil Perry	53	17
64	BOW WOW (Vilma/Bellmark 71007)	Johnny "Guitar" Watson	45	9
65	RUTHLESS BY LAW (In-A-Minute 8700)	R.B.L. Posse	54	15
66	KICKIN' GAME (G.W.K./Pump/Varlock 6718)	Havoc & Prodeje	66	10
67	FUNKDAFIED (So So Def/Chaos/Columbia 66164)	Da Brat	67	36
68	RACHELLE FERRELL (Manhattan/Capitol 93769)	Rachelle Ferrell	58	46
69	DOGGY STYLE (Death Row/Interscope/AG 92279)	Snoop Dogg	63	59
70	THE SWEETEST DAYS (Ving/Mercury 526172)	Vanessa Williams	59	12
71	SUPERTIGHT (Jive 41524)	U.G.K.	74	26
72	CHANGING FACES (Spoiled Rotten/Big Beat/AG 92369)	Changing Faces	55	28
73	RELATIONSHIPS (Capitol 28216)	BeBe & CeCe Winans	69	22
74	12 PLAY (Jive 41527)	R. Kelly	65	61
75	DESTINATION BROOKLYN (Epic Street/Epic 57857)	Vicious	60	10

THE RHYTHM

By M.R. Martinez



Warner Bros. recording George Duke, who helped earn Anita Baker her recent "Soul Train" Music Awards—and the same man who produced the highly-regarded new album by Dianne Reeves—recently brought his noise to Qwest recording artists The Winans in the studio producing three songs for the group's May/June release. Pictured are (seated, l-r): Marvin Winans; Mike Stradford, Qwest vp, A&R; (standing): Michael Winans; Duke; Barry Hankerson, Winans' manager; and Carvin Winans.



The "Soul Train" Music Heritage Award went to the pop/soul goddess Diana Ross, who received the honor while family, friends and Svengali Berry Gordy, Jr. watched. Backstage after receiving the award, Ross talked about her next album, due out in late summer, and about her television deal with ABC-TV. Pictured backstage with Ross, holding the trophy, are (front row, l-r): Rvan and Ross (Diana's children); (second row) Gordy, Ross' daughter Rhonda, daughter Tracy; and Robert Ellis.



The legendary Commodores recently celebrated their first live performance in nine years at the House of Blues in Hollywood. The group was stumping for the Motown Master Series release of the seminal R&B act. The ubiquitous Sinbad introduced the act as they reeled off hits like "Brick House," "Easy," "Sail On," "Machine Gun" and "Night Shift." Pictured are (l-r): J.D. Nicholas of the Commodores; Sinbad; and the group's Walter "Clyde" Orange and William King.

THE RHYME

By M.R. Martinez



An enthusiastic crowd imbibed the sounds of Mercury Recording artists III AI Scratch and Uptown Records act Soul IV Real during a recent show/party in New York. III AI Scratch are aiming at the airwaves with the single from *New Jersey Drive* and "Chill With That" from their album *Creep Wit Me*. It's all good.

SPOILS? VICTORS?: The ultimate done deal. Now? Who gets what's left? So many people have exhibited their avarice in the wake of the announcement that master gangsta rapper, the most Ruthless record maker, homeboy **Eazy -E**, has full-to-the-hilt AIDS. The announcement that Eazy was dying put a serious funk in the day for those rap 'n' roll stars that think they are impervious to that phat bootie skeezer who knows how to bump 'n' grind. Eazy remains in intensive care at Cedars-Sinai Hospital in West Hollywood as of this writing. Word has it he's being treated with antibiotics and there is hope that he will improve. That should comfort the 31-year-old Compton ambassador's wife **Tomika Wood**. But at his San Fernando Valley offices, folks are continuing the work-a-day business of running a record company. "We're getting ready to release the **Bone Thugs N' Harmony** single "First Of The Month", " **Sean Williams**, Ruthless national promotion rep, told *Cash Box*. "We're also going to release **Above The Law's** single "Kalifornia."

Who's running the company? **Cassandra Ware**, v.p. of marketing and promotion, appears to be holding the reins, although industry speculation has been rife with a power struggle brewing between Eazy's friend and attorney **Ron Sweeny**, wife **Tomika** and deposed manager **Jerry Heller**. Other sources insist that the power struggle is a red herring. At press time, no one would talk about the scenarios of ascension.

The only thing that seems certain is that Eazy will die, leaving behind a rich legacy of commercially-successful rap music. **N.W.A. (Niggas With Attitude)** and Eazy shaped a generation of rap artists and spawned major artists like **Dr. Dre** and **Ice Cube**. N.W.A. has also helped members **MC Ren** and **Yellas** live large since the group's break-up in the early '90s.

Now? The real deal is that sexual mores do in-deed. And all the backstage berries in the world do not make up for the future of pain when there is no discrimination of Indo Smoke, cognac, pussy without a jimmy. AIDS. Death. Shit happens.



Despite the sour looks, everybody seemed happy after the premiere party for the film *Friday's*, the directorial debut for Priority recording artist Ice Cube. Cube (left) is pictured above with director Gary Grey and Priority recording artist Mack 10.

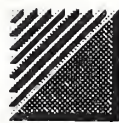
TOP 25 RAP SINGLES

CASH BOX • APRIL 1, 1995

1	DEAR MAMA (Interscope/AG 98273)	2Pac	2	4
2	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	1	12
3	KEEP THIER HEADS RINGING (Priority 53188)	Dr Dre	10	2
4	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	3	28
5	MAD IZM (Capitol 58313)	Channel Live	4	9
6	PEOPLE DON'T BELIEVE (Rap-A-Lot/Noo Tribe 38469)	Scarface	5	3
7	1-LUV (Sick Wid It/Jive 42289)	E-40 (Featuring Leviti)	6	5
8	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	9	6
9	KITTY-KITTY (Rip-It 6921)	69 Boyz	8	20
10	SAFE + SOUND (Profile 5432)	DJ Quik	15	3
11	SITTIN' IN MY CAR (Def Jam/RAL/Island 853 922)	Slick Rick Feat. Doug E. Fresh	12	3
12	BROOKLYN ZOO (Elektra/EEG 64477)	Oi Dirty Bastard	11	5
13	GET LIFTED (Jive 42282)	Keith Murray	14	6
14	WORLD OF MINE (Priority 53857)	Big Mike	17	2
15	SHOOK ONES PART II (Loud/MCA 64294)	Mobb Deep	13	5
16	RODEO (Rip-It 9511)	95 South	16	7
17	COCKTALES (Dangerous/Jive 42255)	Too Short	7	11
18	WHUTCHA WANT? (Profile 5426)	Nine	20	16
19	OH YEAH! (Ill Town/Mad Sounds/Motown 631 243)	Rottin Razkals	19	7
20	CAN'T WAIT (RAL/Island 14664)	Redman	22	6
21	NIKA (Epic Street/Epic 77804)	Vicious	21	9
22	TOUR (Signe/RAL 162)	Capleton	18	8
23	PULL YA HOE CARD (EastWest 64482)	Kam	24	2
24	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin 4'Tay	DEBUT	
25	RECORD JOCK (Lifestyles/Maverick/Warner Bros 18055)	Dana Dane	25	11



Travelling with Dignable Planets, Capitol recording act Spearhead has earned its share of props against the headlining act. The eclectic group, fronted by Michael Franti of Beatnigs and Disposable Heroes of Hiphoprisy fame, has a pair of videos for its current single "Hole In The Bucket." The group recently got mad, mad props from the crew at "Yo! MTV Raps." Pictured on the set are (standing l-r): Doctor Dre and Ed Lover; (seated) Spearhead lead singer Mary Harris and Franti.



U.K. SINGLES CHART:

1. "Love Can Build A Bridge" Cher, Chrissie Hynde, Neneh Cherry, Eric Clapton
 2. "Don't Stop (Wiggle, Wiggle)" The Outthere Brothers
 3. "Think Twice" Celine Dion
 4. "Turn On, Tune In, Cop Out" Freak Power
 5. "Don't Give Me Your Life" Alex Party
 6. "Julia Says" Wet Wet Wet
 7. "Push The Feeling On" NightCrawlers
 8. "The Bomb (These Sounds Fall Into My Mind)" The Bucketheads
 9. "Whoops Now/What'll I Do" Janet Jackson
 10. "Axel F/Keep Pushin'" Chuck (Allan) WC Media
- Highest climber of the week at #2 is "Don't Stop (Wiggle, Wiggle)" by The Outthere Brothers; highest entry at #6, Wet Wet Wet's "Julia Says."

U.K. ALBUM CHART:

1. *Elastica* Elastica
 2. *Medusa* Annie Lennox
 3. *The Colour Of My Love* Celine Dion
 4. *Greatest Hits* Bruce Springsteen
 5. *King For A Day, Fool For A Lifetime* Faith No More
 6. *The Bends* Radio Head
 7. *Pan Pipe Moods* Free The Spirit
 8. *Conversation Peace* Stevie Wonder
 9. *Park Life* Blur
 10. *Carry On Up The Charts (Best Of)* The Beautiful South
- Highest climber of the week at #38 is *Smash* by Offspring; highest entry at #1, *Elastica* by Elastica.

U.K. RAP SINGLES CHART:

1. "Brooklyn Zoo" Ol Dirty Bastard
 2. "Release Yo Self" Method Man
 3. "Gettin No AirPlay" LL Cool J
 4. "Shook Ones Prt 2" Mobb Deep
 5. "Mad IZM" Channel Live
 6. "One, Two, Pass It" D & D All Stars
 7. "Bring It On (Re-Mix)" Organised Konfusion
 8. "Warning" Notorious B.I.G.
 9. "Get Down" Craig Mack
 10. "Super Star" Group Home
- (courtesy of Sam Schneider U.K.)

U.K. MUSIC VIDEO CHART:

1. *Daniel And Friends* Daniel O'Donnell
2. *By Request* Foster & Allen
3. *The Undertaker* Prince
4. *The Sacrifice Of Victor* Prince
5. *An Evening With* Ann Breen
6. *Live With Paddy* Dubliners
7. *Show Time* Blur
8. *Irish Karaoke Classics* Various
9. *Live At The Circus Tavern* Brendan Shine
10. *The Lost Performances* Elvis Presley

THE U.K. TOP 10 RENTAL VIDEOS

1. *The Mask*
2. *Clear And Present Danger*
3. *True Lies*
4. *Wyatt Earp*
5. *Four Weddings And A Funeral*
6. *Beverly Hills Cop 3*
7. *Ace Ventura: Pet Detective*
8. *Schindler's List*
9. *Color Of Night*
10. *Maverick*

—courtesy Titles Video, for the week ending March 24, 1995.

News From The Commonwealth & Europe

By David Courtney

HYPERS CAUGHT ON CAMERA: Would-be chart-hypers face the prospect of being caught on camera following a move to employ closed-circuit television in the battle to keep the charts clean. Chart compilation body CIN has agreed to a deal with High Street retailers to use in-store closed-circuit TV tapes in a bid to catch buying-in-teams in action.

MTV INTRODUCE SCRAMBLER SYSTEM: MTV Europe is set to lose around 250,000 U.K. viewers and access to nearly six million European homes after announcing plans to encrypt the channel for the first time. MTV will switch over to a scrambled service on July 1, leaving it connected to 900,000 cable homes and satellite viewers who have subscribed to Sky Television Multi-Channels package. Of the 3.3 million U.K. Astra satellite homes, all but about 270,000 subscribe to the package.

TRING WITHDRAWS CHER ALBUM: Tring International has reached an agreement with PolyGram Records and Mercury Records not to re-market the album *Cher, Holdin' Out For Love* and destroy remaining stocks. Tring has conceded that the album, which was licensed from a third party, amounts to an infringement of PolyGram's copyright and has agreed to pay PolyGram damages and a contribution towards legal fees, which add up to almost £7,000.

U.K. COUNTRY ACTS JOIN AWARDS SHOW: U.K. country artists Stu Page, Sarah Jory, Hogans Heroes and The Down County Boys performed at the inaugural "Great British Country Music Awards," staged at Birmingham's Pebble Mill Studios on Thursday, March 23. The show will be the subject of a 90-minute broadcast on Radio Two this Friday (31). The awards show will be hosted by MCA artist Marty Stuart and broadcaster David Allan.

KERRANG 2: The Second "Kerrang Awards," recognising achievement within the heavy-metal and hard-rock genres, has been set for June 20 at a venue to be confirmed in central London. This year, there are 14 categories, the majority of which are voted by *Kerrang* readers.

POLYGRAM TOP OF THE CD CLASSICS: PolyGram labels took the lion's share of the "Classic CD Awards" with five of the 13 honours presented at the Royal College Of Music ceremony last week. The awards, voted for by more than 6,000 *Classic CD* readers, saw John Eliot Gardiner's *Beethoven Symphonies DG Archive* release win Recording of the Year.

PIRATE BUSTERS IN ESSEX SWOOP: Anti-piracy campaigners have carried out the biggest raid of 1995 so far, swooping on a music and video counterfeiting factory in Gildea Park Essex. Customs and excise officers, with the assistance of the BPI's Anti-Piracy Unit, seized more than 4,000 cassettes, 4,000 video tapes and four high-speed duplicators in the raid on a private house. One man was arrested in the raid and is expected to face criminal charges.

BBC MUSIC BIZ SERIES: BBC 2 launches what should be the highlight of the spring TV schedules for the music industry on May 7 with its long-awaited documentary series *The Music Biz*. The six 50-minute documentaries have been produced by Freelance Film Partners, the team behind the exploration of the fashion world *The Look*. The programmes will be looking at music industry deals ranging from the sale of CBS to Sony and Virgin to EMI to superstar record contracts struck by Prince and Madonna.

BEATLES SING AGAIN: Paul McCartney, during a Westwood One Radio Networks phone interview with N.Y.'s WNEW-FM morning man Pat St. John, said he, George Harrison and Ringo Starr had recorded a brand new song for the upcoming BBC-TV Beatles documentary. This is in addition to the previously announced "Free As A Bird," which features the voice of the late John Lennon from a tape provided by Yoko Ono and Sean Lennon which the others wrapped themselves into with new recording technology.

McCartney was promoting the Liverpool Institute for Performing Arts (LIPA), modeled after N.Y.'s "Fame" school, to which he has endowed \$1.5 million and is considering teaching a songwriting class for when the school opens later this year.



Feature

South By Southwest Music Conference 1995

By Karen Sidlow

FROM ARTISTS TO ENTERTAINMENT EXECUTIVES and journalists to the music-loving public, a diverse crowd migrated to Austin, Texas for the 1995 South By Southwest Music And Media Conference.

The convention started with hours of organized chaos, as attendees stood in long lines to obtain a personalized admittance badge—their key to the days and nights of entertainment. For those who didn't want to shell out the \$300 for an all-access pass, there was the option of purchasing a wrist band that gave one access to the live performances, or they could simply pay at the door for selected shows.

Several hundred bands played to several thousand attendees, with the amount of venues upped from previous years to accommodate the higher number of convention goers. Despite the enlargements, many people, including label executives, were shut out of the shows they wanted to see due to the capacity crowds. When current industry darlings Bush (Trauma/Interseope) played, the line stretched down the street.

Opening the convention was a keynote speech from former Husker Du and current Sugar (Rykodisc) frontman Bob Mould. Keeping with the flow of information, there were panels which featured news on the delicate understanding of the A&R process, dealing with the informative press and having faith in band managers. One enlightening panel included a discussion of Matthew Sweet's (Zoo) career. The panel, entitled *Sweet Release: The Story Of Matthew Sweet's 'Girlfriend'*, drew fans, label workers and writers. And how did Sweet feel about having a panel focused on him? "I felt like a

guinea pig." He admitted, "I was a bit nervous before it [the panel] started," but after looking into the audience, Sweet found enough familiar faces to calm his nerves.

Maybe the most attended, and certainly most anticipated, showcase was for Columbia artist Soul Asylum. The group, who have been around for over a decade but just recently caught the public's attention, played a few songs off of their breakthrough album *Grave Dancer's Union*, including "Somebody To Shove" and "Black Gold." But they used the opportunity to introduce the audience to even more tunes from their upcoming Butch Vig-produced release. The



Matthew Sweet

band, now consisting of new drummer Sterling Campbell along with veterans Dave Pirner on vocals and guitars, guitarist Dan Murphy and bassist Karl Mueller, treated the packed crowd to new songs such as "Nothing To Write Home About," "Bittersweetheart" and "To My Own Devices," a song that Pirner dedicated to his "girlfriend," actress Winona Ryder.

Despite the fact that Pirner, a Grammy-winning songwriter, is prolific when it comes to witty lyrics, he had few words for the audience—but he did request that fans "go see [American Recordings'] the Jayhawks," who were playing later that evening at a different venue (those Minneapolis bands sure stick together). To prove that point, the two bands joined forces later in the week to do a show under the name of "Golden Smog," the name they used to release a record on Crackpot, an Minneapolis-based independent label.

And then there's the parties...following the panel on Sweet, Zoo Entertainment threw a party that attracted members of labelmates Flowerhead. The Austin-based quartet also played this year's convention, just as they have for the past few years. Guitarist Buz Zoller says of playing a convention in their hometown, "It would be cool if it was in New York."

And speaking of parties and live shows, another Columbia Records artist, Chris Whitley, played for several hundred people following a Mexican feast. Whitley, whose long-awaited second release *Din of Ecstasy* recently hit stores,

showcased several songs from the record and tended to stay away from material from his first effort, the critically lauded *Living With The Law*. The new songs featured in his set included mostly original tunes, such as "Wild Pagan Love," his new single, and "Oh God My Heart Is Ready" as well as a cover of the Jesus and Mary Chain's "Some Candy Talking." Whitley's set was well-received by all in attendance, which included labelmates Heather Nova and Dionne Farris, who performed earlier that evening. And just how does Whitley feel being a major-label artist playing a mostly-industry convention? "It couldn't hurt." As to why it took so long for his current record to come out, Whitley replied, "I've been living with these songs for three years...I just wanted to find [the right] producer."

Of course, it wouldn't be a complete South By Southwest convention without seeing an Austin band. Meehanic/Giant recording artists Seed played to a sardine-packed audience at Sneakers on infamous 6th Street. The band opened the show with their current single "Doe" and went on to play new songs like "Garnet" and "Purple Plum," which should be found on their upcoming, not-as-yet-recorded release. They closed their lively set with an outrageous rendition of the Beatles' "Helter Skelter"...not what one might expect from a Texas-based band. Guitarist Dean Truitt explained how playing the convention a few years ago helped their career. "It basically brought record [company] people to Austin." And what would he say to other unsigned or signed bands that have been offered a showcase slot? "If you are a good live band, it's a plus. It can only help. It's good exposure."

While it will invariably be called a successful endeavor by many publicists, writers and music fans, what do the A&R reps feel about this year's convention? Julian Raymond, staff producer and A&R representative for Hollywood Records, explains why he headed to Texas this year: "The only reason I ever go there is to see undiscovered talent." Raymond felt it was a bit unfair for all the unsigned bands to have to compete with the showcases of well-known, signed acts. "I'm coming from the band's side," says Raymond. "I've been in bands my whole life and it doesn't seem fair."

And what about A&R reps that may have had one of their bands performing? Benjie Gordon, director, A&R for Columbia Records, explains the logic of Soul Asylum performing an unexpected show at the convention: "They were stuck in the studio for the last three or four months [re-recording] and it just [was confirmed] a few weeks before the convention. Besides, every label has signed bands playing, anyway. They want to get exposure for them. There's nothing wrong with that." Knowing the show wasn't purposely scheduled, and a couple of members of Soul Asylum were initially headed there to play in Golden Smog, one really can't complain. But how does Gordon feel about the well-known signed acts taking away attention from the struggling artists? "I would get frustrated, too, but how many bands can you sign?"

Even though there were several shows to go to each night and many panels and exhibits to attend during the day, other artists made tour stops in Texas while the convention was going on. Among those acts were The Offspring, as well as the critically acclaimed Pete Dinklage, who played a radio-sponsored show with Steve Forbert at Lubbock Or Leave It on Saturday evening. So even if they weren't directly included in the convention's schedule, some may have benefitted from the goings-on accordingly.

Given all of the music, people and food, attendance at the South By Southwest extravaganza has become a yearly minimum requirement.



Chris Whitley

Film Review

Dolores Claiborne

Another Fine King Tale From Castle Rock

By John Goff



Mother and daughter survivors of the hardest sort, Dolores and Selena (Kathy Bates and Jennifer Jason Leigh) look back and inward for some peace.

STEPHEN KING'S BOOK was a lengthy first-person murder confession by the title character. In a straightforward, simplistic manner, Dolores told of murdering her alcoholic, incest-leaning husband long ago to protect herself from the suspicion of a present murder of the woman she had worked for and become a constant companion to for a quarter of a century.

The screenplay by Tony Gilroy, based on the book, is a terrific adaptation cinematically, not only retaining King's themes of love, protection and pride but also—with Gilroy's use of remembrance—elasticizes time to bring in the mother-daughter relationship centrally as well as that of a bloodhound-like cop for an element of intimidation which didn't really come across in the source

material. King's inclusion of the total solar eclipse which cloaks the murder is eerily brought to cinematic life, wonderfully adding to the overall design.

Directed by Taylor Hackford, the film plays out with a near timeless quality; we *are* on that cold, small island off the coast of Maine (doubled by Nova Scotia, Canada) where time is not so much of an entity as it is a quality which progresses at a snail's pace. He has managed to trip back and forth in time without confusion.

In that back-and-forth rocker he is aided tremendously by meticulous make-up transformations by Luigi Rochetti and Micheline Trépanier who visually move Kathy Bates, Judy Parfitt and Christopher Plummer in and out of youth to worn and back again realistically...a super job.

And at the center of all this is a layered and moving performance by Kathy Bates (who teamed with Castle Rock in another Stephen King story, *Misery*, which brought her a Best Actress Oscar) as the title character. She is strength, Mother Love, protectress, human, all King had visualized in his story—the hard, accepting woman who takes her world as it is without complaining and works through it. Bates is wonderful. Jennifer Jason Leigh is her angry daughter Selena, expanded for the movie and brought back to the island she'd left so long ago with repressed memories. She pulls out all the pain of her youth expertly, as well as a solid love once her psychological breakthrough is made. In her first major American screen performance, Judy Parfitt brings Bates' seemingly coldhearted, demanding employer/friend Vera Donovan into razor-sharp focus with a wonderful edge, cutting off slices of humanity, compassion and self-protection as needed...an auspicious U.S. beginning. Plummer, in a largely invented role as a thwarted police detective doggedly trying to convict Dolores, is convincing. David Strathairn, with this performance as the incestuous and drunken husband of Dolores, father of Selena, and the philanderer in *Losing Isaiah*, appears to be carving out a character niche by taking on roles which on the surface appear to be bland or too evil for others. Whatever he has in mind, however, he's proving himself to be the kind of solid actor one begins to look forward to the next performance for. Eric Bogosian, Bob Gunton and Wayne Robson take on smaller roles and make them stand-outs for the moments they are on screen.

Gabriel Beristain's camera work and Danny Elfman's music add greatly to the suspense and moodiness which, when combined for the climactic murder within the solar eclipse (superbly manipulated by The Computer Film Company Inc.'s digital animation and personnel) and cold presence of the territory itself, tends to pin an audience in their seats chillingly.

Taylor Hackford and Charles Mulvehill produced for Castle Rock. Gina Blumenfeld associate produced.

TOP 15 WEEKLY FILM GROSSES

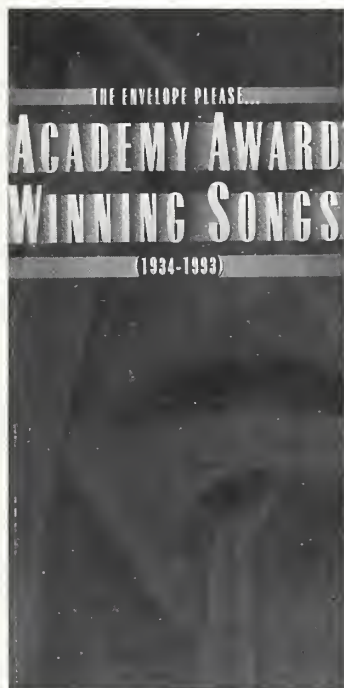
RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>Outbreak</i>	Warner Bros.	2	2,230	\$10,808,607	\$4,847	\$28,918,269
2. <i>Candyman 2</i>	Gramercy	1	1,605	\$6,046,825	\$3,767	\$6,046,825
3. <i>Man Of The House</i>	Buena Vista	3	2,059	\$5,780,974	\$2,808	\$25,522,547
4. <i>Bye Bye Love</i>	20th Century Fox	1	1,378	\$4,523,048	\$1,502	\$30,583,290
5. <i>Losing Isaiah</i>	Paramount	1	912	\$2,520,972	\$2,764	\$2,520,972
6. <i>The Brady Bunch Movie</i>	Paramount	5	1,905	\$2,283,702	\$1,199	\$40,807,946
7. <i>Pulp Fiction</i>	Miramax	23	1,135	\$2,009,183	\$1,770	\$91,565,384
8. <i>Just Cause</i>	Warner Bros.	5	1,601	\$1,744,297	\$1,090	\$33,369,105
9. <i>Forrest Gump</i>	Paramount	37	1,119	\$1,605,419	\$1,435	\$314,330,370
10. <i>Roommates</i>	Buena Vista	3	1,201	\$1,490,364	\$1,241	\$10,025,298
11. <i>Hideaway</i>	TriStar	3	1,702	\$1,241,814	\$730	\$11,106,039
12. <i>The Madness Of King George</i>	Samuel Goldwyn	12	464	\$911,765	\$1,965	\$10,798,224
13. <i>The Shawshank Redemption</i>	Columbia	26	663	\$875,446	\$1,320	\$23,507,831
14. <i>Legends Of The Fall</i>	TriStar	13	843	\$801,017	\$950	\$62,701,273
15. <i>Billy Madison</i>	Universal	6	1,004	\$742,960	\$740	\$23,566,745

Domestic box-office, which includes USA and Canada for the weekend of March 17-19, totaled \$43,386,393, breaking down to a \$2,188 per-screen average off a total of 19,821 screens, thus giving a combined total of \$689,309,876. (Courtesy *Entertainment Data, Inc.*)

CD Review

The Envelope Please...Academy Award Winning Songs (1934-1993)

By John Goff



It's plush, it's lush, it's wonderful.

THIS IS ONE OF THE GREATEST COMPILATIONS of some of the best songs ever written. A couple of clunkers, too—though it's doubtful the Academy of Motion Picture Arts and Sciences will admit it—which mirrored the immediate times (and maybe it's just my taste), but it's a history of the Best Songs from motion picture history and so, good, bad or..no, no one can be indifferent to this music collection. They're all here, from the first winner in 1934, "The Continental," written by Con Conrad and Herb Magidson for *The Gay Divorcee*, performed on screen by Ginger Rogers and danced to by herself and Fred Astaire (Astaire sings the version here) to 1993's "Streets Of Philadelphia" from *Philadelphia*, performed here by Richie Havens.

Not all are done by the artists who performed them on screen, but each one on this five-volume set is masterfully produced. The earlier tunes have been cleaned up and digitally re-mastered through new technology and can whisk you away over the years on the sounds of some of the greatest ever written:

light-hearted from the early days just after sound had come in and almost every film was a musical, "Lullaby Of Broadway," "Thanks For The Memory," and the topper of the '30s, "Over The Rainbow" (Garland's original here); the '40s patriotism and swing and the era which produced probably the most recorded song of all time, "White Christmas"; '50s romance represented by "Mona Lisa," "Three Coins In The Fountain," and precursors of the approaching socially relevant themes, "High Noon (Do Not Forsake Me)" and "All The Way," which is given a stunning rendition by Billie Holiday, recorded two months before her death; and on and on, until the beats got heavier in the '70s, '80s and now the '90s.

Accompanying the music is a book with pictures, articles, interviews and bits of lore and trivia spotlighting writers and performers with four, three, two of the statuettes and each tune is highlighted with a story concerning it and/or the writers—among them Johnny Mercer, Irving Berlin, Hoagy Carmichael and Sammy Cahn (who also is represented with a delightful interview). The list, covering almost 60 years of tunes and artists, is simply too long to record here, and you can get lost in the music and book for a full day, but it wouldn't be a day you'd easily forget.

In addition to the winners, the book lists the other nominees—two more sets could be compiled as *Losers?* from those—which can sometimes bring you out of your easy chair with, "How did *that* lose to *that!*" And there's the classic story capable of sending chills up your spine which tells of Louis B. Mayer's desire and attempt to have "Somewhere Over The Rainbow" removed from *The Wizard Of Oz*.

Thoroughly enjoyable from start to finish and then start again, capable of becoming as timeless as the music itself, the excellent compilation was produced for Rhino Records release by James Austin & David McLees and remastered by Chris Clarke and Dan Hersch of DigiPrep. Stand up and take a bow, guys.

Feature

Livin' In Dreamland

By John Goff

HOLLYWOOD—DREAMLAND, synonymous? Well, as synonymous as Hollywood—Nightmare, I suppose. You can find them all at the corner of Hollywood and Vine, and most of them have been written about, sung about, performed and acted out; Hollywood as a currently sinking (literally) strip of asphalt snaking along California's shaky firmament or a state of mind, both dreamland and nightmare. Take your pick. Everybody has their opinion and take on the place, and I mean *everybody*, everywhere.

Most writers—aside from Nathaniel West, perhaps—write about the glitter and glitz...Hollywood and Vine Streets, say. Actor/playwright Meegan King focuses down the street a bit, more like down toward Hollywood and La Brea and slightly beyond, just after the Walk of Fame ceases with the stars and just before the Boulevard shrinks to a mere street and the lights give way to trees and shadows where actors and others can get, and have gotten, lost but still function and push the town and its myths along...people like a star's driver on a set; a set painter; a producer scrambling to get one more film, *the film*, going; a carpenter; a sober alcoholic actor learning to live in the real world; and a runner, looking backward to a warmly remembered yesterday.

King, whose background is theatrical—his father is character actor Wright King (*Streetcar Named Desire*)—has assembled this group of characters from his time around movie sets, or rather, outside the "lights, cameras and action" on the sets, and he proves that he has a well-tuned ear for the dialogue cadences and empathy for the feelings of these people. They're not "lost," but they're not successful. Neither are they unsuccessful. They've settled, it appears... some happily, some not so. But they're all terribly human, and it's in their humanity King allows them to shine, to bring their star up in his writing.

These performances take place on a near bare stage, with only suggestions of costumes and settings. Original music. "Livin' In Dreamland" brings the audience in and was written and performed for the show by Jay Kessler, lead singer for Lil Elmo & The Cosmos. The tune captures the feel and sets the audience up nicely for what follows. Lloyd Sherr and John Schmidt directed.

In his performance of all these people, King brings the humanity out and creates a set surrounding them out of thin air and his imagination—that wonderful thing of an actor completely believing in his surroundings at *that* moment enough to conjure it up to reality in the audience's mind. It's a tour de force which presents King's talent as an actor to great advantage. Those casting people who love to brag that they go out to shows to seek out talent should do themselves and the people they *cast* for a favor and actually *do* it.

Go to the stage of the Eclectic Company Theatre, 5312 Laurel Canyon Blvd. in North Hollywood, Friday and Saturday nights., 8 p.m. For reservations call (213) 466-1767.



Meegan King, playwright/performer

LATIN

MEXICAN REGIONAL

APRIL 1, 1995

1	QUE NO ME OLIVIDA (Fonovisa)	Bronco	1	3
2	MITAD TU Y MITAD YO (Luna)	Banda Pachuco	2	3
3	QUE POCA SUERTE (AFG Sigma)	Los Temerarios	3	3
4	BORDADA A MANO (Fonovisa)	Los Mier	9	3
5	TU CASTIGO (Fonovisa)	Ezequiel Pena	17	3
6	VUELVE MI AMOR (Fonovisa)	Liberacion	4	3
7	TESORO (EMI Latin)	Graciela Beltran	7	3
8	FOTOS Y RECUERDOS (EMI Latin)	Selena	8	3
9	PREGUNTAME A MI (Fonovisa)	Los Rehenes	11	3
10	MUSICA ROMANTICA (Balboa)	Jorge L. Cabrera	6	3
11	COMO AGUA PARA CHOCOLATE (Sony)	Ana Gabriel	12	3
12	VIDA (Jupiter)	Tentacion	13	3
13	PREFIERO PARTIR (Fonovisa)	Ezequiel Pena	5	3
14	EVA MARIA (Fonovisa)	Banda Maguey	19	2
15	EL TAXISTA (Fonovisa)	Los Dinno	28	2
16	LA QUE ME HACE... (LMC)	Arkangel R-15	15	3
17	NO (Sony)	A. Fernandez	23	3
18	SE REMATA EL JACALITO (Fonovisa)	Jose J. Solis	DEBUT	
19	HOY SE CASA MI (Fonovisa)	Group Zarko	24	3
20	LAS HABAS (Fonovisa)	Banda Machos	18	2
21	LA NOVIA (Rodven)	Los Fugitivos	10	3
22	POPURRI (Fonovisa)	Marco Solis	14	3
23	SIN UN AMOR (Sony)	Vincente Fernandez	30	3
24	QUE DEBO HACER? (Fonovisa)	Sparx	26	3
25	MI FORMA DE SENTIR (Polygram)	Pedro Fernandez	21	3
26	EL LLORON (Disa)	Los Reyes Locos	20	3
27	SEGUIRE TUS HUELLAS (Fonovisa)	Mandingo	22	3
28	NO VOLVERE (Fonovisa)	Tiranos Del Norte	16	3
29	TE AMO (Fonovisa)	Los Mier	25	3
30	YO SE QUE NO ES (Sony)	Ramon Ayala Jr.	DEBUT	

CONTEMPORARY POP

APRIL 1, 1995

1	TODO O NADA (WEA Latina)	Luis Miguel	1	3
2	SIEMPRE CONTIGO (Melody)	Lucero	2	3
3	MI FORMA DE SENTIR (Polygram)	Pedro Fernandez	3	3
4	FOTOS Y RECUERDOS (EMI Latin)	Selena	7	3
5	CON TU AMOR (Melody)	Cristian	4	3
6	QUIERO UN BESO (Sony)	Emmanuel	6	3
7	MURIENDO DE AMOR (BMG)	Juan Gabriel	5	3
8	ESE HOMBRE (WEA Latina)	Miriam Hernandez	10	3
9	QUE GANAS DE NO VERTE (Soho/RMM)	India	18	2
10	NO (Sony)	Alejandro Fernandez	14	3
11	TOMA TU TIEMPO Y SUENA (Sony)	Marcelo Cezan	15	2
12	REALMENTE NO... (Sony)	Ricardo Arjona	21	3
13	COMO AQUA PARA CHOCOLATE (Sony)	Ana Gabriel	24	3
14	COMO ANTES (EMI Latin)	Ednita Nazario	19	3
15	GUAPA (Polygram)	Marcos Llunas	12	3
16	QUE NO ME OLVIDE (Fonovisa)	Bronco	23	3
17	HISTORIA DE UN TAXI (Sony)	Ricardo Arjona	11	3
18	GAVILAN O PALOMA (Sony)	Chayanne	8	3
19	ENTRE LA NOCHE Y EL DIA (WEA Latina)	Olga Tanon	29	2
20	SIENTEME (SDI)	Giro	9	3
21	EL MUNDO GIRA (EMI Latina)	Ricardo Montaner	DEBUT	
22	LA MULATA (Fonovisa)	Daniela Romo	20	2
23	LA MEDIA VUELTA (WEA Latina)	Luis Miguel	16	3
24	SE FUE (WEA Latina)	Laura Pausini	22	3
25	POPURRI (Fonovisa)	Marco Antonio Solis	25	2
26	LENTAMENTE (BMG)	Juan Gabriel	17	3
27	SOLOS TU Y YO (Sony)	Braulio	30	3
28	DESPERTAR (BMG)	Alejandra Guzman	DEBUT	
29	EL BESO DE LA SIGUATERA (Karen)	JuanLuisGuerra	13	3
30	PERCADORA (Sony)	Lucia Mendez	DEBUT	

THE LATIN LOWDOWN

News From U.S. & Latin America

By Hector Resendez

MUSICAL PRODUCTIONS, INC., a.k.a. MP, describes itself as "the music company of the Caribbean." It may very well be the record conglomeration of the next millennium. Under the helm of its president, **Antonio "Tony" Moreno**, the Miami-based independent label has been churning out hit after hit for nearly half a decade. Specializing in Salsa and Merengue genres, MP first launched the incredible dream team appropriately called the **Musical Productions All-Stars**. They have gathered an incredible roster of top recording artists like **Tito Gomez**, **Tito Rojas**, **Carlos Nuno**, **Hector Rey**, **Luisito Ayala**, **Primi Cruz** and **Anthony Cruz**, as well as others. As of late last year, MP threw its hat into the Mexican Regional market.

Musical Productions, Inc. certainly merits respect for running a well-organized record company. It seems as if MP can "smell" a hit a mile away. Promotions director **Edith Vasquez** is especially proud that the indie has just released its first album by a female artist. Yet, **Elizabeth "Mimi" Ibarra** is not entirely a new face at MP. Ibarra first came to their attention when merengue artists **Milly**, **Jocelyn y los Vecinos** had asked the young composer-singer to write a song for their album. Ibarra penned "Amor Ingrato" and has since captured the eyes and ears of the tropical music world.

Hailing from the Departamento del Choco in Colombia, Ibarra has been composing tropical music for the past eight years. Hits like "Senora," "Juegete de Nadie," "Dejala," "Morena Linda," "Dile a El" and "Te Propongo" have been interpreted by such talent as **Tito Rojas**, **La Puerto Rican Power**, **Tito Gomez**, **Anthony Cruz** and **Hector Rey**, among others.



Elizabeth "Mimi" Ibarra

At the beginning of this year, MP released the all-Salsa album by the multi-talented Ibarra. There are eight very danceable compositions which reflect Ibarra's innate romantic side in addition to universal themes of relationships from

a female perspective. The debut recording by Ibarra was directed by MP's musical genius, **Julio "Gunda" Merced**.

The first promotional single from the album is entitled "No Puede Ser." Ibarra performs a duet with the very talented Salsa singer **Anthony Cruz**.

ON OTHER FRONTS: Dominican Salsa artist **Raulin** appeared at the **Grand Avenue Club** in Los Angeles last week as part of his promotional tour in conjunction with **Maria** and **Monica Zevallos** of **Wild Women Productions**.

A child prodigy, Raulin has been performing for the past 20 years. He began his recording career in 1975 with **Cuco Valoy** on the album *Homenaje a Miguel Matamoros*. The following year, he did a five-year stint as co-leader with the merengue group **Los Hijos Del Rey** and **Fernandito Villalona**. Raulin formed his own orchestra in 1981 while establishing himself in the Salsa scene with **Roberto Roena y su Apollo Sound**. A major achievement for Raulin was his excellent 1993 recording with **Ramon Rodriguez** and **Alfonso Noyola** called *La Sinfonica de la Salsa*.

Raulin recently launched his second album with indie **A & E Latin Music Productions, Inc.** It features the popular tune "Uno Se Cura," a composition by fellow Dominican **Alice Baroni**. Raulin's first album, *Lo Maximo*, was in demand along the East Coast before it hit retail outlets....

Tex-Mex Queen **Selena** says she came to the "XV Tejano Music Awards" gala in San Antonio, TX recently with an "open mind." And why not? Selena has won every single year. The popular singer was also present at the Grammy Awards gala. That is one award that she may have won with less openness and more listless anticipation....

The latest **Capitol/EMI Latin** album from **Alvaro Torres**, *Reencuentro*, features the popular singer as producer as well. The first promotional single by the same name showcases the group **Barrio Boyz** in a video recorded in the city of San Miguel de Allende in Mexico.



Raulin

LATIN

REVIEWS *By Hector Resendez*



■ **LOS RANCHEROS:** *Ni Por Todo El Oro Del Mundo* (SDI 81486) Producer: Jose Luis Massa.

Los Rancheros is one of the leading Argentine pop/rock groups. The group's vocalist, Meno Fernandez, delivers a strong performance along the lines of classic American vocalists from groups such as the Doors, the Beatles and R.E.M. With all original material, the quintet also features Miguel Gabanelli (guitar), Horacio Ardiles (drums), Anibal Meza (bass) and Daniel Sais (keyboard). The first promotional single from the album is "Mujer."

■ **MERCEDES SOSA:** *Gestos de Amor* (Mercury 526 354) Producers: Pelo Aprile, Adrian Muscarl, Fabian Matius.

Songstress Mercedes Sosa has released what many might call the most commercial work she has ever produced. *Gestos de Amor* is a fine collection of poetic and insightful compositions by Latin writers and even one by Sting. Sosa is accompanied by an eclectic, if not impressive band of Bohemians. There's Carlos Franzetti, Nilda Fernandez, Alejandro Lerner and Roberto "Polaco" Goyeneche just to mention a few. Sosa is certainly within a league of her own, and this recording will certainly attest to that fact.



■ **RAULIN:** *El Sonero Que el Pueblo Prefiere!* (AE Latin Music Enterprises 1940) Producers: Noyola & Paulino.

The Dominican singer Raulin releases another fine album of strong, very danceable Salsa music in this recording. There is an incredible performance by the artist's orchestra, who sound as great live as in the recording studio. The most visible drawback is the packaging of this product. The graphics are anything but complimentary. Fortunately, a good majority of consumers of Salsa music do not particularly care if they are already established fans. Newcomers will need to be advised to ignore the packaging. It's a great album that will delight Salsa dance fans.



PICK OF THE WEEK



■ **MIMI IBARRA:** *Mimi Ibarra* (MP Records 6148) Producer: Julio "Gunda" Merced.

Mimi Ibarra is a Colombian composer who has turned performer since first penning Salsa hits about eight years ago. Her debut recording for MP Records also marks the arrival of a very talented female artist who is sure to turn more than eyes in the years to come. Her first promotional single, "No Puede Ser," is a duet with fellow labelmate Anthony Cruz. All of the eight selections on the album are danceable and rhythmically engaging. Ibarra is certain to impact the Salsa music industry with not only her fine vocal talents but with her equally impeccable songwriting.

TEXAN / TEJANOS

APRIL 1, 1995

1	LINDA CHAPARRITA (Arista)	La Diferencia	1	3
2	LAGRIMAS (Manny)	La Tropa F	2	3
3	UNA NOCHE MAS (EMI Latin)	David Lee Garza	4	3
4	DONDE ANDARAS (EMI Latin)	Emilio Naivaira	5	3
5	CHIQUITITA (EMI Latin)	Gary Hobbs	3	2
6	TOMA MI AMOR (Sony)	La Mafia	10	3
7	FELICIDAD (EMI Latin)	La Fiebre	6	3
8	LUNA LLENA (Sony)	Elida Y Avante	16	3
9	NO ME QUEDA MAS (EMI Latin)	Selena	8	3
10	VEN A MI (Sony)	Jay Perez	9	3
11	LAGIMAS (Manny)	La Tropa F	12	3
12	CARTA DE AMOR (Sony)	Anna Roman	11	3
13	ME DUELE ESTAR SOLO (Sony)	La Mafia	7	2
14	QUIERO VOLVERTE A VER (Sony)	Grupo Fama	13	3
15	SOLO OJOS PARA TI (EMI Latin)	Stephanie Lynn	15	3
16	NO QUIERO SABER (Manny)	Shelly Lares	14	3
17	DIABLO (Joey)	Cali Carranza	20	2
18	AMARRADITA (EMI Latin)	Stephanie Lynn	DEBUT	
19	FOTOS Y RECUERDOS (EMI Latin)	Selena	18	2
20	COSAS DE LA VIDA (Tejano Pro.)	Bob Gallarza	19	3
21	UN POBRE SONADOR (Sony)	Ram Herrera	17	3
22	AMOR PERDONAME (EMI Latin)	Grupo Fama	24	2
23	COMO TE LLAMAS (Freddie)	Los Chamacos	21	3
24	TE EXTRANO (Fonovisa)	Gavino	23	3
25	PORGUE, PORGUE? (Rodven)	Tierra Tejana	22	3

TROPICAL

APRIL 1, 1995

1	MIRANDOTE (Rodven)	Frankie Ruiz	2	3
2	LO BONITO Y LO FEO (SDI)	Grupo Niche	1	3
3	ROMANTICOS AL RESCATE (Sony)	Luis Enrique	5	3
4	SIENTEME (SDI)	Giro	3	3
5	LA GRUA (J&N)	Kinito	4	3
6	DON ANTENA (Rodven)	Johnny Ventura	6	3
7	QUE GANAS DE NO... (Soho/RMM)	India	11	3
8	POR EJEMPLO (Sony)	Victor Manuelle	7	3
9	CADA MANANA (J&N)	Eddy Herrera	DEBUT	
10	OJALA QUE LLUEVA CAFE (Polygram)	Eureka	12	3
11	PIANO (Sony)	Paquito Hechevarria	10	3
12	LEGRO ELLA (Polygram)	Los Toros Band	13	3
13	MAL HERIDO (RMM)	Gilberto Santa Rosa	25	3
14	DAMELO TODO (Polygram)	Elemento 10	23	3
15	REY DE CORAZONES (RMM)	Manny Manuel	16	2
16	O LO MATAS TU O LO MATO YO (TTH)	Jossie Esteban	22	2
17	ENTRE LA NOCHE Y EL DIA (WEA Latina)	Olga Tanon	14	3
18	DIRE QUE TE AMO (Vedisco)	Los Titanes	15	3
19	PARA TI (Sony)	Jerry Rivera	DEBUT	
20	EL BESO DE LA SIGUATERA (Karen)	Juan Luis Guerra	8	3
21	ME OLVIDE DE VIVIR (Karen)	Tono Rosario	17	3
22	LA TIJERA (Polygram)	Carlos Vives	21	2
23	CORAZON PARTIDO (RMM)	Miles Pena	9	3
24	NO PUEDO ESTAR (EJR)	Costa Brava	DEBUT	
25	CON AQUA DE SAL (Karen)	Miriam Cruz	DEBUT	

COUNTRY SINGLES INDEX

ANYWAY THE WIND BLOWS J.J. Cale (Anagram songs, BMI)	44
AMY'S BACK IN AUSTIN B. Seals, S. Davu (Square West Music, Inc./Howlin' Has Music, Inc./ASCAP/Red Brazos Music, Inc./Original HomeTown Sheet Music, BMI)	2
AS ANY FOOL CAN SEE P. Nelson, K. Beard (Sony Tree Publ. Co., Inc./BMI/Golden Reed Music, Inc./ASCAP)	39
BAD DOG, NO BISCUIT W. Kitchens, R. Ferrell (Carreras/BMG Music Pub./Four Of A Kind Music, BMI)	65
BALLAD OF PATSY MONTANA B. Bam (Eddy Bond Music, BMI)	93
BEND IT UNTIL IT BREAKS J. Anderson, L. DeMore (Almo Music Corp./Holmes Creek Music/PolyGram International Pub., Inc./Foggy Jaz Music, ASCAP)	52
BETWEEN AN OLD MEMORY AND ME K. Stegall, C. Craig (EMI April Music Inc./Keith Stegall Music, ASCAP/EMI Blackwood Music, Inc./BMI)	55
BETWEEN THE TWO OF THEM M. Cates (Alabama Band Music, ASCAP)	27
BIG CITY GIRL J. Harper (Starline Music, BMI)	59
BLACK DRESSES S. Kolander (Rusnake Music/Baloo Music, BMI)	67
BUBBA HYDE C. Wiseman, G. Nelson (Almo Music Corp./ASCAP/Warner-Tamerlane Pub./Mr. Charlie Music, BMI)	20
CAIN'S BLOOD J. Stadard, M. Johnson (Magnasonic Music/Red Quill Music, Almo Music, BMI/ASCAP)	46
CHEROKEE HIGHWAY Darryl Myrick & Tony Wood (Carreras/BMG Music Publishing, Inc./BMG Songs, Inc./BMI/ASCAP)	49
COST OF LOVIN' (N/A)	80
CRYING ON YOUR SHOULDER AGAIN (N/A)	81
DADDY FINALLY MADE IT TO CHURCH I. Pullen (Astrua Publ., BMI)	56
DEJA BLUE C. Wiseman, D. Lowery (Almo Music/Daddy Rabbit Music/Dream Catcher Music/Microperis Music, ASCAP)	95
DOWN IN FLAMES M. Clark, J. Stevens (Warner-Tamerlane Pub. Corp./Flying Dutchman Music/Jeff Stevens Music, BMI)	9
FAITH IN ME, FAITH IN YOU D. Loggins, T. Bruce (WB Music Corp./Big Tractor Music/Avalon Way Music, ASCAP)	33
FOR A CHANGE (N/A)	3
FRIENDS BEHIND BARS (N/A)	47
GET OVER IT (N/A)	61
GIVE ME ONE MORE SHOT T. Gentry, R. Owen, R. Rogers (Maypop Music, BMI)	8
GONNA GET A LIFE F. Dycus, J. Laulerkale (Warner Source Songs/Dyinda Jam Music, SESAC/Mighty Nice Music/Laudersongs, BMI)	22
GONE COUNTRY B. McMill (GonyGram International Pub. Inc./Ranger Bob Music, ASCAP)	100
HERE I AM T. Arto (Morganacave Songs, Inc./Pookie Bear Music, ASCAP)	73
HIDE & SEEK (N/A)	86
HOONEY DON'T PAY THE RANSOM R. Crosby, K. Blazy & J. McDowell (Music Corp. of America/Sophie's Choice Music/Lullie Mae Music, BMI)	69
HOUSE OF CARDS Mary Chapin Carpenter (Why Walk Music, ASCAP)	42
I BRAKE FOR BRUNETTES S. Ramos, R. Akma (Reynolds Pub. Howe Sound Music/Lawyers Wife Music/Sony Tree Pub., BMI)	64
I CAN BRING HER BACK G. Summons, D. Dodson, K. Mellons (Cupit Music, BMI/Cupit Menzies, ASCAP)	82
I CAN LOVE YOU LIKE THAT (N/A)	16
I DON'T BELIEVE IN GOODBYE M. Muller, S. Emerick, B. White (Travelin' Zoo Music/Seventh-Son Music, ASCAP/Club Zoo Music, BMI)	32
I DON'T KNOW (BUT I'VE BEEN TOLD) W. Dennis (Warner-Tamerlane Pub., BMI)	37
I SHOULD HAVE BEEN TRUE R. Malo, S. Lynch (Sony Tree Pub. Raul Malo Music/The Night Rainbow Music/Matanzas Music, BMI/ASCAP)	24
I WAS BLOWN AWAY L. Martine Jr. (Carreras - BMG Music/Doo Laying Songs, BMI)	29
IF YOU'RE GONNA WALK, I'M GONNA CRAWL B. Cannon, L. Baston (Songs of Polygram Int'l/HoDogGone Music/Burtonwillow Music, BMI)	94
I'LL NEVER FORGIVE MY HEART R. Dunn, J. Dunn, D. Dillon (Tree Pub. Co., Inc./Showbilly Music/Acuif-Rose Music Inc., BMI)	40
I'M STILL DANCIN' WITH YOU C. Rains, W. Hayes (Sony Tree Pub., BMI)	38
LET IT SWING W. LeBlanc (Sheister Pub., ASCAP)	97
LIPSTICK PROMISES G. Ducas, T. Sillers (PolyGram Int'l Pub., Inc./Veg-O Music/Toni Collins Music Corp., ASCAP/BMI)	7
LITTLE BY LITTLE J. House, R. Bowles (Sony Tree Pub. Co., Inc./Ah Rollins Music/Maypop Music, BMI)	72
LITTLE HOUSES M. Cates, S. Ewing (Alabama Band Music, ASCAP/Acuif-Rose Music, BMI)	67
LITTLE MISS HONKY TONK R. Dunn (Sony Tree Publishing, Showbilly Music, BMI)	15
LOLA'S LOVE D. Lunde (Columbia Music Corp., BMI)	92
LOOK AT ME NOW B. White, D. George, J. Tiro (Seventh Son Music, ASCAP/New Court Music, BMI)	51
LOOK WHAT FOLLOWED ME HOME D. Ball, T. Polk (EMI Blackwood Music/Fortest Hills Music, BMI)	12
LOOKING FOR THE LIGHT L. Hengler, T. Menay (Starstruck Writers Group/WB Music Corp./Patux Jams Music/Heart Of Child Music, ASCAP)	34
LOSING YOUR LOVE V. Gill, K. Fleming, H. DeVito (Benefit Music/Irving Music, Inc./Eaglewood Music, BMI/Almo Music Corp./Little Nemo Music, ASCAP)	83
LOVE IS NOT A THING (N/A)	79
MIKE'S BIKE M. Grande (Mr. G Publishing, BMI)	46
MI VIDA LOCA P. Tilgh, J. Leary (Ben's Future Music/Tree Pub. Co., Inc./BMI/Dream Catcher Music, Inc./ASCAP)	85
MY KIND OF GIRL D. Cochran, J. Jarrard, M. Powell (Alabama Band Music, ASCAP/Carreras-BMG Music Pub., Inc./BMI)	70
OLD ENOUGH TO KNOW BETTER C. Rains, W. Hayes (Sony Tree Pub. Co., Inc./BMI)	50
PARTY CROWD D. L. Murphy, J. Hinson (N2 Publishing/American Romance Songs, ASCAP)	63
QUALITY TIME G. Kirkpatrick (Juno Publ., ASCAP)	53
REFRIED DREAMS J. Foster, M. Peterson (Zomba Songs/Millhouse Music, BMI)	19
SEA OF COWBOY HATS C. Wright, D. Dodson, J. Melton (Songs Of Polygram Int'l/Sony Cross Keys Pub./Ben Hall Music, BMI/ASCAP)	66
SHE FEELS LIKE A BRAND NEW MAN TONIGHT A. Tippin, M. P. Heaney (Acuif-Rose Music/Bantry Bay Music, BMI)	35
SO HELP ME GIRL H. Penkew/A. Spooner (Songwriters Ink/Texas Wedge Music, BMI)	5
SOMEBODY LOVES ME L. Layne, J. Lark (BMI)	68
SOMEBODY WILL W. Aldridge, B. Crater, S.D. Jones (Rack Hall Music/Watertown Music/BMG Songs, ASCAP)	60
SOMEWHERE IN THE VICINITY OF THE HEART B. LaBounty, R. Chaklacooff (Easton Music Corp., BMI/Hidden Planet Music, BMI/Gouda Music, ASCAP/Budhi Music, ASCAP)	17
SONG FOR THE LIFE R. Crowell (Tessa Publishing, BMI)	13
SOUTHBOUND M. McAnally (Beginner Music, ASCAP)	75
SOMEBODY ONCE TOLD ME (N/A)	87
STANDING ON THE EDGE OF GOODBYE J. Berry, S. Harris (Kicking Bird Music/Sony Tree Publishing/Edite Sound International, BMI)	30
STAY FOREVER B. Tench, H. Kercham (WB Music Corp./Bhe. Gator Music/Maverick Music, ASCAP/Heckstone Music/Foreshadown Songs Inc., BMI)	28
TAKE THAT G. Burr, T. Shapiro (MCA Music Pub./Gary Burr Music, Inc./Great Cumberland Music/Diamond Struck Music, ASCAP/BMI)	99
TENDER WHEN I WANT TO BE M. C. Carpenter (Why Walk Music, ASCAP)	72
THAT'S HOW YOU KNOW L. White, C. Cannon (Almo Music/LaSongs Pub., ASCAP Taste Auction Music/Wacasa River Music, BMI)	18
THE BOX R. Travis, B. Moore (Sometimes You Win Music, ASCAP/Nocturnal Eclipse Music/Minnetonka Music, BMI)	10
THE DRIFTER R. Steele, D. Steele, K. Knights (Kelli Steele Publ., BMI)	96
THE FIRST STEP D. Craler, V. Thompson (Stroudacaster Music/Lazy Kato Music/EMI April Music Inc./Iles of March Music, BMI/ASCAP)	76
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)	6
THE KEEPER OF THE STARS D. Lee, D. Mayo, K. Staley (Songs Of Polygram Int'l/Pa Time Music/New Haven Music/Purple Rock Music, BMI)	21
THE RED STROKES (N/A)	89
THINKIN' ABOUT YOU B. Regan, T. Shapiro (Serra House Music, ASCAP/Great Cumberland Music/Diamond Struck Music, BMI)	1
THIS TIME M. Miller, M. McAnally (Travelin' Zoo Music/Beginner Music, ASCAP)	74
THIS WOMAN AND THIS MAN J. Pernig, M. Luzzo (Almo Music Corp./Banamack Music, Inc./WB Music Corp./Laurmusic, ASCAP)	11
TILL YOU LOVE ME B. DiPhero, G. Burr (Little Big Town Music/American Made Music/MCA Music Pub./Gary Burr Music, BMI/ASCAP)	98
TRUE TO HIS WORD J. Steele, C. Farren, G. Harrison (Farren-Curtis Music/Mike Curb Music, BMI/Farranuff Music/Full Keel Music, ASCAP/August Wind Music/Longlake Music Co./Georgetown Hills Music, BMI)	31
TRYIN' TO GET TO NEW ORLEANS S. Ripley, W. Richmond, T. DuBois (Warner-Tamerlane Publ. Corp./Boy Rocking Music/Chinquapin Music, BMI/NuBois Music, ASCAP)	88
TYLER D. Davis, L. Rogge (Polygram Int'l Pub./Daniel Davis Music/Ron Haffbone Music, ASCAP)	90
UNDERCOVER KING OF FRANCE H.J. Bonow (Noah Leifer Pub., BMI)	91
UPSTAIRS DOWNTOWN T. Keith, C. Goff, Jr. (Songs of PolyGram Int'l, Inc./Tokoco Tunes, BMI)	57
WHAT'LL YOU DO ABOUT ME D. Lank (Columbia Music, BMI)	26
WHAT MATTERED MOST G. Burr, V. Mahanad (Gary Burr Music/MCA Publishing, ASCAP, August Wind Music/Longlake Music/Alberta's Paw Music, BMI)	23
WHEN YOU SAY NOTHING AT ALL D. Schlitz, P. Overstreet (ASCAP/BMI)	43
WHERE I USED TO HAVE A HEART C. Backhardt (Hayes Street Music/Craig Backhardt Music, ASCAP)	45
WHEREVER YOU GO C. Black, H. Nicholas (Blackzaed Music, BMI)	14
WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) V. Gill, B. Anderson (Benefit Music/Stallion Music, BMI)	4
WHOSE BED HAVE YOUR BOOTS BEEN UNDER? Twain, Lange (Loon Echo Music, BMI/Zomba Enterprises, ASCAP)	25
WILL YOU STAY WITH ME FOREVER? D. Chance (Albania Music, BMI)	4
WORKIN' FOR THE WEEKEND Jerry Cupit, Janice Honeycutt & Ken Mellons (Cupit Music, BMI/Cupit Menzies, ASCAP)	54
YOU AIN'T MUCH FUN Toby Keith & Carl Goff, Jr. (Songs of PolyGram Int'l, Inc./Tokoco Tunes, BMI)	41
YOU AND ONLY YOU C. Jones, J. Martin (Great Cumberland Music/Diamond Struck Music/WB Music Corp./Might Be Music, BMI/ASCAP)	78
YOU CAN'T MAKE A HEART LOVE SOMEBODY S. Clark, J. MacRae (Victoria Kay Music/BMO Songs, Inc./Little Beagle Music, ASCAP)	88
YOU DON'T EVEN KNOW WHO I AM G. Peters (Sony Cross Keys Pub./Purple Crayon Music, ASCAP)	36
YOU WIN AGAIN Hank Williams, Sr. (Acuif-Rose Music/Miramax Music)	84

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WOW/Omaha, NE

TRISHA YEARWOOD—"Thinkin' About You"

VINCE GILL—"Which Bridge To Cross"

LITTLE TEXAS—"Amy's Back In Austin"

GEORGE DUCAS—"Lipstick Promises"

JOE DIFFIE—"So Help Me Girl"

WXXQ/Rockford, IL

LITTLE TEXAS—"Amy's Back In Austin"

NEAL MCCOY—"For A Change"

DAVID BALL—"Look What Followed Me Home"

REBA MCENTIRE—"The Heart Is A Lonely Hunter"

GEORGE DUCAS—"Lipstick Promises"

WKML/Fayetteville, NC

REBA MCENTIRE—"The Heart Is A Lonely Hunter"

RANDY TRAVIS—"The Box"

TRACY BYRD—"The Keeper Of The Stars"

ALABAMA—"Give Me One More Shot"

VINCE GILL—"Which Bridge To Cross"

KYKZ/Lake Charles, LA

NEAL MCCOY—"For A Change"

CLAY WALKER—"This Woman And This Man"

VINCE GILL—"Which Bridge To Cross"

GEORGE DUCAS—"Lipstick Promises"

DAVID BALL—"Look What Followed Me Home"

WSHP/Shippensburg, PA

TRISHA YEARWOOD—"Thinkin' About You"

SHENANDOAH—"Somewhere In The Vicinity Of The Heart"

LITTLE TEXAS—"Amy's Back In Austin"

VINCE GILL—"Which Bridge To Cross"

GEORGE DUCAS—"Lipstick Promises"

WKCN/Columbus, GA

LITTLE TEXAS—"Amy's Back In Austin"

TRISHA YEARWOOD—"Thinkin' About You"

JOE DIFFIE—"So Help Me Girl"

VINCE GILL—"Which Bridge To Cross"

GEORGE DUCAS—"Lipstick Promises"

KDFC/Boise, ID

CLINT BLACK—"Wherever You Go"

JOE DIFFIE—"So Help Me Girl"

GEORGE DUCAS—"Lipstick Promises"

VINCE GILL—"Which Bridge To Cross"

LITTLE TEXAS—"Amy's Back In Austin"

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

APRIL 1, 1995

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

Last Week Total Weeks

1	THE HITS (Liberty 29689)(P5)	Garth Brooks	1	12
2	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	3	4
3	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	2	50
4	STONES IN THE ROAD (Columbia 64327)(P)	Mary Chapin Carpenter	4	21
5	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	7	7
6	NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325)	Alison Krauss	22	4
7	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	5	28
8	IF I COULD MAKE A LIVING (Giant 24582)(G)	Clay Walker	8	22
9	WHO I AM (Arista 18759)(P2)	Alan Jackson	9	36
10	READ MY MIND (MCA 10994)(P2)	Reba McEntire	10	45
11	WHAT A CRYING SHAME (MCA 10961)(P)	The Mavericks	15	56
12	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	11	39
13	THIRD ROCK FROM THE SUN (Epic 64357)(P)	Joe Diffie	13	31
14	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	20	39
15	THE TRACTORS (Arista 18728)(P)	The Tractors	6	31
16	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	12	5
17	WISHES (RCA 66395)	Lari White	21	36
18	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	14	10
19	LEAD ON (MCA 11092)(P)	George Strait	16	17
20	GREATEST HITS III (RCA 07863)(G)	Alabama	17	21
21	HOG WILD (Curb)	Hank Williams Jr.	19	8
22	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	23	58
23	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	25	38
24	ONE EMOTION (RCA 66419)(G)	Clint Black	24	21
25	STANDING ON THE EDGE (Patriot 28495)(G)	John Berry	DEBUT	
26	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	31	45
27	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	18	22
28	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	28	27
29	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	30	32
30	THE WOMAN IN ME (Mercury 522886)	Shania Twain	50	3
31	GREATEST HITS VOL. II (MCA 11201)(P3)	Reba McEntire	29	73
32	TAKE ME AS I AM (Warner Bros. 45389)(P)	Faith Hill	34	62
33	GREATEST HITS (Epic 66803)	Doug Stone	33	15
34	IN THE VICINITY OF THE HEART (Liberty 31109)	Shenandoah	27	14
35	BLACKHAWK (Arista 18708)(G)	BlackHawk	35	54
36	JOHN BERRY (Liberty 80472)(G)	John Berry	26	48
37	I SEE IT NOW (Atlantic)(P)	Tracy Lawrence	32	24
38	COME ON COME ON (Columbia 4881)(P3)	Mary Chapin Carpenter	38	133
39	BOOMTOWN (Polydor 523407)(G)	Toby Keith	36	23
40	FLYER (Elektra 61681)	Nanci Griffith	45	24
41	LOOKIN' BACK AT MYSELF (RCA 66420)	Aaron Tippin	37	16
42	KICK A LITTLE (Warner Bros. 45739)(G)	Little Texas	39	23
43	COUNTRY 'TIL I DIE (BNA 66417)	John Anderson	41	19
44	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	44	123
45	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	42	120
46	IN PIECES (Liberty 80857)(P5)	Garth Brooks	40	118
47	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	DEBUT	
48	HARD WORKIN' MAN (Arista 18716)(P3)	Brooks & Dunn	43	103
49	KEN MELLONS (Epic 53746)	Ken Mellons	49	25
50	STORM IN THE HEARTLAND (Mercury 526081)(G)	Billy Ray Cyrus	46	16
51	FEELIN' GOOD TRAIN (Mercury 522125)(G)	Sammy Kershaw	53	36
52	A THOUSAND MEMORIES (DECCA 11098)	Rhett Akins	47	9
53	GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096)	Various Artists	52	20
54	BORN THAT WAY (Curb 77691)	Boy Howdy	67	2
55	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	57	72
56	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P)	Travis Tritt	54	43
57	HEALING HANDS OF TIME (Liberty 30420)	Willie Nelson	48	17
58	WHAT A WAY TO LIVE (Decca 11094)	Mark Chesnutt	55	25
59	NO DOUBT ABOUT IT (Atlantic 82568)(G)	Neal McCoy	56	57
60	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)	Various Artists	51	23
61	THIS IS ME (Warner Bros. 45501)(G)	Randy Travis	61	45
62	RICK TREVINO (Columbia 53560)	Rick Trevino	59	54
63	RHYTHM COUNTRY AND BLUES (MCA 10965)(P)	Various Artists	58	52
64	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3)	Various Artists	64	69
65	MAMA'S HUNGRY EYES (Arista 18760)	Various Artists	62	20
66	CHEAP SEATS (RCA 66296)(G)	Alabama	63	69
67	SIMPATICO (Liberty 29606)	Suzy Bogguss & Chet Atkins	60	18
68	BIG TIME (Warner Bros. 45276)(P)	Little Texas	66	90
69	NO FENCES (Liberty 93366)(P11)	Garth Brooks	65	228
70	EASY COME, EASY GO (MCA 10907)(P2)	George Strait	69	73
71	ROPIN' THE WIND (Liberty 96330)(P10)	Garth Brooks	68	173
72	LOVE AND HONOR (Columbia 66153)	Ricky Van Shelton	73	16
73	HAYWIRE (Liberty 28770)	Chris LeDoux	73	24
74	SKYNYRD FRYNDS (MCA)(G)	Various Artists	74	18
75	DEEP THOUGHTS FROM A SHALLOW MIND (BNA 07863)	Doug Supernaw	75	25

REVIEWS By Richard McVey

■ RUSS TAFF: *Winds Of Change* (Reprise 45676)

Amid a self-analytical title that no doubt makes reference to Taff's change from the Contemporary Christian to the secular country market, Taff has produced an all-around, well-crafted 10-cut album. Whether it's the upbeat "Bein' Happy," and "Love Is Not A Thing" or great ballads like "Your Face" and "Once In A Lifetime," this album is the complete package, with an abundance of Taff's heart-and-soul vocals, sincere lyrics and great production via producer Randy Scruggs. The best way of summing up this album is simple—when Taff sings, it's impossible not to listen. Other songs that stand out: #1-10. There's not a bad one in the bunch.



■ RICK TREVINO: *Looking For The Light* (Columbia 66771)

This is the most hard-core, country-styled album that's come across this desk in a long time. Possessing an incredible stage presence and following the success of his debut album, Trevino has given a valiant effort to top that previous success. With a mild case of the sophomore jinx, several cuts seem over-produced, especially so on Trevino's vocals. Nevertheless, this 11-cut project will stand up to any of today's new artist's efforts. Songs that stand out include: "Looking For The Light," "Poor, Broke, Mixed Up Mess Of A Heart," "The Pain" and "You Are To Me."

■ TANYA TUCKER: *Fire To Fire* (Liberty 28943)

For those country fans who may be worried that Tucker has gone stale over the years—especially so considering that this is album #28 in her illustrious career—this release will put those fears to rest. Led by her usual fire-and-brimstone vocals on cuts like "I Bet She Knows" and "Find Out What's Happenin'," along with the heartfelt duet with Willie Nelson on the title track, Tucker has produced a sensational 10-cut album full of vibrantly animated songs. For those few who may not be fans of Tucker's music, you're in for a long year, because any of these 10 cuts could see the light of day on radio. An honorable mention has to go out to producer Jerry Crutchfield...a great job.



PICK OF THE WEEK

come together
America salutes The Beatles



■ VARIOUS ARTISTS: *Come Together/America Salutes The Beatles* (Liberty 31712)

"Skeptical" is the best way to describe my thoughts when first hearing of this project. However, following repeated listenings, those thoughts are gone. With Lennon and McCartney as writers on 16 of the 17 cuts, it only goes to show that it's almost impossible to ruin a great song. Of course, it doesn't hurt to have some of country's best performing them. The awards for Best Cut go to: Collin Raye for "Let It Be"; David Ball for "I'll Follow The Sun"; Willie Nelson for "One After 909"; Delbert McClinton on "Come Together"; Billy Dean and "Yesterday"; Shenandoah with "Can't Buy Me Love"; Huey Lewis with "Oh! Darling"; Susan Ashton & Gary Chapman on "In My Life"; and Steve Wariner doing "Get Back." The Most Beatle-like award goes to Phil Keaggy & PFR for "We Can Work It Out," and the awards for Could've Done Without This One go to Randy Travis for "Nowhere Man" and Kris Kristofferson trying "Paperback Writer." If you like country music or the Beatles, don't miss this one. With 17 songs to choose from, it's impossible to go wrong.

Fan Fair Lineup Announced

By Richard McVey

A LINEUP OF OVER 70 PERFORMERS for the 24th annual **International Country Music Fan Fair**, held June 5-10 at the **Tennessee State Fairgrounds** in Nashville, has been announced.

Some of the bigger acts scheduled to grace the stage include **Wynonna**, **Alan Jackson** and **Billy Ray Cyrus**, as well as **Alabama**. Another highlight set for the more than 24,000 fans will be the appearances of **George Jones** and **Tammy Wynette** during the **MCA Records** show.

Co-sponsored by the **CMA** and the **Grand Ole Opry**, this marks the fifth consecutive year that Fan Fair has sold out in advance.

With more acts to be added, the current artist lineup for Fan Fair looks like this:

Tuesday, June 6

CURB & MCG/CURB RECORDS 10 a.m.-Noon: **Jeff Carson**; **Phillip Claypool**; **Hal Ketchum**; **Tim McGraw**

MERCURY NASHVILLE 2:30-4:30 p.m.: **The Statler Brothers** (host); **Terri Clark**; **Billy Ray Cyrus**; **Wesley Dennis**; **Sammy Kershaw**; **Kathy Mattea**; **Kim Richey**; **Keith Stegall**

MCA & DECCA RECORDS 7-10 p.m.: (**Decca Records**) **Rhett Akins**; **Mark Chesnutt**; **Helen Darling**; (**MCA Records**) **Tracy Byrd**; **Bobbie Cryner**; **George Jones & Tammy Wynette**; **David Lee Murphy**; **Wynonna**

Wednesday, June 7

LIBERTY & PATRIOT RECORDS 10 a.m.-12:30 p.m.: (**Patriot Records**) **John Berry**; **Lisa Brokop**; (**Liberty Records**) **George Ducas**; **Noah Gordon**; **Chris LeDoux**; **Shenandoah**

WARNER/REPRISE & ASYLUM RECORDS 2-4:30 p.m.: (**Asylum Records**) **Brother Phelps**; **Mandy Barnett**; **The Cox Family**; **Terry Radigan**; **Brian White** (**Warner/Reprise**) acts TBA

RCA & BNA RECORDS 7-10 p.m.: **Alabama**; **Lorrie Morgan**

Thursday, June 8

ATLANTIC & GIANT RECORDS 10 a.m.-12:30 p.m.: (**Atlantic Records**) **Confederate Railroad**; **Tracy Lawrence**; **Woody Lee**; **Neal McCoy**; (**Giant Records**) **Mark Collie**; **Daryle Singletary**; **Rhonda Vincent**; **Clay Walker**

ARISTA & CAREER RECORDS 2:30-4:30 p.m.: **BlackHawk**; **Diamond Rio**; **Radney Foster**; **Alan Jackson**; **Lee Roy Parnell**; **The Tractors**

COLUMBIA/EPIC RECORDS 7-10 p.m.: **Stacy Dean Campbell**; **Joe Diffie**; **Wade Hayes**; **Ty Herndon**; **James House**; **Patty Loveless**; **Ken Mellons**; **Collin Raye**; **Larry Stewart**; **Doug Stone**; **Rick Trevino**

Friday, June 9

POLYDOR RECORDS 10 a.m.-11:30 a.m.: **Amie Comeaux**; **Davis Daniel**; **Clinton Gregory**; **4 Runner**; **Toby Keith**; **The Moffatts**; **Shane Sutton**; **Chely Wright**

"The Road" To FanFest '95

TRIBUNE RADIO NETWORKS and **FanFest '95** have announced that "The Road," Tribune's nationally syndicated radio program, will record and broadcast the upcoming performances at **FanFest '95** scheduled for May 5-7, 1995 from the **Los Angeles County Fairgrounds**.

FanFest '95, with featured artists this year including **Tracy Lawrence**, **John Michael Montgomery**, **Confederate Railroad**, **Diamond Rio**, **John Anderson**, **Martina McBride**, **Sawyer Brown** and others, is the kickoff event for the **Academy of Country Music's** annual awards festivities, culminating in the **ACM Awards** television broadcast.

"The Road," which currently airs on over 175 stations and covers over 85% of the U.S., is a weekly two-hour country music program featuring live performances, interviews and profiles. "The Road" plans a two-hour radio special on **FanFest '95** and the **ACM's**, and will also pay tribute to the late **Bill Boyd**, who was instrumental in the origin of **FanFest** and was a major figure in country music circles.

ACM Nominees Announced In Non-Artist Categories

The **Academy Of Country Music** announced the nominees for **Radio Station of the Year**, **Disc Jockey of the Year**, **Country Night Club of the Year** and **Talent Buyer/Promoter of the Year** categories. Winners in these categories will be announced the last week in April.

Final nominees look like this:

RADIO STATION: **KNIX/Phoenix, AZ**; **KZLA/Glendale, CA**; **WSIX/Nashville, TN**

DISC JOCKEY: **Coyote Calhoun, WAMZ/Louisville, KY**; **Gerry House, WSIX/Nashville, TN**; **Carl P. Mayfield, WSIX/Nashville, TN**

NIGHTCLUB: **Billy Bob's/Fort Worth, TX**; **Crazy Horse Steak House & Saloon/Santa Ana, CA**; **Grizzly Rose/Denver, CO**

TALENT BUYER/PROMOTER: **Gil Cunningham, Don Romeo Agency/Omaha, NE**; **George Moffett, Variety Attractions/Zanesville, OH**; **Bob Romeo, Don Romeo Agency/Omaha, NE**

In Other News...

CMT WILL BE A PARTICIPATING sponsor of the seven-month international tour by **Mary Chapin Carpenter**. The tour, which kicked off March 3 in Ft. Worth, TX, will encompass more than 70 dates in 33 states and in Europe. The U.K. leg of the tour, which is being co-sponsored by **CMT Europe**, includes more than a dozen concerts.

BUDDY CANNON ANNOUNCED his resignation as v.p. of **A&R** at **Polydor/Nashville** in order to pursue other interests. "I plan to take a few days off," says Cannon, "then jump back into the studio to begin a new album with **Sammy Kershaw** and hopefully pick up another act or two to produce." Cannon joined the staff at Polydor's sister label **Mercury/Nashville** as manager of **A&R** in 1988 and was promoted to vice president when **Polydor/Nashville** was formed in 1994. During his years, Cannon was instrumental in the signing of such artists as **Kershaw**, **Billy Ray Cyrus** and new Polydor artists **4 Runner** and **Mark Luna**.

COUNTRY STAR RESTAURANT, INC. announced that it has signed a long-term lease with respect to two acres of land on "The Strip" at the intersection of **Harmon Avenue** and **Las Vegas Boulevard South** in **Las Vegas, NV**, where it will open **Country Star Las Vegas** by the end of the year.

THE BOARD OF DIRECTORS OF THE CMA will begin its strongest promotional trip ever to an overseas market. The first week in April will find **CMA** reps in Ireland for "Nashville Comes To Ireland," an event that has been in the works for over a year. Events will include concerts, club appearances, a television special, governmental functions, industry meetings and the second quarterly **CMA** board meeting. Scheduled to appear during the trip are **Clint Black**, **Marty Stuart**, **George Ducas**, **Radney Foster**, **Kieran Kane**, **Kevin Welch**, **Martina McBride**, **Trisha Yearwood**, **Emmylou Harris** and **Rodney Crowell**. The events will kick off April 4 at **Dublin Castle** and will be hosted by Irish Prime Minister **John Bruton**.

TANYA TUCKER ANNOUNCED that the "Black Velvet Smooth Steppin' Showdown," the first-ever national two-step dance competition for amateurs, is set to go for the third year. "Over 2,000 dancers competed for the 1994 national title," said Tucker. "We expect the response to this year's competition to be overwhelming due to the tremendous success of the live telecast of the finals on **TNN's** primetime 'Music City Tonight' last August." Plans are already set to telecast this year's finals on August 7.

"**ALWAYS...PATSY CLINE**," the hit musical about the legendary star, will return to the historic **Ryman Auditorium** for the 1995 season with an extended engagement.

THE 4TH URBAN MUSIC CONFERENCE, a two-day program of lectures, live performances and technical instruction led by music industry professionals, will take place Fri.-Sat., April 7-8 at the **Regal Maxwell House Hotel** in Nashville and the **Department of Recording Industry** at **Middle Tennessee State University (MTSU)** in **Murfreesboro, TN**. With entrepreneurship the focus, panelists will include representatives from major and independent record labels, radio, retail, publishers, promoters, managers, artists, producers and writers. Conference sponsors include **BMI**, **MTSU** **Department of Recording Industry**, **Third National Bank**, **Warner Bros. Records**, the **Nashville Chapter of the Recording Academy** and others. Further information may be obtained by calling **Caroline Newcomb** at (615) 291-6728.

CONGRATS GO OUT to **Liberty** recording artist **Suzy Bogguss** and husband **Doug Crider**, who are the proud parents of **Benton Charles Crider**, born on March 17.

COUNTRY MUSIC

CMT Takes On Canada

AS PART OF THE LATEST DEVELOPMENT in what seems to be the never-ending saga of CMT's expulsion from Canadian cable services, a group of U.S. entertainment companies have called on the U.S. Administration to retaliate against Canada if Canada does not end its discriminatory process against U.S. cable programmers.

On One Side...

The following is taken from a press release issued by CMT:

In a filing with the U.S. Trade Representative, the industry group—which includes CMT, Court TV, The Nashville Network, The Travel Channel, and The Weather Channel, as well as the National Cable Television Association and two distributors of superstations in Canada: EMI (Newhouse) and United Video—estimated that the appropriate level of retaliation should exceed \$750 million annually.

Several other entertainment companies and organizations, including Time-Warner, C-SPAN, CNBC, Word, Inc., International Family Entertainment and a coalition comprising the RIAA, CMA, American Federation of Television and Radio Artists and the National Music Publishers, also filed comments. These filings called on the USTR to take a firm action against Canada if Canada is unwilling to address the problem of the Canadian discriminatory communications policies.

The industry comments were filed in response to the USTR's initiation of an investigation of the discriminatory practices of the Canadian government, which was announced on February 6. The USTR's investigation was initiated under Section 301 of the Trade Act and in response to a petition by CMT, which was evicted from Canada by the CRTC when a new Canadian-owned country music video channel launched on January 1, 1995.

On The Other Side...

Although not in direct response to this latest retaliation, **Tom Thompkins**, president of the **Canadian Country Music Association**, shares his views with *Cash Box* on the effect CMT's removal from Canadian cable has had on the Canadian music industry:

"Well, there's two things that have happened. CMT has taken the Canadians off that aren't signed to American labels. And I understand the reasoning. They're programming to their specific audience—their audience isn't in Canada anymore. They took those Canadians off the air who aren't available to their American audience. So I can understand that.... Another thing that's happened, CMT used to rebroadcast our yearly awards show in Europe and they have informed us that they will no longer do that. However, TNN will continue to rebroadcast it.

No one has really talked about this, but I also believe that they're concerned for the future. There's going to be another round of hearings in Canada for the more specialty channels. There could be another application for a country lifestyle channel like TNN. And if that happens, and is licensed, TNN will be gone. So Gaylord is protecting their interests around the world. I really don't blame them. But at the same time, in order to build a good star system in Canada and to make country music a viable industry to work and live in in Canada, we have to have some things of our own.... The sad part of it is the artists are the ones who are suffering. They didn't do anything. In fact, many of those artists were the very same people who supported CMT, who wrote letters to the CRTC supporting CMT.

Another thing to keep in mind—CMT was only in just over a million-and-a-half homes in Canada. This new channel in Canada is going to be in six million homes.... There's two sides to every story.... CMT was in Canada and made money in Canada. TNN makes money in Canada. They take about \$15 million a year out of Canada, TNN. What do they put back in? I was talking to CMT when all of this was coming down and I said, 'Hey look, why don't you just commit to putting something back into Canada? You're taking these millions of dollars out every year, just commit something to Canadian talent. Just commit something.' But no."

Cash Box COUNTRY RADIO

High Debuts

1. **TOBY KEITH**—"You Ain't Much Fun"—(Polydor)—#41
2. **MARY CHAPIN CARPENTER**—"House Of Cards"—(Columbia)—#42
3. **WESTERN FLYER**—"Cherokee Highway"—(SOR)—#49

Most Active

1. **SAMMY KERSHAW**—"If You're Gonna Walk, I'm Gonna Crawl"—(Mercury)—#40
2. **DAVID LEE MURPHY**—"Party Crowd"—(MCA)—#50
3. **4 RUNNER**—"Cain's Blood"—(Polydor)—#46
4. **JOHN MICHAEL MONTGOMERY**—"I Can Love You Like That"—(Atlantic)—#16
5. **SAWYER BROWN**—"I Don't Believe In Goodbye"—(Curb)—#32
6. **WADE HAYES**—"I'm Still Dancin' With You"—(Columbia)—#38

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is led by the **Trisha Yearwood** single "Thinkin' About You." The chart displays several big movers and three debuts breaking into the Top 50. **Sammy Kershaw** leads the way in the most-movement category, up a whopping 17 spots to #40 with "If You're Gonna Walk, I'm Gonna Crawl." **David Lee Murphy** follows, up 15 spots to #50 with "Party Crowd." **4 Runner** edges their way up the chart, moving up 13 positions to #46 with "Cain's Blood." **John Michael Montgomery** with "I Can Love You Like That" moves 11 positions to #16. **Sawyer Brown** continues their rise to #32, moving up 11 spots. Finally, **Wade Hayes** continues his rise, also jumping 11 places to #38 with "I'm Still Dancin' With You" to finish out the big movers this week.

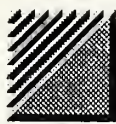
As for debuts, three acts hit this week's Top 50. **Toby Keith** leads the way for the highest debut position with "You Ain't Much Fun" at #41. **Mary Chapin Carpenter** hits the chart at #42 with "House Of Cards," while **Western Flyer** comes in at #49 with "Cherokee Highway" to finish out the debuts.

Songwriters Of The Week: Congratulations go out to **Bob Regan** and **Tom Shapiro**, who penned the Trisha Yearwood #1 hit "Thinkin' About You."

CMT Top 12 Video Countdown

1. **LITTLE TEXAS** "Amy's Back In Austin" (Warner Bros.)
2. **GARTH BROOKS**"Ain't Going Down ('Til The Sun Comes Up)" (Liberty)
3. **TRISHA YEARWOOD** "Thinkin' About You" (MCA)
4. **GEORGE DUCAS** "Lipstick Promises" (Liberty)
5. **TRACY LAWRENCE** "As Any Fool Can See" (Atlantic)
6. **SHENANDOAH/ALISON KRAUSS**
. "Somewhere In The Vicinity Of The Heart" (Liberty)
7. **BRYAN WHITE** "Look At Me Now" (Asylum)
8. **JOE DIFFIE** "So Help Me Girl" (Epic)
9. **DAVID BALL** "Look What Followed Me Home" (Warner Bros.)
10. **RANDY TRAVIS** "The Box" (Warner Bros.)
11. **CLAY WALKER** "This Woman And This Man" (Giant)
12. **LARI WHITE** "That's How You Know (When You're In Love)" (RCA)

—Compliments of CMT video countdown, week ending March 22, 1995.



Cash Box COUNTRY INDIE

Indie Chart Action

This was another busy week for the independents. A total of nine 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 Grandé** on the EOS/Beacon label with "Mike's Bike." The single currently resides at #48 on the chart. In the second highest spot for the indies is **Gary Lee Kirkpatrick**, who moves to #53 with "Quality Time." To finish out the movers, **Jim Fullen** moves to #56 with "Daddy Finally Made It To Church," **Jamie Harper** moves to #59 with "Big City Girl," **Steve Kolander** moves to #65 with "Black Dresses," **P.J. LaDoir** with "Somebody Loves Me," moves to #68, **Dean Chance** moves up #71 with "Will You Stay With Me Forever?," and finally **Elaine Diehl** moves to #80 with "Cost Of Lovin'" to finish out the movers.

Only one independent broke into this week's chart. **Daniel Ray Edwards** comes in at #84 with "You Win Again" as the lone indie debut.

Top Rising Independents

1. MICHAEL GRANDÉ—"Mike's Bike"
2. GARY LEE KIRKPATRICK—"Quality Time"
3. JIM FULLEN—"Daddy Finally Made It To Church"
4. JAMIE HARPER—"Big City Girl"
5. STEVE KOLANDER—"Black Dresses"
6. P.J. LADOIR—"Somebody Loves Me"
7. DEAN CHANCE—"Will You Stay With Me Forever?"
8. ELAINE DIEHL—"Cost Of Lovin'"
9. DANIEL RAY EDWARDS—"You Win Again"



P.J. LaDoir, whose current single "Somebody Loves Me" holds the #68 spot on the charts, caught up with rock legend Chubby Checker at his suite during the Country Radio Seminar.

Review

Elaine Diehl: "Cost Of Lovin'" (Fraternity)

For those listeners who like an upbeat tempo and unique melody, Elaine Diehl delivers on this cut.

Indie Spotlight

Jennifer LeClere... "Just Me And The Song"



MUSIC IS THE MAIN-STAY in Jennifer LeClere's life. Realizing she wanted a career in country music, and knowing it would take a lot of perseverance and tenacity, LeClere began working on her career. She's never shied away from anything she wanted, and she began pursuing her career with renewed vigor and hard work. That determination, talent and love for country music could ultimately be the keys to her success and the driving force that will keep her focused on Nashville.

Country music today covers a lot of musical terrain, which suits LeClere just fine. Her performances are versatile and professional, and her love for country music has laid the foundation for her to carve a distinctive niche for herself using strong songs delivered with vocal passion and instrumental fire.

LeClere has bided her time and divided her energy between high-mileage performances and the preservation of her traditional country ideas. LeClere doesn't edit the things that come from her heart through her music.

With performances at the 1994 Houston Livestock Show & Rodeo in Houston, TX, where she opened for Doug Stone and Tracy Lawrence, LeClere truly has her act together on stage. She has also performed in Houston at the Texas Opry Jamboree, the Legend Family Theatre and the Harris County Fair, as well as the Christy Lane Theatre in Branson and the Aladdin Hotel in Las Vegas.

Her confident stage performances can probably be traced back to her parts in such musicals as *Phantom of the Opera*, *Jesus Christ Superstar*, *Oliver* and *The Sound of Music*.

"I don't try to pattern myself after anyone," says LeClere of her performances. "I just want to be myself. If you can't feel the song you're singing, the audience can't feel it, either. While I'm performing a song, I'm so caught up in it, it becomes just me and the song, and I put everything I can into my performances."

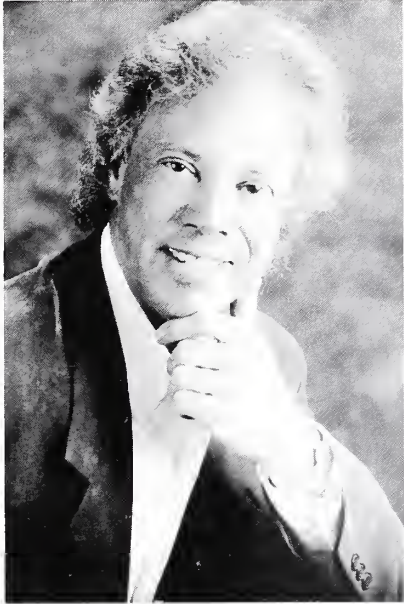


Daniel Ray Edwards, who holds the #84 spot on this week's chart, stopped by the *Cash Box*/Nashville office recently to meet with *Cash Box* president and publisher George Albert.

COUNTRY RADIO

Q-&-A

Kris Erik Stevens: From WLS to Vocal Acting



How did you get started in radio?

Stevens: I used to be in a rock 'n' roll band when I was in high school, and I would get on the stage and sing the song. Every time that I would be in between the songs, I would begin to talk to everybody who was there—"Thanks for coming, it was nice to have you here," you know, "Welcome to the dance, yadda yadda yadda..." and then I would go into the song, and everybody would go, "Oh God no, he's going to sing." So I said to myself, "You know what? I'm going to go the local radio station and play everybody else's music and I'll talk for a living." And that's what I did.

I took over doing the all-night show in northern upper Michigan in a small station while I went to high school during the daytime. So that's how it kind of started. One thing led to another and, obviously, I grew up listening to stations out of Nashville—WLAC, and then WLS in Chicago, and KOMA out of Oklahoma City, KAAY out of Little Rock, Arkansas...stuff like that. I was listening to rock 'n' roll radio and I would copy that kind of thing up there in the small station. That's kind of the beginnings.

You worked at WLS in Chicago. That's probably where everyone got to know the name "Kris Erik Stevens."

Yeah, that's for sure. It still happens. To this day, there probably isn't a week that goes by that somebody doesn't say to me, "God man, I used to listen to you when I was..." you know. In fact, *Hitmakers Magazine* just did an article on me a couple weeks ago in February. It's all about WLS and all of that. So, it's constant, it's always there. People are always calling me and remembering WLS, because obviously, it was one of the great days in radio. That was a phenomenal signal and I was on the air like, 6:00 to 9:00 at night. I also did some 9:00 to midnight. But it would cover like, I think, 46, 45 or 43 states in various places. Some places were just crystal clear constantly; most specifically, too, in the winter. But anything after dark, it was Class A, clear-channel 50,000 watts. It just streamed across the country. The recognition factor was unbelievable. The fan mail would never end, you know, 40 letters a day...gifts, cards, letters, "I named my kid after you" and all the fun stuff that goes along with it. It was like big-time rock 'n' roll radio stardom because of the exposure. It was absolutely phenomenal...plus, it was a great radio station.

That radio station always had a big sound. To what do you attribute a big sound?

The image of that station was just big. Everything was big about it—the production was big, the voices were big, it was tight, it was clean, it was personality-oriented. It just sounded real big. And I suppose Chicago sounded real big and the "Windy City" and nighttime in Illinois, Chicago, everything that went along with it. It just was big, and the voices...I mean, the image-voice guy in the station was most specifically a big-sounding voice guy. The news guys were pretty good. And the jocks were just very good.

As the president of Kris Stevens Enterprises, you now make a living making other radio stations sound big, making other products and services sound big by doing that. How do you see the image of country radio in relationship to the business that you're in?

First of all, I guess, yes, I do a lot of voice imaging. What I'm trying to do is make stations sound better than they ever had with this voice that stands out above the rest, cuts through the clutter, as they say, and really makes the

station sound, you know, more special than the next one and have its own image.

Country radio stations, many have come to me because there's the situation now [where] they want to have the sound of a Kris Stevens on their station. And I'm not quite sure—it could be for the versatility. I don't know if you know or not, but I'm the voice for the Orkin man.... You have to take colors and shadings and have variety and versatility, and take the words that they give you and really make them something special...every word counts. Treat it as a business, and focus in with the program director or the person who's trying to do it. And he tells you what his market is about, who he's trying to go after, what the audience is. And you take all of these elements and begin to bring it in to make their station very, very special. It really, really can work.

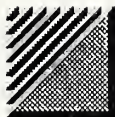
What can be accomplished with imaging, a voice that is able to be the voice of a radio station? How does it sell the radio station to the listener, and to the advertiser?

I think that before, it used to be a lot of announcers. I don't really think that's where it is right now. It's not just a voice anymore. Obviously, the texture of the voice is very important, but the believability is very important. When you hear it, you believe it. And I think that comes because you're a voice actor, not an announcer. You have to be a voice actor. You have to feel it. It's emotions more than anything else. It's not just the vocal cords. And that's why I think a lot of people who have got into this business are just, you know, voice announcers. And announcers are no longer what's really happening as far as an image voice is concerned. And it has a texture to it, a coloration, an inflection, a delivery, swiftness, tempo—all of these elements really add up to make it very special.

That will be the difference, I think, the deciding factor. And when you hear it, you turn around, you know. Or even subliminally, it's there. You constantly hear that voice—it's there, it's there. People who I run into who know I'm the voice of Orkin, or I was the voice of Pontiac for three or four years—there's always that, "Give me the Pontiac voice, man. I want to hear that." I even have a Dial-A-Demo. It's 818-990-KRIS. I do a lot of commercial voice work for ad agencies and people all over the country, and promos for major networks, and I do them out of here...they have an instant Dial-A-Demo that they can call and say, "Give me the Pontiac voice," or "Give me the one you did on *Unforgiven* for Clint Eastwood," or "Give me the voice that you used on Health Net, or these kind of things. And it's like different actors; it's playing a part. And you need to play the part of that radio station. If it's a country station in "X city," and this is the image, this is the feel, then you need to take on that part, that role, and make it your own and bring that station to the forefront through that imagery.

As to medium or secondary market radio stations, do you believe that these stations should budget money to have this kind of a service? How expensive is your service?

I think it's affordable, and I have to make it affordable to stations in those medium to smaller markets. There is a lot of competition out there, but the other side of it is, I really will not undercut a situation just to get the work. Because I think it is something special; if they can afford it, it's certainly worth it. I think it's like anything else—it adds to the image of your station. And I also don't want to do things for certain stations that say, "Well, gee, I want to stay with the image voice," and all of a sudden they decide to throw something at you that really is like, you know, a PSA or something that doesn't have validity to it. It certainly could be done, but I always talk to them about that and say, "Stay with the image, keep the image voice, you know? Don't use me on things that just aren't applicable. Have your local guy do that. It's much more important, because my voice is the image of your radio station at this point, along with other things. But it's certainly an integral part that you don't want to blow on a PSA." Not that it would be a Public Service Announcement anyway, but, you know, billboards and things like that. If they can afford it, I think it should be done. I try to make it affordable for them, because it's something that I want to do for a lot of stations, and certainly I'm only exclusive in one market at a time.



Q-&-A

Jim Murphy, Operations Manager, Jones Satellite Networks, On U.S. Country

How did you get started in radio?

I got started in radio in high school. I worked my way through college in radio, got my start in New England, where I worked in a number of radio stations in and around Boston. Ultimately I was able to program country in Boston. I've programmed country now for 20 years—it'll be 20 years this summer.

The first major station I had the opportunity to program was the country station in Boston at the time, WDLW. I was there for five years and then moved up the road to New Hampshire to WOKQ, which is a monstrously successful country station, even still. I was there four or five years as their program director and operations manager. I left there to go to work for a couple of years in Kansas City and programmed KFKF, which became the top radio station in Kansas City at that time. Then [I] left to go to work for Buck Owens Productions at KNIX in Phoenix, and programmed their Real Country Network...I programmed that for about three years, then had the opportunity to go home to Boston and jump into the country wars there. I programmed WBCF in Boston for about a year and a half, and now most recently I've been with Jones Satellite Network for just shy of a year.

Describe the U.S. Country format that you're currently programming.

U.S. Country is a mainstream, contemporary country format, very similar to the country formats that you would hear in major markets all across the country. The difference is that it's designed to work in small to medium markets. We don't have any great designs to be on the radio in New York or in Chicago or in Los Angeles. Our mission is to provide great country programming for small- to medium-sized markets, particularly those markets where they may not have the access to talent. They may not have the time to do all of the programming that we do on the network for all of our radio stations, and are really looking for a way to maximize the resources that they have in regards to personnel or promotional money or sales by using our network anywhere from one hour a day to 24 hours a day, depending on that particular radio station's circumstances.

What makes us different from some of the other network formats that are out there is that we really are designed to integrate with what the local radio station is doing. It's not an all-or-nothing proposition. We don't feel as though a radio station has to take us 24 hours a day, if they've got a sensational morning show and a really good afternoon show. They may want to use us middays, and then nights and weekends. In other words, we're there to—

A: fill in the holes that they have trouble filling with quality people, and

B: make it sound like it's one radio station, not as though, "Hey, we're going to do a local morning show, and then we're going to switch to this national service out of Denver, Colorado." We make it very seamless, and for the most part, the listeners have no idea that their programming is coming from anywhere other than their local radio station.

How many stations do you currently have on the satellite network?

We have over 360 stations that are affiliated with U.S. Country. And then we have a second format, which is CD Country, which is on somewhere around 70 radio stations across the country. Within the last year or so, Jones has become the largest supplier of 24-hour country network programming in America.

How is the CD Country format different from U.S. Country?

CD Country is an 18- to 34-year-old demographic target, where U.S. Country is a mainstream 25- to 54-year-old target.

How do you maintain a listener that is 50 years of age?

What you're looking for are songs that have great appeal to both ends of the spectrum. I don't think you can call yourself a 25-54 format, regardless of whether you're country or some other format. I don't think that you can try to serve that audience by saying, "Hey, we're going to play a song by the Tractors and that'll appeal to our 25-year-olds. Then we're going to play a song by Ernest Tubb, and that's going to appeal to our 55-year-olds." It really doesn't work that way, because you don't find that kind of acceptance of songs that are musically to the left and to the right of center. What we are looking for are songs that appeal to both ends. And the current artists out there, according to the research that we have done, have tremendous acceptance in both the younger and the older side of that 25-54. So we can play Garth Brooks and Vince Gill and Reba McEntire, Clint Black and Brooks & Dunn, and know that we're going to have 55-year-old women that are

listing those artists and those songs as their favorites as well as 25-year-old men.

When you do research, what does the research consist of?

We do nationwide call-out research on a weekly basis so that we're able to get a handle on what's happening on the current charts. We're also able to test recurrent and gold product as well, and kind of keep a handle on where the country is at any given point and time.

When you talk about your "gold" product, what do you consider gold?

On U.S. Country, our gold goes back to the early '80s. We're playing those artists who are still being played today: the older Alabama songs, the older George Strait, the older Tanya Tucker, the older Reba McEntire. We're not playing old songs by people who aren't on the charts anymore, but we are playing older songs by those people who are still fresh and on the charts today.

As far as ratings, do you have some Arbitron-type success stories?

Well, it depends on the market; since most of the markets that we're in are smaller markets, they may not have Arbitron ratings. They may have their own local research that they've done. We do have a number of markets, though, where our stations do extremely well, whether it's in their particular trading area or whether it's in the Arbitron at large. Our mission is primarily to be in those smaller to medium markets. There are other formats that are out there, the niche formats like Real Country, and like our own CD Country, that are really designed to be in larger rated markets. So we wouldn't have the kind of ratings to point to simply because we're not in those size markets.

Do you have promotions that you do on weekends to attract weekend listeners?

We do a lot of special weekend programming. It's a way to get people to sample the radio station. It's another example of things that we're able to bring to the radio station that they just wouldn't have the time to do themselves. Everyone would like to do a lot of special programming, but the resources in most smaller markets are such that you can often times just barely do what you need to do. So we're there to kind of provide the icing on the cake, to be able to do the special weekend, to be able to do the giveaways. We do "Win It Before You Can Buy It" weekends. We have access to all of the new product that comes out that a lot of smaller stations, unfortunately, just don't have the opportunity to get. We also do theme weekends. The weekend that we have coming up is "The Hunks of Country." We're playing the hot new male artists of country music. We do listener's-choice weekends, where people can call in with favorite requests. We have 52 weeks' worth of special programming already planned out for our affiliates.

As far as the weekends and special promotions, are these meant to be tied to the station's sales efforts, things that can be taken out and peddled?

Very often. When we do a special like the "Top 94 Songs of '94," we provide our affiliates with a copy of the Top 94 list, the top 94 songs of the year, which they can then use as a point-of-purchase piece. They can run promos, encourage people to come to a local store—whether it's a record store or the local auto parts store—and pick up copies of the list, so that there's a value added there. They can also sell promotional packages around most any of these weekends, so that it becomes special for the radio station and for that local market. We have a lot of affiliates that tell us that they were able to generate additional revenue, revenue that they probably would not have been able to get otherwise, via the special programming.

How affordable is this to a secondary market station or medium market station?

It's a fraction of what it would cost them if they were to program locally. And I'm not talking about having major market announcers—which we have—I'm talking about just operating a radio station, having a local person sitting there 24 hours a day, seven days a week. It costs the radio station a fraction of that amount of money to use our network service.

As far as pulling it down, what is the sophistication of the hardware that's needed?

It's actually become very basic in the last several years. There's pretty much not a whole lot to it in terms of the equipment that is required. Generally a 12-foot satellite dish and the appropriate electronics will do it. It is a one-time cost.

POSITIVE COUNTRY

POSITIVE COUNTRY

APRIL 1, 1995

1	DOUBLE YELLOW LINES (Cheyenne)	Ronny McKinley	2	6
2	WITHOUT YOU (I HAVEN'T GOT A PRAYER) (Warner/Alliance)	Mid South	3	7
3	OVER THE EDGE (Mark Five)	Rivers & Owens	5	5
4	TRAILER HITCH (Ransom/Brentwood)	Ken Holloway	4	7
5	JESUS & JOHN (Cheyenne)	Bruce Haynes	1	11
6	BY WAY OF THE SON (Ransom)	Seneca	15	3
7	WHAT THEN (Warner Alliance)	Ron David Moore	7	10
8	HE IS MINE (Gospel Choice)	Del Way	11	4
9	SWINGIN' BRIDGE (Benson)	Brush Arbor	6	9
10	I WANNA THANK YOU (Pakadern)	Lisa Daggs	18	3
11	I WENT BACK (Cheyenne)	The Days	12	4
12	WATCH ME RUN (Star Song)	Andy Landis	8	11
13	HE NO LONGER SIGNS MY PAYCHECK (Windfall)	Southern Chapel	19	4
14	NO ONE KNOWS MY HEART (Starsong)	Brian Barrett	14	6
15	WHOLE LOT OF PEOPLE DOING RIGHT (Cheyenne)	Paula McCulla	10	7
16	DON'T KILL THE WOUNDED (Homeland)	Margo Smith & Holly	9	12
17	JESUS DIED FOR YOU (Sparrow)	Charlie Daniels	28	2
18	A LOVE LIKE THIS (Liberty)	Cleve Francis	26	2
19	THE BOY IN ME (New Haven)	Glen Campbell	17	10
20	I'M GONNA HAVE A LITTLE TALK (Warner Bros)	Randy Travis	20	10
21	GRANDPA WAS A FARMER (Circuit Rider)	Marksmen	16	7
22	ONLY CHRISTIAN COUNTRY (Circuit Rider)	Marvell	13	14
23	THE NARROW PATH (MBS)	Jason Campbell	21	9
24	IT'S ABOUT TIME (Heartwrite)	David Patillo	24	18
25	I WANNA TAKE THE LIGHT OF JESUS (CJM)	Clifton Jansky	DEBUT	
26	GLORYLAND HOLD ON (Manuel)	Manuel Family Band	23	16
27	MONKEY SEE, MONKEY DO (Genesis)	Brent Lamb	DEBUT	
28	THERE IS A CANDLE (Integrity)	Susie Luchsinger	22	15
29	BE A BEACON (Tina)	Judy Deramus	27	16
30	WRITING ON THE WALL (Thoroughbred)	The Clarks	32	2
31	WHITE HAired PREACHER MAN (Hilltop)	Mark Hampton	DEBUT	
32	I'LL TRUST A MIGHTY GOD (Rising Star)	Gene Reasoner	30	15
33	GOING OFF THE DEEP END (Crossties)	Kathy Yoder Treat/Ken Holloway	25	14
34	ROCK-A-BYE-DADDY (Circuit Rider)	Herman Truelove	29	9
35	CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)	W.C. Taylor	31	14
36	SOWIN' SEEDS (S & K)	Steve Hamby	33	15
37	OUT OF HIS GREAT LOVE (Chapel)	The Martins	34	19
38	CHRISTIAN OUTLAW (Christian Outlaw Music)	Bobby Miller	35	8
39	TORNADO SALOON (Heaven Spun)	Ted White	36	18
40	I BELIEVE HEAVEN IS REAL (Rain)	Dinah & The Desert Crusaders	37	17

**POSITIVE
COUNTRY
RADIO**

This Week's Debuts

CLIFTON JANSKY—"I Wanna Take The Light Of Jesus"—(CJM)—#25

BRENT LAMB—"Monkey See, Monkey Do"—(Genesis)—#27

MARK HAMPTON—"White Haired Preacher Man"—(Hilltop)—#31

Most Active

SENECA—"By Way Of The Son"—(Ransom)—#6

LISA DAGGS—"I Wanna Thank You"—(Pakadern)—#10

CHARLIE DANIELS—"Jesus Died For You"—(Sparrow)—#17

CLEVE FRANCIS—"A Love Like This"—(Liberty)—#18

Powerful On The Playlist

Holding the #1 position on the *Cash Box* Positive Country Singles chart this week is **Ronny McKinley's** "Double Yellow Lines." Moving up to #2 is **MidSouth** and "Without You (I Haven't Got A Prayer)." Looking very strong this week, **River & Owens** with "Over The Edge" move up two spots to take #3. **Ken Holloway's** "Trailer Hitch" continues to hang on to the #4 position, and after a long run at #1, "Jesus & John" by **Bruce Haynes** falls to the #5 spot. Taking a big leap to the #6 position is **Seneca** with "By Way Of The Son." **Ron David Moore's** "What Then" continues to hang in the Top 10 at #7 and **Del Way** jumps in at #8 with "He Is Mine." **Brush Arbor's** "Swingin' Bridge" drops to #9, while **Lisa Daggs** and "I Wanna Thank You" finishes off the Top 10 with a nine-spot jump to #10.

Looking Ahead

This week radio is giving a considerable amount of airplay to **Susie Luchsinger's** "Take It To The Rock," "Friend And Lover" by **Debra Maffet**, **Scott Brown's** "My Hero," "Mercy Is The Reason" by **David Patillo** and **Ted White's** "Jesus Is A Cowboy."

RADIO PLAYLISTS

Some Of What's Playing In Heavy Rotation

WQSV\Ashland City, TN

MARVELL—"Only Christian Country"

W.C. TAYLOR—"Crying On Your Shoulder Again"

MANUEL FAMILY BAND—"Gloryland Hold On"

MARKSMEN—"Grandpa Was A Farmer"

KEN HOLLOWAY—"Trailer Hitch"

WTWZ\Clinton, MS

SENECA—"By Way Of The Son"

RONNY MCKINLEY—"Double Yellow Lines"

HARVEY PERDUE—"God Can Brake All The Chains"

DEL WAY—"He Is Mine"

SOUTHERN CHAPEL—"He No Longer Signs My Paycheck"

KLTT\Denver, CO

SENECA—"By Way Of The Son"

TRACY BYRD—"The Keeper Of The Stars"

RIVERS & OWENS—"Over The Edge"

LISA DAGGS—"I Wanna Thank You"

SOUTHERN CHAPEL—"He No Longer Signs My Paycheck"



I.C.G.M.A. Award Winners Announced

THE INTERNATIONAL COUNTRY GOSPEL MUSIC ASSOCIATION (I.C.G.M.A.) held its 1995 Weekend and 39th Annual Gold Cross Awards March 17-18 before a packed Plaza Theater in the Dallas, TX suburb of Carrollton.

The winners of the I.C.G.M.A. Awards are:

GOLD CROSS AWARD:

Judy DeRamus

GOLD CROSS AWARD:

David Patillo

ENTERTAINER OF THE YEAR:

Don Richmond

COUNTRY GOSPEL ALBUM:

Willie Nelson

COUNTRY GOSPEL SONG:

Laverne Tripp

COUNTRY GOSPEL SINGLE:

"Light Shining Bright"/**Del Way**

COUNTRY GOSPEL PERSONALITY:

Billy Walker

CHRISTIAN COUNTRY PERSONALITY:

Don Richmond

CHRISTIAN COUNTRY ALBUM:

Ken Holloway/**Ken Holloway**

CHRISTIAN COUNTRY SONG:

"Dying To Live"/**Paula McCulla**

CHRISTIAN COUNTRY SINGLE:

"New Step"/**The Days**

TOP CHRISTIAN COUNTRY PUBLICATION:

The Gospel Voice

HALL OF FAME:

Laverne Tripp

TOP TELEVISION PERSONALITY:

Walt Mills

TOP TELEVISION SHOW:

"Cheyenne Country"

TOP RADIO STATION:

KEXS

TOP RADIO PERSONALITY:

Marty Smith

TOP RADIO MUSIC DIRECTOR:

Billy Hale

TOP RADIO SYNDICATED SHOW:

"Christian Country Review"

INSTRUMENTALIST:

Bobby All

BLUEGRASS GROUP:

Marksmen

BLUEGRASS BAND:

Heartland

BLUEGRASS ARTIST:

Wes Homner

HORIZON AWARD:

Roy West

HORIZON AWARD:

Sherry Ross

SUNRISE AWARD:

Jim Carruthers

CHRISTIAN COUNTRY SONGWRITER:

Bruce Haynes

COUNTRY GOSPEL SONGWRITER:

Brian Elliott

NEWCOMER MALE VOCALIST:

Tim Fields

NEWCOMER FEMALE VOCALIST:

Tammy Benchoff

VETERAN MALE VOCALIST:

Billy Walker

VETERAN FEMALE VOCALIST:

Leta Stroud

NEWCOMER GROUP:

Dinah & The Desert Crusaders

CHRISTIAN COUNTRY MALE VOCALIST:

Bruce Haynes

CHRISTIAN COUNTRY FEMALE VOCALIST:

Judy DeRamus

CHRISTIAN COUNTRY BAND:

Cross Country

CHRISTIAN COUNTRY GROUP:

The Days

CHRISTIAN COUNTRY TRIO:

Manuel Family Band

CHRISTIAN COUNTRY DUET:

Country Praise

COUNTRY GOSPEL MALE VOCALIST:

W.C. Taylor

COUNTRY GOSPEL FEMALE VOCALIST:

Joani Tabor

COUNTRY GOSPEL GROUP:

The Fox Brothers

SOUTHERN COUNTRY GOSPEL ARTIST:

Barbara Cox

SOUTHERN COUNTRY GOSPEL ARTIST:

Leland Burkett

CONTEMPORARY COUNTRY ARTIST:

Lee & Cindy Condron

HALL OF FAME:

Betty Jean Robinson

LIGHTHOUSE AWARD:

Lavera Ray

TOP PRODUCER:

Gene Reasoner

TOP PROMOTER:

Tom Dalton

TOP REPRESENTATIVE:

Warren Stroud

TOPS IN PUBLIC RELATIONS:

Gary Keplinger

DEDICATION:

Billy Holcomb



Willie Nelson, winner of Country Gospel Album of The Year for *Peace In The Valley*, is welcomed by I.C.G.M.A. Entertainer of the Year Don Richmond.



COIN MACHINE

VNEA Junior Match Set For June 23-25

CHICAGO—Junior pool shooters from throughout the country will be gathering at the Mayo Civic Center in Rochester, Minnesota, June 23-25, for the fifth annual VNEA International Junior Championships.

Over 1,000 VNEA junior league players are expected to compete on 60 Valley pool tables. Competition will consist of both Singles and three member Teams, who will be playing in one of three divisions—youth, minors, majors—and will range in age from nine to 20 years old.

Other events will include the Adult/Youth Scotch Doubles, where youngsters will team up with their favorite adult in this unique and challenging match.

During the Team Uniform Awards presentation, prizes will be given to the most "stylish" teams. And, for the fifth year in a row, professional pool instructor **Jerry Briesath** will be on hand, serving as both instructor and entertainer for the young people.

Further information may be obtained by contacting VNEA executive director Gregg Elliott at 800-544-1346.

Dollar Coin Update

CHICAGO—The American Amusement Machine Association, along with other members of the Coin Coalition, have stepped up their efforts in behalf of H.R. 534, the "U.S. One Dollar Coin Act." Association members are being urged to contact their legislators in the hope of attracting more House co-sponsors of the bill.

The dollar coin has 53 co-sponsors thus far and indications are that hearings might be held within the next three months.

Any questions relating to this issue may be directed to AAMA executive director **Bob Fay** at 450 E. Higgins Road, Suite 201, Elk Grove Village, IL 60007.

Midway's Cruis'n USA Can Be Linked

CHICAGO—More fun, more challenge, more earnings! Rave reviews on its *Cruis'n USA* 3-D cross country driving game has prompted **Midway Manufacturing Company** to introduce *Cruis'n USA Head-2-Head* and provide an all-new linked driving experience. The game adds multi-player competition to the 2,650-mile coast-to-coast joy ride.

Also included are five new competitive cars for extra driving challenges. An internal artificial intelligence mechanism prevents uneven matches to make *Head-2-Head* exciting, regardless of player ability.

The basic linking kit features a new chip set and linking cable. The deluxe kit also contains a dramatic, new neon attraction marquee to draw attention on location. The linking kit is available for full-motion simulator, deluxe sit-down and upright models. All *Cruis'n USA* models feature a 25-inch high-resolution monitor.

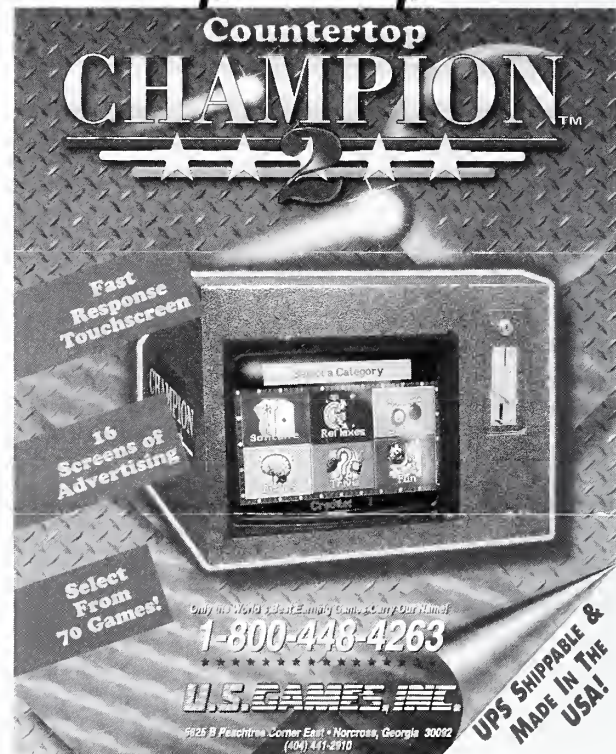
Head-2-Head retains the use of UltraGrafX texture-mapped video display. This technology provides 360-degree immersion, duplicating curves, crests, full-throttle bumps and jumps. State-of-the-art reality mapping adds unsurpassed realistic, photographic 3-D imagery.

Cruis'n USA Head-2-Head also features a selection of "secret vehicles." Seasoned players can drive a school bus, police car or all-terrain vehicle. At various junctures, drivers encounter potholes, pedestrians, animals and boulders in the road.

"The excitement of linking is pushing *Cruis'n* earnings to new heights," commented game designer **Eugene Jarvis**. "At the time when our competitors' games are tiring, *Head-2-Head* is zooming ahead with a tank full of high octane!"

Further information may be obtained through factory distributors or by contacting Midway Manufacturing Company, 3401 N. California Ave., Chicago, IL 60618.

U.S. Games Introduces Countertop Champion 2



CHICAGO—The latest entry in U.S. Games' line-up of countertop machines is called *Countertop Champion 2*, which offers 70 games in one and 16 advertising screens.

The new model employs sharper graphics and fast response touchscreen, among other enhancements. There are over 40 different categories of trivia, ranging from movies, food and drink, to comic books, U.S. presidents and many more.

New game choices include 3-D Bowling, Quick Draw, Shooting Gallery and Memory Master.

Countertop Champion 2 is equipped with such operator features as: front coin drop with high-grade Asahi Seiko coin mechanism; a separately locked cash box with front access and a large security hasp and full-featured accounting software with running tab of plays on each game, mechanical counter for total machine plays and re-settable electronic counter. All programming and accounting can be done via the touchscreen.

Further information may be obtained by contacting U.S. Games, Inc., 5825 B Peachtree Corner East, Norcross, GA 30092.

Register Now For NAMA Western Conclave

CHICAGO—The 34th annual NAMA Western Convention and Trade Show will be coming up April 20-22. The convention site is the Reno/Sparks Convention Center in Reno, Nevada. Deadline for advance registration is March 31.

This year's theme is "Threshold to Greater Profits!," which will be reflected in the show's format and seminar sessions. The convention floor will house more than 225 exhibits, displaying the latest in vending equipment, products and services.

Showgoers may contact the NAMA Travel Desk, 110 W. Hubbard St., Suite 300, Chicago, IL 60610-4504 or phone 1-800-666-6756 to arrange for special hotel rates and airfares.

For general information and advance registration, contact NAMA headquarters at 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102.



PROMOTION

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

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CHRISTIAN COUNTRY

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

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NEWS / SCHMOOZE



In celebration of the Academy Awards, NARAS hosted "Soundtracks For Breakfast" featuring top music industry professionals in a panel discussion involving soundtracks. The event was sponsored by BMI, the House Of Blues and SST, Inc. Pictured (l-r): Richard Kraft, agent for composers; Basil Poledouris, composer (*Free Willy*); Budd Carr, exec. music supervisor (*Natural Born Killers*); Chris Montan, exec. producer, Disney Feature Animation Music; Marc Shaiman (rear), composer (*Sleepless In Seattle*); James Lee Stanley, moderator, co-chair Education Committee NARAS, L.A. chapter; Karyn Rachtman, music supervisor, (*Pulp Fiction*); Mike Greene, pres. ICGO NARAS; Doreen Ringer, dir., TV & film, BMI; Terri McIntyre (front), exec. dir. L.A. chapter NARAS; Mark Isham, composer (*Nell*); Michael Boddicker, chairman, Education Committee NARAS, L.A.; Glen Brunman, sr. v.p., Epic Soundtrax; Robert Kraft, exec. v.p. music, Fox Records; and Alan Silvestri, Academy Award nominee (*Forrest Gump* Score).



Veteran songwriter and performer Don Henley testified at a Senate Judiciary hearing on Capitol Hill recently in support of the "Digital Performance Right in Sound Recordings Act of 1995" or S. 227. In his testimony, Henley spoke for the "thousands of other artists and musicians who love the act of making music—who strive for success and look for that big break." With him on the panel were RIAA chairman Jay Berman and RIAA president Hilary Rosen (in background at left), as well as Mark Massagli, president of the American Federation of Musicians.



Virgin Records staffers gathered around legendary guitarist John Lee Hooker to celebrate his 76th birthday and the release of his latest PointBlank/Virgin Records release *Chill Out*, which features him performing with artists such as Carlos Santana and Van Morrison. Known as the "King Of Boogie," the pioneer Mississippi Delta blues legend was also recently inducted into Hollywood's RockWalk. He was joined at the ceremony by blues artists Bonnie Raitt, John Hammond, George Thorogood and others.



MTV's news anchors Tabitha Soren and Kurt Loder are flanked by executives from Sony Music Video and MTV Home Video during their recent appearance at HMV Records in N.Y.C. The pair were on hand to launch their video *The Year In Rock, 1994*, one of the recently released titles in SMV's new MTV Home Video line. Seen here are (l-r): Joe Marziotto, sales rep., Sony Music Distribution; Pete Demas, exec. producer, MTV Home Video; Soren; Loder; Carol Babeli, dir., video sales, SMD; Debbie Berman, mktg. mgr., SMD; and Donald Silvey, v.p., business development, MTV: Music Television.



Adam Sandler, "Saturday Night Live" stalwart and newly-minted matinee idol with his hit film *Billy Madison*, was recently awarded a Platinum album for his debut Warner Bros. Records comedy release *they're all gonna laugh at you!* Produced by Brooks Arthur, the million-selling album features guest appearances by SNL cast members as well as G.E. Smith and the SNL rhythm section. Pictured (l-r): Arthur; Sandler; and Warner Bros. Records sr. v.p. Liz Rosenberg.



The first single and video from the *Bye Bye, Love* soundtrack is a bittersweet cover of the Beatles' classic "I Will," performed by Ben Taylor and co-produced by his father James Taylor. Giant Records has released the soundtrack to 20th Century Fox's latest feature film starring Paul Reiser, Matthew Modine and Randy Quaid. The album includes Jackson Browne & Timothy B. Schmit, Mary Chapin Carpenter, Linda Ronstadt, the Everly Brothers and others. Pictured (l-r) at the recent video shoot are: Matthew Walden and Robert Kraft from 20th Century Fox; Ben Taylor; Jim Yukich, "I Will" video director; and Geoff Bywater from 20th Century Fox.