

# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE



## Van Halen's Balancing Act



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## INSIDE THE BOX

### Cover Story

#### Van Halen's Balancing Act

With all the "alternatives" in music these days, the overgrown boys in Van Halen return with *Balance* (Warner Bros.), their prototypical straight-ahead pop/rock effort, to maintain the equilibrium.

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### News

On the road to new technology, a.k.a. the "superinformation highway," comes word of a proposed digital video disc (DVD) format that has the consensus of eight of the world's leading consumer-electronics, software and entertainment companies.

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#### Composer Thomas Newman A Class Hollywood Musical Act

Thomas Newman, the man responsible for the scores behind *The Shawshank Redemption*, *Little Women* and many others, comes from quite a family of film composers but has certainly carved a place of his own.

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### Country Music News

The first annual Nashville Music Awards, a.k.a. the "Nammies," were handed out at the Ryman Auditorium in Nashville in an effort to recognize and reward the wide diversity of music created in Music City, U.S.A.

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**DOUBLE FEATURES ON FIVE INCHES FOR FUTURE:** In an announcement January 24, eight of the world's leading consumer-electronics, software and entertainment companies proposed a digital video disc (DVD) format that features a double-sided, five-inch disc with enough storage capacity for two full-length feature films.

The participating companies, **Toshiba Corp.**, **Time Warner, Inc.**, **Matsushita Electric Industrial Co. Ltd** (Panasonic, Technics, Quasar), **Thomson Consumer Electronics S.A.** (RCA, GE, ProScan), **Hitachi Ltd.**, **Pioneer Electronic Corp.**, **MCA Inc.**, and **MGM/UA**, will develop and market this new DVD format and pave the way for its introduction in 1996. This technology will be available to all interested hardware and software firms worldwide. Additional support has been announced by **Victor Co. of Japan Ltd.** (**JVC**), **Mitsubishi Electric Corp.**, **Nippon Columbia Co. Ltd.** (Denon) and **Turner Home Entertainment**.

The companies involved are satisfied that this format meets or exceeds all requirements proposed last September by the Hollywood Digital Video Disc Advisory Group, an ad hoc committee of major motion picture studios that recommended a voluntary, industrywide feature set for digital video discs.

**RIAA LAUDS SENATE DIGITAL BILL INTRO:** The **Recording Industry Association of America** hailed the introduction of milestone legislation by Senator **Orrin Hatch** (R-Utah) and CA Democratic Senator **Dianne Feinstein** titled "Digital Performance Rights in Sound Recordings Act of 1995." The bill (S. 227) empowers the copyright owners of sound recordings with the right to authorize the digital transmission of their works. A digital public performance right in sound recordings would cover transmissions for which subscribers are charged a fee, such as digital cable audio services, satellite music services, commercial online music providers and future forms of electronic digital delivery. Its passage is the recording industry's #1 legislative priority for this Congress.

"We're very grateful that Senators Hatch and Feinstein have taken the lead so quickly to introduce the bill," said RIAA president/COO **Hilary Rosen**. "As the law stands now, digital delivery services are able to transmit sound recordings—a form of intellectual property that should be protected—to millions of subscribers without paying for their use. It's a loophole in the U.S. copyright law that needs to be fixed, and I'm confident that this bill will do that with Senators Hatch and Feinstein's able guidance."

Under current law, only music publishers and songwriters are compensated for the public performance of their work, while record companies and artists are not. This legislation exempts current practices such as radio performances, as well as music played in bars and restaurants, and focuses liability only on future performance uses.

**ELTON LAUNCHES ROCKET:** **Elton John's** *Made In England* will be released worldwide by **Rocket Records/PolyGram** March 21. This marks John's first U.S. release through PolyGram. **John Reid**, John's longtime manager, heads Rocket Records, which is based in New York.

**Island Records** in the U.S. will provide marketing, promotion and retail support under president **John Barbis**. The first single off the new album, "Believe," will be released in February.

**LIFEBEAT AIDS GRANTS:** **LIFEbeat**, the music industry-fights-AIDS organization, announced that over \$250,000 in grants was awarded in 1994 to 26 HIV/AIDS direct service organizations and dozens of individuals living with HIV/AIDS across the country. The monies were generated via a number of fundraising musical events held throughout the year. Two significant musical events held in 1994 were particularly helpful in putting LIFEbeat on the map as a grant-making entity and affording the two-year old organization broad-based national recognition: "Board AID," a daylong snowboarding event where rock, rap and hip-hop artists mingled with fans on the slopes, and "The Beat Goes On," a weeklong series of benefit concerts. The success of both events prompted LIFEbeat to establish them as annual happenings for the organization.

**SINATRA/NELSON DUO ON SPRINGS LINKS:** **Frank Sinatra** and **Willie Nelson** will headline the 7th Annual Frank Sinatra Celebrity Golf Tournament Gala, Saturday, Feb. 25 at **Marriott's Desert Springs Resort** in Palm Desert, CA. The two-day tournament will benefit the **Barbara Sinatra Children's Center** at **Eisenhower Medical Center** in Rancho Mirage and Palm Springs' **Desert Hospital**.

The black-tie gala, hosted by Barbara and Frank Sinatra, is a Southern California social and entertainment highlight and, in previous years, has teamed Sinatra with the likes of **Tony Bennett**, **Liza Minelli** and **Natalie Cole** among others. Sinatra and Nelson dueted on *Frank Sinatra Duets II*.

For additional information about player packages, tickets for the Gala and/or luncheon, and golf, call 1-800-FS-STARS or (619) 323-9411.

## ON THE MOVE



Leshay



Daniel



Hays



Moses



Bendall



Perkins

■ **Warner Bros. Records** will promote **Steve Baker** to president of the label "as soon as Lenny [Waronker] steps down," says chairman **Danny Goldberg**, while **Sire Records' Howie Klein** will become president of a newly autonomous **Reprise Records**. ■ **Columbia Records** has appointed **Jon Leshay** senior vice president, special projects. He arrives at Columbia after four years at Elektra Entertainment, first as vice president, video promotion and alternative music and then senior vice president, promotion. ■ **Doug Daniel** has joined **Elektra Entertainment Group** as senior vice president, black music promotion. Previously, Daniel was vice president, black music promotion at Arista Records. ■ **PolyGram Group Distribution (PGD)** has named **John Esposito** vice president, field sales. Before joining PGD, Esposito was chief operating officer of the Nobody Beats The Wiz, music and movies software division. ■ **MCA Records** has named **Brian Samson** national director of promotion and marketing, rap music, black music division. In 1992, Samson was hired by Mercury Records as national director, rap promotion and marketing. In 1994, before joining MCA, he was road manager for Ill Al Skatch. Also, **Liz Hays** has been appointed MCA's director of inventory. She was previously regional inventory manager, West Coast for Blockbuster Music. ■ Rap music marketing legend **Money Moses** has been appointed **American Recordings'** national rap promotion chief. Prior to American, Moses spearheaded the national marketing and promotion campaign for hip-hop star Positive K. He also served for two years with Capitol Records' East Coast rap music promotion department. ■ The **RCA Records Label** has named **Dino Perrera** director, black music, A&R. Prior to this, Perrera was affiliated with RCA as an independent talent scout for more than a year. ■ **Rhino Records** has appointed **Coco Shinomiya** art department director. She was most recently art director and has been nominated with former art department director **Geoff Gans** for a **Art Direction Grammy** for the label's four-volume boxed set *Songs Of The West*. ■ **Atlantic Records** has named **Russ Singh** director of systems technology. He was most recently network manager. ■ The **Recording Industry Association of America (RIAA)** has promoted **Jennifer L. Bendall**, the trade association's top lobbyist, to vice president, government affairs. Her previous title had been director, congressional relations, and assistant general counsel. ■ **Marcia Mule** has been named director, news production, **VH1** and **Rob Barnett** has been named supervising producer, **VH1 News**. Mule had served as an award-winning independent TV producer and Barnett joins **VH1** from **MTV News**, where he served as a producer of news and specials. ■ **Dean Schachtel** has been appointed vice president of sales and marketing of **Sonic Underground's** family of labels. Prior to his appointment, Schachtel was vice president of sales for **Moonstone Records**. ■ **EMI Christian Music Group** has named **Steve Griffin** president of the group's new distribution arm **Chordant Distribution Group**. He formerly served as president and CEO of **Nest Entertainment, Inc.** ■ The **National Academy Of Songwriters** has promoted **Brett W. Perkins** to executive director. He joined the organization in 1989 as marketing director. ■ **peermusic** has appointed **Luis Calvo** to the position of Latin American president and **Manoel Pinto** has been named Latin American vice president for creative services. Calvo joined peermusic in 1992 after serving as managing director of **EMI Music Spain**; Pinto adds his new title to that of managing director of peermusic's highly successful **Brazilian group**. ■ **Warner/Elektra/Atlantic (WEA)** has promoted three key video executives: **John Scott** has been elevated to senior vice president, visual entertainment from vice president, video sales; **Gary Rautenberg** has been promoted to vice president, sell-through from director of national accounts, and **Tim Landers** has been advanced to vice president, distributor sales from the position of director of the department. ■ The **A B Crown Agency** of **Sherman Oaks, CA** has appointed **Bill Carlton** executive recruiter. Carlton, a 20-year music industry veteran most recently with **ASCAP** in Chicago, will be working in industry placement.

# INDUSTRY BUZZ

By Ted Williams

## Cash Box EAST COAST



Atlantic recording artist and four-time Grammy Award winner Roberta Flack was honored by label executives and friends in N.Y.C. celebrating 26 years with the label and the release of her latest album *Roberta*, which has garnered her another Grammy nomination. Shown during the presentation of a special plaque featuring the covers of all her Atlantic albums are (l-r): Atlantic sr. v.p. Arif Mardin; Flack; Atlantic Group Chairman/CEO Ahmet Ertegun; and party host Howard Gilman.

**JERRY LEIBER AND MIKE STOLLER** are one of the all-time great pop/rock/R&B songwriting teams. Their songs have been recorded by a virtual "who's who" of rock & roll history; a few are Elvis Presley, The Drifters, Peggy Lee, The Coasters and Ben E. King. And now their music is set to open on a place one of their songs celebrates, "On Broadway." *Smokey Joe's Cafe: The Songs of Leiber and Stoller* will feature great titles like "Stand By Me," "Love Potion #9," "Hound Dog," "I'm A Woman," "Kansas City," "Jailhouse Rock," "Yakety Yak" and the title tune.

The *Cafe* opens for previews on February 8th with the opening set for March 2nd at the Virginia Theatre.

**HOLLY HOLDS FORTH:** N.Y.C. radio station CD 101.9 nighttime air personality Holly Levis hangs on to the #1 slot with adult listeners, ages 25 to 54, according to the newly released Arbitron Ratings. Levis, who helms the 7 p.m. to midnight "Jazz After Hours" show weeknights, gained two points, from a 6.8 to 8.7 in the quarterly survey. "Jazz" is now, reportedly, the #1-rated nighttime show in its demographic line.

**2ND NATURE** is a name that has popped up several times in recent conversations with record-biz types. The smooth-sounding group is out of the Boyz II Men mold and could turn out to be sleepers. The guys—Jason Turner, Darnel Alexander, Dave Booker and Leland "L.A." Allen—met while auditioning for "Star Search" in their hometown of Seattle. Interesting twist—Allen is a former wide receiver for the San Diego Chargers football team, and the group's label, Intermix Records, is owned by Seattle Seahawks All-Pro safety Eugene Robinson, former All-Pro running back Curt Warner and former Seattle Supersonics basketball John Creig. The debut album is titled *What Comes Natural*, and the first single is "Can U Show Me." Check it out.

**HOTTEST PARTY SO FAR IN '95?** Party at the N.Y.C. Hard Rock Cafe for producers, cast and friends of Fox-TV's hot detective series "NY Undercover." The bash celebrated the filming of the special episode titled "You Get No Respect," featuring a number of DJs and guest stars from music and television.

Series stars Michael DeLorenzo, Malik Yoba and Patti D'Arbanville and producers Dick Wolf and Andre Harrell partied with Ed Lover and Dr. Dre, MC Lyte, Tretch of Naughty By Nature, Jasmine Guy, Heavy D, Mary J. Blige, Al B. Sure, TV's Rolanda Watts, Wendy Williams of KISS-FM, the Baka Boys from KPWR, Frankie "Hollywood" Rodriguez of WGCI, Glen Cooper of WUSL, MTV VJ Idalis and members of the NY Knicks b-ball team.

**IRIDIUM JAZZ CLUB**, bordering the Lincoln Center complex, featured two outstanding female singers for its Sunday Jazz Vocalist series. RCA/Novus artist Amina Claudine Meyers, an internationally acclaimed singer/pianist/songwriter, played on the 15th and will again on the 29th. The very special Vanessa Rubin, also on RCA/Novus, appeared on the 22nd.

By Steve Baltin

## Cash Box WEST COAST



R.E.M. recently killed an afternoon at Los Angeles International Airport by holding a brief press conference and chatting with Tabitha Soren of MTV for a broadcast interview. Who said layovers were a waste of time? The band was hanging around while waiting for their flight to Australia, where they launched the first leg of the 1995 *Monster World Tour*, their first in five years. The band, and Soren, are seen striking a pose in front of the "Departures" board at the airport. Pictured (l-r): Mike Mills, Soren, Michael Stipe and Bill Berry.

**LOOK FOR CHRIS WHITLEY** to be one of the first artists to cause a stir this year. The Columbia Records singer/songwriter released a critically-acclaimed mixture of blues and rock in 1991 entitled *Living With The Law*. Four years later, Whitley is set to release his second album, *Din Of Ecstasy*, this March. To make sure his name has not been forgotten in the time between the two albums, Whitley recently played a five-night stand at Brownies in New York, which was followed the week after by five nights at L.A.'s ultra-hip Dragonfly club. Accompanied by multiple press releases heralding the dates, the shows gave a very strong indication that Whitley is a major priority for 1995. After seeing the live show it's understandable why, as Whitley doesn't seem to be lacking anything for a run at stardom, though fans familiar with his first record are in for a shock.

Where the first record was very song-oriented, *Din...* is guitar-, specifically distortion-, focused. It was that album that made up the thrust of his stellar hour-plus set. In addition to his distinctive deep voice, Whitley is a unique stage presence, seemingly uncomfortable in the limelight, yet always in command.

Look for Whitley to be a rising name by the summer of this year, with the accolades likely to start pouring out soon.

**ROCK FOR CHOICE** recently commemorated the 22nd anniversary of Roe vs. Wade with a show at the Hollywood Palladium headlined by Primus. The marathon show kicked off with San Francisco's Stone Fox, with six other bands coming between Stone Fox and Primus. Besides Les Claypool and company, the evening's highlight was Orange County punk rockers Face To Face.

The band's debut album isn't due to come out until March 1, but they have been one of the big names around town since they released an EP last fall. Face to Face look they are likely to be another one of those bands that the kids simply wouldn't let be ignored.

Along those lines, another band on the bill to watch out for is No Doubt. The group's freakish mix of Latin/salsa-style college music had the teen-age throngs on the Palladium floor dancing up a storm.

But it was good ol' reliable Primus who really got the crowd revved up. After nearly five hours it appeared the audience had just about had it, but the group's bizarre stories had the place rocking louder than at any other point in the evening. Also on the show was Geraldine Fibbers, Weapon Of Choice, Fishbone and Possum Dixon.

**C+C MUSIC FACTORY'S DAVID COLE** passed away on January 24 due to complications from spinal meningitis. Cole was 32 years old. Since they hit the music world, Cole and partner Robert Cliviles were among the most successful producers in their genre, working with Whitney Houston among others. As part of C+C Music Factory, Cole was a recipient of some 28 awards, ranging from MTV Video Awards to American Music Awards. As of deadline, funeral arrangements were still being planned.

# Van Halen's Balancing Act

By Adrienne Stone

EDWARD VAN HALEN'S 5150 STUDIOS, the holy ground upon which such albums as *1984*, *5150*, *OU812* and *For Unlawful Carnal Knowledge* were recorded, is a scene of controlled chaos. Journalists and photographers arrive *en masse* for a hectic interview/album listening/photo session day which is so tightly scheduled, one would hardly be surprised to see a deli counter "Now Serving" sign blinking each scribe or shutterbug's turn at the mega-Platinum band.

We're here today to discuss their new Warner Bros. release *Balance*, which is a fine presentation of Van Halen's virtuosity and versatility in the age-old genre of rock. Produced by Bruce Fairbairn (Aerosmith, Bon Jovi), *Balance* was recorded over the course of four months with vocalist Sammy Hagar flying down each week from his northern California home to join guitarist Edward Van Halen, drummer Alex Van Halen and bassist Michael Anthony. The album covers tons of ground as it ranges from instrumentals, piano-tempered ballads and folk-inspired tunes to uptempo blitzes and guitar-driven rockers...even an incredibly melodic drum solo graces the disc.

Just released (January 24), *Balance* signals the beginning of the Van Halen blitz which has been taking place every two years or so since their inception in the '70s. They're handling it with a new manager this time around, but it remains a well-planned attack—one which has garnered them multi-Platinum albums for every one of their previous ten discs. No wonder they're the only American rock band who've consistently thrived for the past two decades. The foursome talk about production of the latest album and the band's attitude in the '90s in the following interview....

**Cash Box:** Did you co-produce this album with Bruce Fairbairn?

Michael: Actually, we let him produce. Within the boundaries, I mean. Of course, no one's gonna tell Ed what kind of sound he plays on his guitar, but...Bruce is great in the sense that he kept us in there working. He's very straight up-front. But he's a musician, too. He's got a music sense.

Edward: He oversaw the whole project and lent an outside ear, but we wrote the music and performed it. He was a fifth member of the band who kind of guided us and directed us and made us look at our music from an outsider's point of view. But if you ask him what he did, he'll just say, "Well, Al set up his drumset, Ed plugged in his guitar and I watched them play."

*You could have hired me to do that!*

Edward: (laughs) Yeah! It's basically a combination of being a babysitter and a psychologist and keeping everybody happy and saying, "That's good. That isn't."

*The first single, "Don't Tell Me (What Love Can Do)," has that trademark sawing sound on the guitar that Eddie used in "Running With The Devil" back in '78, doesn't it?*

Sammy: Yeah. Sort of a cello sound.

Edward: Actually, I had been doing that a lot in my solo on the last tour and it eventually became this song.

*Lyricaly, it seems to be a statement about being in control of one's self.*

Sammy: That's what it is. It's a cry out to be in control of yourself. Everybody gets somebody telling them what to do. We still get it now. Lawyers and accountants always telling you, "Hey, you got to do this with your money. Hey, you got to do this with your record. Hey, you got to do this with your contract. Hey, you got to do this to please your record company. Hey, you got to do this to please radio...." Not that we listen to anyone. (laughs) Part of standing up and doing something is saying, "I'll take responsibility. If I'm wrong, I'll pay for it. If I'm right, you can go shove it up your ass for the rest of your life!"

*"Take Me Back" seems a real folksy tune which develops into a rock tune with a folk influence.*

Sammy: Yeah. It just goes places, doesn't it? I wrote three different sets of lyrics for that song, but they were too dark for the music. Eventually, it winds up making you think of summertime, top down, the wind blowing...you start getting that feel and those smells that remind you of childhood stuff. It's really got a cool vibe, that song. Very different for Van Halen.

*"Big Fat Money" and "Amsterdam" are much more guitar-driven and aggressive.*

Sammy: Yeah. "Big Fat Money" is a bad-ass tune.

Michael: But it's just a pretty simple straight-ahead rocker.



(l-r): Michael Anthony, Edward Van Halen, Alex Van Halen and Sammy Hagar

Sammy: Yeah. And "Amsterdam" is a fun, playful way of talking about Amsterdam and smoking dope and window hookers. The brothers [Eddie and Alex] were a little nervous about it because it's about their hometown. That song almost didn't make the record, but it's just in fun.

*In addition to the songs, you have instrumentals, a drum solo ("Doin' Time") and a weird tune called "Strung Out" which sounds like someone running something over piano strings.*

Sammy: That's what it is...kitchen utensils. It's supposed to be like an orchestra tuning up.

*Will it be your intro before you come onstage?*

Sammy: I don't think so. I think we may use the [chanting] monks from the beginning of "Seventh Seal." Maybe for ten minutes or so. Long enough to get the people cheering and thinking it's time to start and then they sit down and then they start getting pissed and screaming and whistling and stomping. Then they get over that, and when we really think that they're confused, we'll dive in.

*Crowd psychological manipulation!*

Sammy: I think that could be a trick. Maybe it will focus something. I'm not saying they'll meditate, but mentally, it may have an effect if everyone in the whole place is tuning into this weird thing. And if we do a little small light on the stage, we'll hypnotize the fuckers! (laughs) That would be fun. Then, POW! Hit 'em and wake 'em up real quick!

*Sounds like you can't wait to tour. What's the plan?*

Edward: It looks like we'll start in Pensacola, Florida in March. I think we're doing a two-and-a-half-month stretch in the States and at the end of May, we'll go to Europe. Then Japan and Australia, back to the States and then back to Europe, possibly.

*Will you be rehearsing at your Cabo Wabo club in Mexico?*

Edward: We did that back in '90 or '91, but no. I don't like it down there. I mean, I love the club, but it's just a pain in the ass going through Mexican customs. You got to grease them all on the way in and on the way out. It's dangerous. It scares me. I wouldn't take my wife and kid down there.

*How do you explain your longevity as a band?*

Edward: The brotherhood has something to do with it. But, more importantly, I think that we're musicians and this is what we do.

Sammy: We're just honest and do the best we can. Nothing's ever contrived that ever made it on a record. I can't speak for the concerts from before because I wasn't there, but since 1986, we haven't done a bad concert. I think that helps. When I first joined this band, some of the old fans left, and some of the Sammy Hagar fans came. Then, we developed new fans because it was a new thing. So, some Sammy Hagar fans said, "I liked Sammy better going solo," and some said, "I like Van Halen better now." Some old fans said, "I like Van Halen better as the old band." Others said, "Oh, no. We like the new Van Halen." And then there's all these people who never gave a shit about either one of 'em that went, "Hey! This is a pretty cool band!" Our fans are very hip.



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CANDY RAIN Heavy D, T. Robinson, J. C. Oliver, S. Bames (EMI April/E-Z-Duz-It/WB Twelve And Under, ASCAP/Eville/Slam U. Well, BMI/WBM/HL)	60
CIRCLE OF LIFE C. Thomas (Wonderland, BMI)	90
CONSTANTLY I. Prince, D. Pearson, J. Powell, T. Beal (MCA Music)	39
CREEP D. Austin (EMI April/D.A.R.P., ASCAP/HL)	3
DANCE NAKED J. Mellencamp (Full Keel, ASCAP/WBM)	36
DECEMBER 1963 (OH WHAT A NIGHT) B. Gaudio (Jobete, ASCAP/Seasons, BMI, CPP)	43
DOLL PARTS Hole (Mother May, BMI)	61
DON'T SAY GOODBYE GIRL N.M. Walden, B. Baskin, S. J. Dakon (WB/Gratitude Sky/Feed Back, ASCAP/WBM)	65
DO YOU SEE W. Griffin, B. Carlini, J. Gasconie (Warren G./Colgens EMI/O Itself/Extreme, ASCAP)	77
ENDLESS LOVE L. Rishie (FPG Music/Brockman Music (Admin. By Interlog USA, Inc.), ASCAP)	93
EVERY DAY R. Jerald, A. Armato, K. Miller (Irving Music/Little Jerald Jr. Music/Armato Music Co./Ju Ju Bee Music, BMI)	5
FA ALL YALL J. Dupree, Da Brat (So So Def/EMI Music Pub./Air Control, ASCAP)	53
FADE INTO YOU D. Roback (Salley Gardens, BMI)	75
FAR BEHIND K. Martin, Candibox (Skinny White Butt Music/Warner Chapel)	72
FOOLIN' AROUND R. Kelly (Zomba, BMI)	46
FREAK LIKE ME E. Hanes, M. Valentine, L. Hill (Hanes, Hill & Valentine, ASCAP)	97
FUNKYDIED J. Dupri, M. Seal (So So Def/EMI April/Air Control, ASCAP)	46
GET READY FOR THIS R. Slingard, P. Wilde, J. P. Deoster (Any Kind Of Music/MCA, ASCAP/HL)	8
GET OVER T. D. Henley, G. Frey (Black Cypress/Red Cloud/WB, ASCAP)	70
GET UP ON IT K. Sweat, E. Scott (Karl L. Music Pub./E/A Music Inc./Warner Bros. Music Corp., ASCAP)	94
GIRL, YOU'LL BE A WOMAN SOON N. Damron (Tallyrand/Sony, ASCAP)	62
Good Enough S. McLachlan (Sony/Tyde, BMI/HL)	75
HERE COMES THE HOTSTEPPER I. Kamozie, Kammer, Donno, A. Koolie, K. Nix (Sakam Rem, ASCAP/Longitude, BMI/Pine, PRS)	99
HOLD MY HAND M. Bryan, D. Felber, D. Rucker, J. Soulefield (EMI, ASCAP)	8
HOLD ON S. Tyrrell, K. Savagar, J. Walters, S. Tyrrell (James Walters/Kevin Savagar/Almo, ASCAP/Tyrell/EMI Blackwood, BMI)	78
HOUSE OF LOVE W. Wilson, K. Greenburg, G. Bamhill (Sony Cross Keys, ASCAP/Tree/Greenburg/Wateractive, BMI/WBM/HL)	66
IN THE HOUSE OF STONE AND... M. Page (Marm Page, ASCAP)	45
HOW MANY WAYS I BELONG TO YOU V. Herbert, T. Braxton, N. Goring, K. Miller, P. Field (Three Boyz From Newark Music/Polygram Music, ASCAP/Lady Alike Music)	20
I ALONE Live, Kowalczyk (N/A)	59
I (COULD ONLY) WHISPER YOUR NAME H. Connick Jr., R. McLean (Papa's June/Clean-Con, BMI)	74
I KNOW M. Davis, W. Durval (Sony/GMMI, ASCAP/Sony/Isosforas, BMI)	56
I MISS YOU V. Herbert, C. Howard (3 Boyz From Newark/Polygram Int'l., ASCAP/Sure Light, BMI) (Full Keel/c/o Parrenell/Curb Songs, ASCAP/Parren Curtis/Longitude/c/o August Wind/Albert Paw/Mike Curb, BMI)	47
IF YOU LOVE ME G. Chambers, N. Gilbert, D. Hall (Stone Jam Music/Nesty & Capone/Ontata Music/WB Music/Brown Girl Music/The Night Rambow, ASCAP)	17
ILL MAKE LOVE TO YOU Babyface (Sony Songs/Leaf, BMI)	22
ILL STAND BY YOU I. Stanley (Hynde Music Of His/Clive Banks/Jerk Awake/Tom Kelly, ASCAP)	34
I'M THE ONLY ONE M. Eberhard (N/A)	13
I'VE GOT TO BE REAL A. Baker, B. J. Eastwood, G. Chambers (Heritage Hall/WB/Ontata/Pasley Park, ASCAP/All Baker's, BMI)	81
I CAN GO DEEP M. Clayton, T. Thomas, T. Evans (Today's Crucial/Me And My Boy/Warner-Tamertane, BMI)	91
I NEVER SEEN A MAN CRY B. Jerald, J. Johnson, M. Dean (N The Water, ASCAP/EMI Blackwood, BMI)	76
I WANNA BE DOWN K. Crouch, Kipper Jones (Young Legend Songs, ASCAP/Human Rhythm Music, BMI)	14
JUCY/UNBELIEVABLE S. Combs, Poke (Tee Tee/Jance Combs, ASCAP)	96
KITTY KITTY Da'S'W A T Team (Down Low/Drup Science, ASCAP)	69
LIVING IN DANGER Joker Bush (Mega Song Pub./Careers BMG Music, BMI)	62
LUCAS WITH THE LID OFF Secon, Freed, Brown, Zany (Copy Wright Control)	44
LUCKY ONE A. Grant, K. Thomas (Age To Age/Reunion Sony/Yellow Eclair, ASCAP/HL)	100
MAKE IT RIGHT R. Lawrence, C. Bernard, S. Benson (Rhet Rhyme/Quot Of Mind, ASCAP/Girt Next Door, BMI/BMG)	24
MENTAL PICTURE J. Seash, M. A. Morejon (Foreign Imported, BMI/WBM)	35
MISHALE A. Donald, E. F. White (AMV/Zomba, ASCAP/WB, BMI)	88
MISSING YOU S. Perry, T. Miner (Street Talk, ASCAP/Love Jones, BMI)	96
MOTHERLESS CHILD E. Clapton (N/A)	58
NEVER LIE C. Stokes, C. Cucu (Hook/Zomba/Teaspoon, ASCAP)	37
NEW AGE GIRL C. Guillot (DED Pub, BMI)	31
ON BENDED KNEE J. Harris III, T. Lewis (Flyte Tyne, ASCAP)	1
NOT ENOUGH HOURS... K. Edmonds, M. Edmonds, K. Mitchell (N/A)	69
OUT OF TEARS M. Jagger, K. Richards (Promopub B.V., ASCAP)	92
PICTURE POSTCARDS FROM L.A. J. Kadison (Joshua songs/Seymour Glass/EMI Blackwood, BMI)	97
PIMP OF THE YEAR D. Robinson, A. Moon, T. Thomas (Triple Gold/Double D/Harlan/O/B/O Itself/August Moon, BMI)	86
PLAYAZ CLUB A. Forte (Rag Top, BMI)	53
PRACTICE WHAT YOU PREACH B. White, G. Levert, E. "Tony" Nicholas (Seven Songs/Super Songs/Dyned Music/Zomba/Warner-Tamertane/Rattal Music, BMI)	23
RHYTHM OF THE NIGHT, THE F. Brunson, A. Gordon, G. Spagna (Gems/Sac/Warner U.K./Sais) (The Night Rambow/Broken Plate/Polygram Int'l./ASCAP/Strookie Tunes, BMI)	11
SECRET Madonna, D. Austin (Webb Girl/EMI April, ASCAP)	26
SHAME J. Finch, R. Cross (Today's Crucial Music/Me and My Boy/Warner-Tamertane, BMI)	28
SHE DON'T USE JELLY The Flaming Lips (Lovely Sorts Of Death, BMI)	57
SHORT DICK MAN C. Babco (Tango Rose, ASCAP)	41
(SHE'S) GOD SKILLZ G. St. Claire, T.O. Brian (Songcase, BMI)	82
SOMETHING'S ALWAYS WRONG T. Nichols, G. Phillips, Toad (WB/Wet Sprocket, ASCAP/HL)	54
SPIN THE BLACK... Pearl Jam, E. Vedder (Innocent Bystander/Write Treatage/Scribning C Meat/Polygram Int'l., ASCAP)	83
SUPERNOVA L. Phair (Sony/ASCAP/HL)	95
STAY I. Prince (Famous Rose, BMI)	95
STROKE YOU UP R. Kelly (Zomba, BMI)	75
STRONG ENOUGH S. Crow, B. Bottrell, D. Baerwald, K. Gilbert, D. Ricketts, B. MacLeod (Zen Of Iniquity/Almo/ Ignorant/WB/Canvas Matress/4811, ASCAP/Warner-Tamertane/Old Crow, BMI/21)	10
SUKIYAKI M. P. Desautis, J. Melillo (Toshiba/EMI/Blackwood, BMI)	10
SWEETEST DAYS, THE J. Lind, W. Waldron, P. Vlodston (Famous Music/Karoom Music, ASCAP/EMI Virgin/Big Mystique/Longitude Music/Spirit Line, BMI)	16
TAKE A BOW Babyface, Madonna (WB/Webo Girl, ASCAP/Leaf/Sony Songs, BMI)	2
THUGGISH RUGGISH BONE DJ Uweck (Ruthless Attack, ASCAP/Dollar-N Sense/Keena, BMI)	68
TOOTSEE ROLL Da'S'W A T Team (Downlow Quad, BMI)	38
TURN THE BEAT AROUND P. Jackson, G. Jackson (Unidappell, BMI)	30
U WILL KNOW Polygram/Polygram Int'l./Ah choo/12 AM/Melchies Nisak, ASCAP (N/A)	63
WAY SHE LOVES ME, THE R. Marx (Chi-Boy, ASCAP/WBM)	97
WHAT'S THE FREQUENCY, KENNETH? B. Berry, P. Buck, M. Mills, M. Stipe (Night Garden/Warner-Tamertane, BMI)	52
WHEN CAN I SEE YOU Babyface, L. A. Reid, D. Simmons (Sony/Leaf, BMI)	50
WHEN WE DANCE Sing (Regatta Music/Irving, BMI/Inagetic Pub. Ltd., PRS)	40
WHINEY WHINEY With One Blood, H. Mancera, R. Davies, D. Kramer (Blood/Famous/David Kramer, ASCAP/Jay Boy/Gokita Rule, BMI)	67
WILD NIGHT J. Mellencamp, M. Wanduke (WB/Caledonia Soul, ASCAP)	44
WOMAN TO WOMAN... Banks, Manon, Thielen (Irving, BMI)	84
YOU BETTER WAIT S. Perry, L. Brewster, P. Taylor, M. Lucas, J. Perce, G. Hawkins (Street Talk Tunes/Bob-A-Lew/Jonnes Raged, ASCAP/Lincoln Brewster/Paul Taylor, BMI)	100
YOU DON'T KNOW HOW... T. Petty (Gene Gator Music, ASCAP)	8
YOU GOTTA BE Des'ree, A. Ingram (Sony, BMI/HL)	6
YOU SUCK Munnars (Suede Daisy, BMI)	6
YOU WANT THIS I. Jackson, J. Harris III, T. Lewis (Flyte Tyne Tunes/Jobete, ASCAP/Kez/Stone Agate, BMI)	95
	12

## REVIEWS By Steve Baltin



### GUNS N' ROSES: "Sympathy For The Devil" (Geffen 4709)

When GN'R opened for the Stones in L.A. during the *Steel Wheels* tour of '89, it was supposed to be a passing of the torch, as at the time, GN'R were still riding the phenomenal success of *Appetite For Destruction*. Time has shown it takes more than one album to make a band's future, and the symbolism of the Stones and GN'R on the same bill was only a myth. Listening to this song, it's painfully apparent why the Stones are the Stones and Guns N' Roses were just another contender to the throne. In other words, listen to the original side-by-side with this cover and all become clear.

### WHITEHEAD BROS.: "Sex On The Beach" (Motown 1260)

A disciple of the R. Kelly "Bump & Grind" school of slow-moving sensual hooks, the Whitehead Bros. attempt to take the form to another level with "Sex On The Beach." Clearly this is an act that believes the adage "sex sells"...now we'll have an opportunity to see if it really does.



### BRANDY: "Baby" (Atlantic 6001)

This is the follow-up to Brandy's chart-topping smash "I Wanna Be Down." Be careful not to slip on this one, as it is slick as a glacier. An extremely well-crafted slow-grinding groove lies behind the teen-age sensation's throaty vocals. While the same level of success isn't likely, there is still lots of airplay in the future of this tune.



### DANIELLE BRISEBOIS: "Gimme Little Sign" (Epic 77811)

The new single from the former teen TV star's debut album, *Arrive All Over You*, is a surprisingly pleasant dance-oriented remake of an old hit. Well-produced by Gregg Alexander, the beat holds center-stage on this one but Brisebois handles her secondary role more than adequately. It's not a #1 hit, but given what becomes of most former child actors, Brisebois should be applauded.

## PICK OF THE WEEK

### R.E.M.: "Bang & Blame" (Warner Bros. 17994)

A staple at Modern Rock since the release of *Monster* last September, this song is just going out now as a commercial single. Coinciding with the on-sale dates for much of the band's U.S. tour, the combination should be enough to push the album back into the Top 10. This single is one of the strongest tracks on the entire album. A hard-edged guitar tune, vocalist Michael Stipe gets one of his best moments of *Monster* when he sings, "You kiss on me/don't kiss on me/you tug on me/don't tug on me." The propulsive rhythm of this track should also prove enticing even to non-fans of the group. In addition to Modern Rock, AOR and AAA have been all over this one for some time. With the official release date, look for Top 40 to follow suit.







# POP ALBUMS

## REVIEWS by Steve Baltin



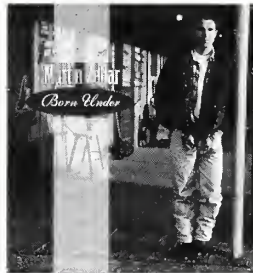
### ■ THE CHIEFTAINS: *The Long Black Vell* (RCA Victor 62702)

A somewhat recognizable commodity to the general public, Ireland's Chieftains are considered good as gold in the music world. Or perhaps it's Platinum. The roster of guest artists on the group's new album is as stellar a line-up as any benefit project this year could command. From track 1 through track 13, the list reads: Sting, Mick Jagger, Sinéad O'Connor, Van Morrison, Mark Knopfler, Ry Cooder, Marianne Faithfull, Tom Jones and the Rolling Stones. Band leader Paddy Moloney produced the record as

well as provided the arrangements for the majority of the material. Despite the abundance of well-known names, this is still a Chieftains record...which is one that makes you wish you were in a Dublin pub indulging in pints and singing along with a large group of friends.

### ■ MARTIN ZELLAR: *Born Under* (Rykodisc 10318)

Zellar is the former lead singer of the Gear Daddies, a Minneapolis band from the era of the Replacements. After a brief hiatus, Zellar has returned with his solo debut. The rest has not hurt his greatest asset—his lyrics. In the song "Let Go," Zellar writes, "Something is wrong/Way deep down inside/When a man's got this much and he wants to let it slide." Zellar presents his characters the way author Ann Beattie or fellow songwriter Bruce Springsteen do, namely as real people with Middle America lifestyles. Given the sadness of so many of his protagonists, the upbeat music provided by mandolins and accordions feels inappropriate and cheapens the depth of his lyrics. Still, it's not not easy to find songwriting like this anymore, which makes this one to listen to.



### ■ VAN HALEN: *Balance* (Warner Bros. 45760)

Van Halen may be the only band in the world that could change lead singers with no real effect. Such an identifiable and commercial force are they that it doesn't really matter who's behind them, as long as the Van Halen name is on there. Then again, when you've sold as many records as they have, and been at it as long as they have, they may have earned that right. One thing about Eddie, Alex and the boys is you know what you're getting. Van Halen will not put out a punk, techno or alternative record. It doesn't matter what's selling, they will put out a hard-edged collection of pop and rock songs fueled by the guitar sound that inspired a generation of teen-agers all over the world. And sure enough, *Balance* is exactly that. Just listen to the track "Can't Stop Lovin' You" for proof.

### ■ GOD LIVES UNDERWATER: *God Lives Underwater* (Onion/American 14510)

One of the first representatives of the American subsidiary Onion, God Lives Underwater's debut EP is a hodge-podge of industrial and techno rock that's flavored with pop undertones. The Frankenstein's monster of music blends in a way that is both uniquely innovative and exhilarating. The band mix their tempos well, starting off with the hard-edged "Drag Me Down" before shifting into the more techno-styled "No More Love." From there, they continue the up-and-down alternating of moods for the rest of the six-song effort. A definite favorite at college radio.

### ■ THE WOLFGANG PRESS: *Funky Little Demons* (4AD 45738)

In the 12 years since they first emerged in the music world, England's The Wolfgang Press have seen constant changes, and now the inevitable metamorphosis has stricken them. Their sinister side has given way to a maturation that could even be described as mellowing—the consequences of which are expressed in *Funky Little Demons*, by far the most accessible project of their career. From the opening notes of "Going South," the album flows through a smooth auditory experience that is made up largely of programming but transcends the simple "techno" label. The reason for the differential can be attributed to the lyrics, an aspect of dance music that is often underdeveloped—not the case here. Other gems include; "Christianity," "11 Years" and "She's So Soft."



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## PICK OF THE WEEK

### ■ MARY KARLZEN: *Yelling At Mary* (Atlantic 82646)

Mary Karlzen's debut blends elements of folk, country and rock to create a sound that bridges the new sensibilities of up-tempo country rock with the traditional singer/songwriter style. The result is an album that reminds listeners of both Victoria Williams and the first Lone Justice album. Apparently Karlzen's peers agree, as she is joined for the majority of the 12 tracks by keyboardist Benmont Tench of the Heartbreakers and drummer Kenny Aronoff of John Mellencamp's band, among others, in addition



to a guest appearance by Jackson Browne on "The Way I See It." While Karlzen emphasizes the faster pace of the record's first single, "I'd Be Lying," throughout the disc, she is equally adept at ballads, thanks to her gift for conveying authentic emotions in her lyrics, particularly on "Times Forgotten Crime" and "Wish You Well." Look for AAA to embrace this album with open arms and Karlzen to be one of the first artists to be broken by the new format.

# TOP 100 R&B SINGLES

FEBRUARY 4, 1995



#1 SINGLE: Brownstone



TO WATCH: Christopher Williams



DEBUT: Brandy

1	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	3	15	51	BODY & SOUL (Elektra 9008)	Anita Baker	48	22
2	CREEP (Arista 40824)	TLC	1	25	52	GET UP ON IT (Elektra 64506)	Keith Sweat	51	22
3	ON BENDED KNEE (Motown 0244)	Boyz II Men	2	12	53	TURN IT UP (Perspective 7472)	Raja-Nee	43	16
4	BEFORE I LET YOU GO (Interscope 982-144)	Blackstreet	4	21	54	I CAN GO DEEP (from "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42264)	Silk	52	14
5	I APOLOGIZE (Elektra 64497)	Anita Baker	6	9	55	KITTY KITTY (Rip-It 6921)	69 Boyz	57	10
6	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	10	7	56	THINKING ABOUT YOU (Motown 37463)	Felicia Adams	58	14
7	HOW MANY WAYS/I BELONG TO YOU (LaFace 4081)	Toni Braxton	7	21	57	BOUNCE (RCA 62873)	Kansas City Original Sound	56	9
8	BE HAPPY (Uptown/MCA 3148)	Mary J. Blige	5	14	58	I WISH (Motown 1241)	Shanice	65	7
9	PRACTICE WHAT YOU PREACH (A&M/Perspective 0778)	Barry White	9	20	59	HOLD ON (Island 851 064-4)	Tonya Blount	63	8
10	I MISS YOU (Ansta 12773)	N II U	11	12	60	ECSTASY (Atlantic 87179)	Angela Moore	61	8
11	WOMAN TO WOMAN/NATURAL BORN KILLAZ (Death Row/Interscope 98185)	Jewell/Dr. Dre & Ice Cube	17	3	61	NIKA (Epic Street/Epic 77804)	Vicious	66	3
12	ALWAYS AND FOREVER (Epic/LV 77735)	Luther Vandross	12	13	62	DO YOU SEE (RAL/Violator 0001)	Warren G	47	11
13	BIG POPPA (Bad Boy/Ansta 7-9015)	The Notorious B.I.G.	15	3	63	TAKE A TOKE (Columbia 77742)	C+C Music Factory	53	12
14	CAN I STAY WITH YOU? (Warner 18007)	Karyn White	18	11	64	FA ALL 'YALL (So So Def/Chaos 77593)	Da Brat	60	17
15	CONSTANTLY (MCA 54948)	Immature	16	10	65	STAY THE NIGHT (Street Life/Scotti Bros. 75393)	Gerald Alston	54	12
16	EVERY DAY OF THE WEEK (Giant 17988)	Jade	14	12	66	TIC TOC (Pendulum/EMI 58246)	Lords Of The Underground	64	10
17	DON'T SAY GOODBYE GIRL (Qwest/Warner 18254)	Tevin Campbell	19	10	67	WHY NOT TAKE ALL OF ME (Warner Bros. 18101)	Cassirine feat. Cato	62	17
18	FOOLIN' AROUND (Big Beat 5929)	Changing Faces	8	14	68	BACK SEAT (WIT NO SHEETS) (Luke 814)	H-Town	67	11
19	THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252)	Subway	21	8	69	WHEN YOU NEED ME (Silas/MCA 54902)	Aaron Hall	59	20
20	I WANNA BE DOWN (Atlantic 87225)	Brandy	13	23	70	WHERE DID WE GO WRONG (RCA/Caper 62989)	Blackgirl	70	19
21	WHERE I WANNA BE BOY (Stepsun 0144)	Missjones	31	11	71	WHUTCHA WANT? (Profile 5426)	Nine	76	3
22	SHAME (Jive 42269)	Zhane	20	10	72	TAKE A BOW (Maverick/Sire/Warner Bros. 18000)	Madonna	77	3
23	GET DOWN (Bad Boy/Ansta 7-9012)	Craig Mack	50	3	73	HOOK ME UP (Wilma/Bellmark 72533)	Johnny "Guitar" Watson	80	2
24	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	22	12	74	TOUR (Signet 162)	Capleton	DEBUT	
25	HERE COMES THE HOTSTEPPER (Columbia 77614)	Ini Kamoze	23	19	75	TASTE YOUR LOVE (Uptown/MCA 54672)	Horace Brown	71	18
26	YOU WANT THIS/70'S GROOVE (Virgin 14212)	Janet Jackson	26	16	76	TOOTSEE ROLL (Rip-It 6911)	69 Boyz	78	26
27	CAN'T HELP MYSELF (EastWest 98208)	Gerald Levert	24	13	77	FREAK LIKE ME (EastWest 9094)	Adina Howard	86	2
28	THE SWEETEST DAYS (Mercury 851113)	Vanessa Williams	27	13	78	I'M GOING ALL THE WAY (Perspective N/A)	Sounds Of Blackness	89	2
29	OLD SCHOOL LOVIN' (Silas/MCA 54929)	Chante' Moore	29	15	79	GIT UP, GIT OUT (LaFace/Arista 2-4085)	Outkast	72	8
30	WHY YOU WANNA PLAY ME OUT? (Columbia 77269)	Trisha Covington	33	11	80	THINK OF YOU (LaFace/Arista 2-4094)	Usher	DEBUT	
31	TASTY (Perspective 7476)	Lo-Key	30	14	81	SLYDE (W2F/Raging Bull 3001)	Cameo	79	9
32	DANCE 4 ME (Giant 17989)	Christopher Williams	69	2	82	RECORD JOCK (Lifestyles/Maverick/Warner Bros. 18055)	Dana Dane	87	2
33	END OF THE ROAD MEDLEY (MCA 54967)	Gladys Knight	25	9	83	BREAKDOWN (Jive 42244)	Fu-Schnickens	85	15
34	NOT ENOUGH HOURS IN THE NIGHT (Giant 18016)	After 7	36	10	84	PIMP OF THE YEAR (Relativity 1223)	Dru Down	88	2
35	SLIDE (Warner Bros. 18407)	EI Debarge	38	11	85	MAMA SAID (Virgin 38460)	Carleen Anderson	DEBUT	
36	THIS LOVE IS FOREVER (Caliber 21008)	Howard Hewett	39	13	86	SO FINE (Perspective 587 478)	Mint Condition	DEBUT	
37	DOWN 4 WHATEVER (Jive/Hollywood 42260)	Nuttin' Nyce	37	12	87	MAD IZM (Capitol 58313)	Channel Live	DEBUT	
38	THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 42249)	Keith Murray	35	11	88	ALL I NEED (Reprise 18064)	Take 6	82	12
39	(SHE'S GOT) SKILLZ (Birtzz/Atlantic 5738)	All-4-One	49	7	89	5-4-3-2 (YO! TIME IS UP) (Giant 2-41758)	Jade	74	22
40	U WILL KNOW (from "Jason's Lyric") (Mercury 856 200)	Black Men United	40	18	90	AT YOUR BEST (YOU ARE LOVED) (Blackground/Jive 42239)	Aaliyah	68	28
41	BABY (Atlantic 82610)	Brandy	DEBUT		91	BIOLOGICAL, DIDN'T BOTHER (Jive 42267)	Shaquille O'Neal	81	10
42	BRING THE PAIN (Def Jam/RAL 853 964)	Method Man	45	8	92	GROOVE OF LOVE (Gasoline Alley 54912)	Ebony Vibe Everlasting (E.V.E.)	84	15
43	WHEN A MAN CRIES/CAN'T LET GO (Virgin 38450)	Tony Terry	34	19	93	I'LL TAKE HER (Mercury 522 661)	III AI Skratch & Brian McKnight	73	22
44	I'II TAKE YOU THERE (Elektra 64496)	Pete Rock & C.L. Smooth	55	7	94	DREAM AWAY (FROM "THE PAGEMASTER") (Fox 10020)	Babyface & Lisa Stanfield	91	8
45	LET'S TALK ABOUT IT (EastWest 98221)	Men At Large	41	19	95	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	Bone Thugs N Harmony	75	23
46	AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 42273)	Aaliyah	28	7	96	THE HUMP IS ON (Atlantic 87201)	J. Little	94	12
47	FORGET I WAS A "G" (Motown 2271)	Whitehead Brothers	32	13	97	STRAIGHT TO MY FEET (Priority 50835)	Hammer & Deion Sanders	83	8
48	I'LL MAKE LOVE TO YOU (Motown 374631)	Boyz II Men	46	26	98	CAN U GET WIT IT (LaFace/Arista 2-4075)	Usher	90	25
49	BLACK COFFEE (Uptown/MCA 54931)	Heavy D & The Boyz	42	14	99	JUICY/UNBELIEVABLE (Bad Boy/Ansta 7-9004)	The Notorious B.I.G.	93	22
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I WSO Lid, Music By Candlelight, ASCAP/Music Corp. Of America/MCA/Nelara, BMI)	100
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SLOW WINE D. Wiggins, The Slow Nites (Polygram Publishing)	39
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SO FINE O'kell, Stokely (New Perspective, ASCAP)	86
SPACE France (WB, ASCAP)	100
STAY THE NIGHT R. Gispsett Jr., G. Alston, E. McFarland, R. Redd (AAI, ASCAP/Perry & Lisa C./Alston, BMI)	65
STRAIGHT TO MY FEET N/A (N/A)	97
SWEETEST DAYS, THE J. Lind, V. Waldman, P. Vladston (Famous Music/Kazoom Music, ASCAP/EMI Virgin/Big Mytique/Longnick Music/Sprint Line, BMI)	28
TAKE A TOKE R. Civiles, D. Ramos, G. Man (EMI Virgin/Cole/Civiles/Durattman/Chilean Swing, ASCAP)	93
TAKE IT EASY KRS-ONE (Misam, ASCAP)	68
TASTE YOUR LOVE H. Brown, Bunnaked Tim Dawg, D. Hall (Zomba/Horace Brown/My Two Sons/Vanessa/Cyke Ois/WB/Stone Jam, ASCAP)	75
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THINKING ABOUT YOU F. Adams, D. Whittington (Nytasia/Nesy, Nity & Capone/Warner Chapel, ASCAP/P-Man, BMI)	56
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THIS LOVE IS FOREVER C. Cowan, N. Kameel (Lakvra/Warner Chapel, ASCAP/Power Players/Balanga, BMI)	66
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TOUR R. Walters, Capleton (Antella/Def Nations, ASCAP)	74
TURN IT UP J. Harris III, T. Lewis, Raja, Nee, R. Isley, M. Isley, O. Isley, E. Isley (Flyte Tyme/EMI April, ASCAP/Ten-eight Tunes & Help The Bear, BMI)	53
U MIGHT KNOW Polygram/Polygram Int'l/Akchoo/12 AM/Melodies Nside, ASCAP (N/A)	32
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WHAT MAKES A MAN... M. Ricky (MCA/Dee Dee, ASCAP)	100
(The Lady Roars/Amplified Ivaanni/T-girl/Warner-Tamerlane, BMI)	96
WHUTCHA WANT Nine (Procoons/Pretty Helen/Lekshon Lynx, ASCAP)	71
WHERE DID WE GO WRONG D. Allen (ATV Music/Penny Pump, BMI)	40
WHERE I WANNA BE... T. Jones, B. Brewster (Potential/Intonations/Ron G., BMI)	21
WHEN A MAN CRIES J. Barnes, K. Barnes (BMI)	73
WHEN YOU NEED ME V. Benford (MCA/Geffen/Ronnie Onyx, ASCAP)	69
WHY NOT TAKE ALL OF ME Cato (Alvie's House, BMI)	67
WHY YOU WANNA PLAY... A. Tatan, L. Johnson (Bruffit, ASCAP)	30
WOMAN TO WOMAN/NATURAL BORN... Banks, Marion, Thigpen, Dr. Dre, Ice Cube (O/B/O Itself/WB/Gangsta Boogie/Am'N Nuthin' Goin' On The P-u-k, ASCAP/WBM/Irving, BMI)	11
YOU WANT THIS! Jackson, J. Harris III, T. Lewis (Flyte Tyme/Tunes/Jobete, ASCAP/Ice Stone Agate, BMI)	18
YOUR BODY'S CALLIN' R. Kelly (Zomba/R. Kelly, BMI/CP)	99

## REVIEWS by M.R. Martinez



### ■ BROWNSTONE: *From The Bottom Up* (MJJ Music 57827). Producers: Various.

Arresting, heartfelt vocals, pristine production and solid song stuff endow this 11-track collection with an excellent opportunity to establish this comely trio as the most important female vocal group to hit since En Vogue. Homegirl Nicci wrote or co-wrote most of the lyrics on this album, which provides the beginning, middle and end of many a love story. Tracks like the swooning "Grapevynce," the bumpin' breakout single "If You Love Me," the Caribbean-flavored "Sometimes Dancin'," and the new rump-shakin' funk of "Pass The Lovin'" provide a sonic smorgasbord of delectable abundance.

### ■ LENNY WILLIAMS: *Chill* (Marathon/Bellmark BR 71012). Producer: Various.

Because so many male soul vocalists have imitated his style, at first listen, Lenny Williams may not strike you as fresh. But on this label debut, Williams not only provides some fresh material but also renewed vigor. Even though a controlled vocalist, Williams can be spontaneous on much of the 12-cut collection. Williams largely stays away from the Tower of Power sound that distinguished his early '70s work. He instead offers up midtempo ballad material such as the Hall & Oates mid-'70s hit "Sarah Smile," the McFadden & Whitehead smash "Ain't No Stoppin' Us Now" and the belt-buckle polisher "Driftin'."



### ■ STR8-G: *Shadow of A G* (Tuff Break/A&M 54019). Producers: Various.

Paced by last year's single "Bring The Funk," Str8-G brings an alternately hard and insightful view of the great ghetto causeway. The music comes over like a deluge of funky rhythms and supplies a solid underpinning to his varied mic flow. While gangsta tales might be familiar to fans of the genre, Str8-G demonstrates he's willing to bring his perspective to the mix with confidence. He makes this most evident on "Wild Trip." He's not afraid to talk about sex on the dark side ("P\*\*\*\*y Today") and when it comes to confrontation he brings bumpin' "Drama."

### ■ GANKSTA C: *Step Child* (Profile 1455). Producers: Various.

Brother of Profile Records Ron C., Ganksta C combines the quirky, bottom-heavy grooves of the West Coast with the R&B sensibilities characterized by the Dallas and Houston, TX rap that has blown up since the late '80s. The youngsta's mic flow is straightforward and doesn't leave much to the imagination. "3 Wheel Motion" is about success as a rapper and the negative consequences of such success. But he also scores with tracks like "Life Of A Thug," "Just Another Day," the jazz guitar-hooked "Murda Spreec" and the chilly in the cut tribute to chronic, "Dank Got Me Skitsin'."

## PICK OF THE WEEK

### ■ SPICE 1: *AmerIKKka's Nightmare* (Jive 41547). Producers: Various.

Spice 1 always comes strapped with some gritty stories. This 15-cut collection is no exception. Spice comes with his articulate mic work and brings guests like E-40 ("D-Boyz Got Love For Me"), 2Pac ("Jealous Got Me Strapped") and Method Man ("Hard To Kill") to the lurid boyz-on-the-block party. There's no pretension in Spice's rap, especially on tracks like "Strap On The Side," "Tell Me What That Mail Like" and "Nigga Sings The Blues" (featuring a special mix by producer Blackjack). While radio might be busta for this album, the real G's will pull this outta the trunk and fire away like there's a war goin' on.



# URBAN

## TOP 75 R&B ALBUMS

### CASH BOX • FEBRUARY 4, 1995

1	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	1	38
2	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	2	8
3	II (Motown 530323)	Boyz II Men	4	19
4	THE ICON IS LOVE (A&M 0115)	Barry White	3	14
5	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	5	13
6	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	19	2
7	JASON'S LYRIC (Mercury 522915)	Soundtrack	7	14
8	BRANDY (Atlantic/AG 82610)	Brandy	11	14
9	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	8	7
10	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	6	12
11	BLACKSTREET (Interscope 92351)	Blackstreet	12	29
12	GROOVE ON (EastWest 92416)	Gerald Levert	9	18
13	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	13	16
14	TICAL (Def Jam/RAL/Island 523839)	Method Man	15	8
15	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	10	18
16	AMERIKKA'S NIGHTMARE (Jive 41547)	Spice 1	16	7
17	JUST FOR YOU (MCA 10946)	Gladys Knight	14	18
18	DAH SHININ' (Verve/Nervous 2005)	Smif-N-Wessun	52	2
19	VOLUME I (Interscope 92360)	Thug Life	17	13
20	A LOW DOWN DIRTY SHAME (Hollywood/Jive 41536)	Soundtrack	18	9
21	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	20	26
22	KIRK FRANKLIN & FAMILY (Gospo-Centric/Sparrow 72119)	Kirk Franklin & Family	21	5
23	DARE IZ A DARKSIDE (Def Jam/RAL/Island 523846)	Redman	22	7
24	SONGS (LV/Epic 57775)	Luther Vandross	24	16
25	A LOVE SUPREME (Silas/MCA 11157)	Chante Moore	25	8
26	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	26	30
27	PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001)	Craig Mack	28	16
28	CHANGING FACES (Spoiled Rotten/Big Beat/AG 92369)	Changing Faces	31	20
29	THE BEST OF SADE (Epic 66686)	Sade	23	9
30	HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)	Soundtrack	56	2
31	STREET FIGHTER (Priority 53948)	Soundtrack	29	6
32	MAKE HIM DO RIGHT (Warner Bros. 45400)	Karyn White	39	14
33	AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 41533)	Aaliyah	34	32
34	IT'S TIME (Caliber 21008)	Howard Hewett	35	7
35	THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 41555)	Keith Murray	27	6
36	BEHIND BARS (Def Jam/RAL/Island 523847)	Slick Rick	30	7
37	MIND, BODY & SONG (Giant/Warner Bros. 24558)	Jade	37	14
38	SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907)	Big Mike	41	28
39	ONE MO'GEN (Rip-It 9501)	95 South	DEBUT	
40	EVERYTHING IS EVERYTHING (Elektra 61682)	Brand Nubian	40	9
41	THE SWEETEST DAYS (Wing/Mercury 526172)	Vanessa Williams	32	6
42	ONE SIZE FITS ALL (EastWest/AG 92459)	Men At Large	38	8
43	RACHELLE FERRELL (Manhattan/Capitol 93769)	Rachelle Ferrell	36	38
44	THE MAIN INGREDIENT (Elektra 61661)	Pete Rock & C.L. Smooth	43	9
45	ASS, GAS OR CASH (NO ONE RIDES FOR FREE) (Lench Mob 1002)	K-Dee	50	7
46	GEMS (MCA 10870)	Patti LaBelle	42	31
47	NON-FICTION (Mercury 522685)	Black Sheep	33	5
48	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	45	60
49	THE ANTIDOTE (Luck Records 204)	Indo G & Will Lil' Blunt	49	2
50	BOW WOW (Wilma/Bellmark 71007)	Johnny "Guitar" Watson	60	1
51	RUTHLESS BY LAW (In-A-Minute 8700)	R.B.L. Posse	48	7
52	REGULATE...G FUNK ERA (Violator/RAL/Island 52333)	Warren G	47	31
53	PLAYTIME IS OVER (MCA 11068)	Immature	51	22
54	THE DEAD HAS ARISEN (Priority 53937)	Lil' 1/2 Dead	54	10
55	THE BLACK ALBUM (Warner Bros. 45793)	Prince	44	7
56	DESTINATION BROOKLYN (Epic Street/Epic 57857)	Vicious	53	2
57	janet. (Virgin 87825)	Janet Jackson	57	70
58	KICKIN' GAME (GVA/Pump/Warlock 6718)	Havoc & Prodeje	58	2
59	SUPERTIGHT (Jive 41524)	U.G.K.	55	18
60	BEGGIN' AFTER DARK (Luke 212)	H-Town	65	8
61	12 PLAY (Jive 41527)	R. Kelly	59	53
62	GET UP ON IT (Elektra 61550)	Keith Sweat	46	27
63	DOGGY STYLE (Death Row/Interscope/AG 92279)	Snoop Doggy Dogg	62	51
64	FUNKDAFIED (So So Def/Chaos/Columbia 66164)	Da Brat	64	28
65	VERY NECESSARY (Next Plateau/London/Island 828392)	Salt-N-Pepa	63	53
66	THE TRUTH (Silas/MCA 10810)	Aaron Hall	61	54
67	KEEPERS OF THE FUNK (Pendulum/EMI 30710)	Lords Of The Underground	66	10
68	RELATIONSHIPS (Capitol 28216)	BeBe & CeCe Winans	68	14
69	SERIOUS (Motown 0346)	Whitehead Brothers	72	18
70	SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 26010)	Outkast	69	34
71	SHAQ-FU: DA RETURN (Jive 41550)	Shaquille O'Neal	67	8
72	NUTTIN' BUT LOVE (Uptown/MCA 10998)	Heavy D & The Boyz	73	33
73	NERVOUS BREAKDOWN (Jive 41519)	Fu-Schnickens	70	11
74	BLOWOUT COMB (Pendulum/EMI 30654)	Digable Planets	74	9
75	SHARE MY WORLD (EMI 30789)	Najee	75	13

## THE RHYTHM

By M.R. Martinez



Jive recording artist Aaliyah has crossed the Platinum threshold with her debut album and has spread that success internationally. She recently earned Gold kudos in South Africa for her *Age Ain't Nothin' But a Number* album. The artist picked up the plaque on her recent swing through the Far East and South Africa. Pictured are (l-r): Dave Thompson, A&R marketing director, BMG Records, South Africa; Aaliyah; Paul Paoliello, Jive label manager, BMG Africa; and Edgar Mahlangu, promotions manager, BMG Africa

**KUDOS:** It's no telling. But Quincy Jones might win a deserved Oscar yet. Like he's been known to say, "Grow until you go." But when the Board of Governors of the Academy of Motion Picture Arts and Sciences give "Q" the 29th recipient of the Jean Hersholt Humanitarian Award, it will be some measure of recognition for a film music composer that has earned seven nominations, including ones for Best Picture (producer), Best Original Song and Best Original Score, all for *The Color Purple*. But it will be his humanitarian and community consciousness that will be lauded at the 67th Academy Awards presentation on March 27. While Q's efforts in this universe have warped the concept of avarice, perhaps it's the legendary recording session for "We Are The World" aimed at famine relief in Ethiopia and his longtime fight that served the cause of abolishment of apartheid in South Africa that have been a guide to using the tremendous wealth of the industry to address issues in the old-fashioned way: putting money where the mouth is. The Academy will put the coveted Oscar statuette in Q's hands at the Shrine Auditorium during an national ABC-TV telecast....

And Diana Ross will get some props during the Ninth Annual "Soul Train" Music Awards when she's given the Heritage Award during its March 13 telecast, also from the Shrine Auditorium. The *Tribune Entertainment* show will be syndicated nationwide. Ross joins a stellar list of former recipients including the aforementioned Jones, Stevie Wonder, Michael Jackson, Prince, Gladys Knight and the Pips, Eddie Murphy, Smokey Robinson and Barry White. "Soul Train's" 1995 awards confab is slated to be hosted by Patti LaBelle, Anita Baker and Kenny "Babyface" Edmunds. George Duke will serve as musical director on this show.



A&M/Perspective recording quartet For Real are out on tour with the legendary Stevie Wonder. As featured guests on his "Natural Wonder/Charge Against Hunger Tour," which kicked off New Year's Eve in Stevie's hometown of Detroit at the Fox Theatre, the quartet performed music from their debut album. The show has hit Los Angeles, New York, Miami and points in between, ending in Atlanta on Jan. 30. Pictured backstage at the Detroit show are (l-r): Wendi Williams, LaTanya Baldwin (For Real); Wonder; and Necia and Josina Elder (For Real).

THE  
RHYME

By M.R. Martinez



A vista of stars attended the annual Def Jam Holiday Bash in New York. Pictured from (l-r) are Jon Stockton, Warren G, Violator Records president Chris Lightly, Twin of Twins (Warren G.'s group) and Michael Kyser, director of pop promotions at Def Jam/RAL.

**SOUND NIBBLES:** It's not unusual to have a female also come when there's an abundance of male sexual ego making money on the airwaves. Response records have in the past become some of the strongest records to bubble from the indie underground onto major chart success. Chicago's **Sandra Gillette** has hit the motherlode with her "Short Dick Man," hailed as her risqué response to the misogynistic mic flow of male rappers. Her public relations firm identifies **2 Live Crew** and **Snoop Doggy Dogg** as those most often derogatory to women.

The record grew up out of indie recording, marketing and promotion from the Windy City, first released on **SOS Records** and later picked up by Los Angeles-based **Zoo Entertainment** (which is distributed by **BMG**). The 20-year-old Gillette recorded the song on a lark after being approached by the Chicago-based production trio known as **20 Fingers**. While the harder version got word-of-mouth promotion, the edited version, "Short Short Man," was serviced to major radio and made the pop breakthrough.

Currently on tour in Europe, Gillette recently dropped her debut album, *On The Attack*. About the hit single, and talking about misogynistic rap, Gillette says: "They asked for it. Women have been put down by men in this business for far too long. Now they've got a taste of their own medicine." A Top 20 pop hit would certainly make the homegirl's assertion valid....

**Coolio** recently took a video voyage with newcomer **Tavaris**, who was working on a visualization of his "Straight Butta" single on **Trak Records** and distributed by **Solar/Hines Co.** "Where I Wanna Be Boy," which inspired the latest video by **Stepsun Music Entertainment** recording artist **missjones**, brought out **Doug E. Fresh**, **Monie Love**, **SWV**, **Busta Rhymes** and **Cash Money Click**... Being up in the nose-bleed heights of many year-end polls has not allowed **Outburst** recording artist **Domino** to rest on his laurels or prevented him from hopping back in the studio to begin work on the follow-up to his breakout debut album. **Homeboy Battlcat**, who will soon be dropping his solo album through the **WEA** pipeline, will be producing some of the **Domino Effect** on the next album... And from **Priority Records** come a pair of dancehall compilations

that would raise **Selassie I** from the grave. *Strictly Riddim—Dancehall Reggae Vol. 1—The DJ's* and *Love Punany Bad—Slackness In The Dancehall—Vol. 1* are the offerings. Each feature a cornucopia of artists important to the genre and each of these collections will get repeated plays when released on the 7th of Feb.

**Priority** recording artist **Mack 10** (right) was joined by veteran hip-hopper **K-Dee** during a quick photo stop at the **Da Lench Mob** video shoot for their single "Chocolate City." Mack 10 is being hailed as the **Ice Cube** of **N.W.A.** days, crossed with **Notorious B.I.G.** (**Biggie Smalls**). Mack 10 will be put to the acid test with his debut track on the soundtrack to the film *Friday's*, which is being directed by **Ice Cube**.



## TOP 25 RAP SINGLES

CASH BOX • FEBRUARY 4, 1995

1	FLAVA IN YA EAR (Bad Boy/Ansta 7-9001)	Craig Mack	2	44
2	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	3	4
3	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	1	20
4	BRING THE PAIN (Def Jam/RAL/Island 853 965)	Method Man	4	13
5	TOOTSEE ROLL (Down Low/Rip-It 6911)	69 Boyz	6	33
6	BLACK COFFEE (Uptown/MCA 3169)	Heavy D & The Boyz	8	15
7	WHUTCHA WANT? (Profile 5426)	Nine	11	8
8	KITTY-KITTY (Rip-It 6921)	69 Boyz	12	12
9	THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 42249)	Keith Murray	10	16
10	COCKTALES (Dangerous/Jive 42255)	Too Short	14	3
11	ROCKAFELLA (Polygram 853 967)	Redman	5	13
12	PLAYAZ CLUB (Chrysalis/EMI 58267)	Rappin' 4-Tay	9	17
13	HERE COMES THE HOTSTEPPER (Columbia 77614)	Ini Kamoze	7	20
14	RECORD JOCK (Lifestyles/Maverick/Warner Bros 18055)	Dana Dane	19	3
15	MAD IZM (Capitol 58313)	Channel Live	DEBUT	
16	NUTTIN BUT FLAVOR (Wreck/Nervous 20116)	Funkmaster Flex/Getto Celebs	DEBUT	
17	PARTY (Epic Street/Epic 77400)	Dis-N-Dat	18	16
18	NIKA (Epic Street/Epic 77804)	Vicious	DEBUT	
19	DAAAMI (Loud/RCA 64204)	Tha Alkaholiks	DEBUT	
20	BREAK DOWN (Jive 42244)	Fu-Schnickens	16	18
21	PIMP OF THE YEAR (Relativity 1223)	Dru Down	15	8
22	BIOLOGICAL DIDN'T BOTHER (Jive 42267)	Shaquille O'Neal	22	12
23	DO YOU SEE (Violator/RAL/Island 853 962)	Warren N G	17	10
24	FA ALL 'YALL (So So Def/Chaos 77593)	Da Brat	20	16
25	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	Bone Thugs N Harmony	13	24

## Rap Single Reviews

By Dr. Bayyan

■ **CASH MONEY CLICK** featuring **MIC GERONIMO**: "4 My Click" (**Blunt TVT 3911**).

As you might have guessed, the focus of this group is to make money, and from what you hear, they're likely to reap large profits. The style is just raw, unfiltered hip-hop, without having a care in the world. The cut "Get Tha Fortune" on the b-side is menacing, letting you know that sometimes crime has to be committed to get paid.

■ **KWAMÉ**: "It Like" (**Wrap 235**).

Kwamé gets much respect as a veteran rapper who has actually returned here with a bangin' jam, unlike a few veterans who will not be mentioned here. Maturity has improved his style, but he still has that unique sense of humor, something evident on an amusing b-side joint that advocates safe sex.

■ **U KNOW WHO**: "Something While U Roll" (**Wrap 233**).

There's nothing original here, but the brothers in the hood will be able to relate to the story. This song incorporates a moderately heavy funk bassline and strong R&B overtones. It's not the ordinary song that you would see yourself "rolling" to, and that's because of the group's effort to appeal to more than one audience...which is why it's not original.

## News From U.S. & Latin America

By Hector Resendez

**THE TROPICAL MUSIC INDUSTRY** is maintaining its upwardly growth movement from last year. So says **Eddie Rodriguez**, general manager of West Coast markets for New York-based **RMM Records & Video**. In an interview this past week, Rodriguez remarked on his bright outlook for the future. "RMM experienced great results on the West Coast in 1994. This new year has started out with a bang. We have had an increase in sales on the West Coast. Coincidentally, RMM product has had more airplay on Northern California commercial stations than their southern counterparts," stated Rodriguez. "Overall, though, there are now more dance clubs on the West Coast and more new consumers coming into marketplace. Frequenting nightclubs has translated into consumers buying more of our product. They see our acts, like **Mark Anthony**, **India** and **Oscar D'Leon**, who do very well when they tour here. In turn, consumers will be motivated to purchase their product."

Rodriguez commented on how other RMM artists like **Jose Alberto "El Canario"**, **Johnny Rivera** and **Tito Nieves** are doing equally as well in unit sales. "These mega-stars are helping to create a more exciting and enthused fan. We are getting more exposure on such mainstream outlets like **Fox**, **MTV Latino** and "Video Jukebox." This type of positive atmosphere translates into successful results for not only RMM, but for the entire Salsa genre itself.

"In 1995, we are seeing additional new Salsa programming on commercial radio, like the weekly slot on AM station **KALI** [in L.A.]. Then there is non-commercial radio programs like the 112,000-watt **90.7 FM KPFK**, and its Saturday night program, "Canto Tropical," that recently extended its Salsa show from 7:00 to midnight (heard throughout the California Southland). You also have **KBRG** in San Francisco, whose eclectic format includes Salsa as well as a variety of other Latin music."

RMM is forging ahead with its music video production schedule. Jose Alberto recently completed shooting of a video clip in Los Angeles. Puerto Rico will be the backdrop for new vids from Salsa mega-star **Tony Vega** and merengue newcomer **Manny Manuel**, who is little known outside of his island. The Platinum-selling **India** will commence production on her vid in February. New releases from RMM include Colombian groups **Matecana** and **Guayacan** as well as new



Tony Vega

artist **Guianko**.

**LATIN MUSIC INDUSTRY GALA REUNION:** The annual *Radio & Musica* Convention will be held in Los Angeles again this year. The Tampa, Florida music industry publication is printed weekly in Spanish. **Nelson Henriquez C.**, the Los Angeles correspondent for the publication, commented that the **Fonovisa** label will be participating in this year's activities. The prestigious label was not present last year due to another pressing commitment.

*Radio & Musica* is the premiere weekly publication for the Spanish-language music industry. Its overall coverage includes the contemporary, tropical, Mexican/regional and traditional markets. A major aspect of the convention revolves around the various talent showcases being sponsored by various record labels. Fonovisa will be presenting the opening showcase. Others include **Sony Discos** in collaboration with **RMM Records & Video** on Friday, February 10th. Their production will include appearances by **India**, **Jose Alberto**, **Miles Pena**, **Johnny Rivera**, **Manny Manuel** and **Guianko**. The convention will be held at the Los Angeles Airport Marriott on February 8th through the 11th. For registration information, call **Angel Alonzo** at (813) 877-6615.



Manny Manuel

## THE LATIN LOWDOWN

## REVIEWS By Hector Resendez



**MANNY MANUEL: *Reyes de Corazones*** (Merengazo 81453) Producers: **Luisin Marti** and **Jaime Querol**. This is the first recording by Manny Manuel for the newly created Merengazo label by Ralph Mercado. The 22-year-old Puerto Rican began his artistic career early in life. The vocalist was first recruited by the merengue female duo **Mayra & Celines** as a singer and choreographer. He then joined another group called **Los Sabrosos Del Merengue**. After three successful albums, producer **Antonio Rivera** recorded a ballads album that served to further enhance the singer's career. The first single release from this solo project is a **Juan Gabriel** composition, "Pero Que Necesidad," arranged by **Manuel Tejada**.

**JUNIOR GONZALEZ: *Mis Raices*** (EMI Latin 29588) Producer: **Ennio Gatti**.

**Junior Gonzalez** has been singing Salsa in New York since the early '70s. His recordings with pianist **Larry Harlow** are now considered true classics. Possessing an ageless voice, Gonzalez will have no difficulty appealing to new listeners as he does to long-time fans. Literally hundreds crammed into various nightclubs in L.A. recently to grab a glimpse of Gonzalez and his band. Had there been more time allowed for publicizing his coming, riot control would've been required. Retailers should feature this product as a solid album from a veteran pro.



**TITO PUENTE & HIS AFRO-CUBAN JAZZ ALL-STAR ORCHESTRA, VOL. 1: *Mambo Beat*** (BMG Tropical Series 23870) Producer: **Domingo Echevarria**. Last week we featured the compilation of classic tropical ballads from one of the most famous of all Mexican trios: **Los Tres Ases**. Here you have the companion number from the undisputed King of the Timbal, **Tito Puente**. The 16 selections were digitally remastered directly from the original first-generation analog tapes by **Domingo Echevarria**, the genius behind the Tropical series for **BMG**. All of the featured selections were originally recorded in New York City between the years 1956 and 1957. Connoisseurs of Latin jazz will enjoy this product as well as the many others in this historical series.

## PICK OF THE WEEK

**VARIOUS ARTISTS: *Familia RMM En Vivo*** (RMM 81454) Producer: **Ralph Mercado** and **Sergio George**.

*Familia RMM En Vivo* is the album version of the live concert that took place at the Miami Arena in Florida during October 1993. Led by its music director, **Sergio George**, the **RMM Orchestra** was in itself impressive. The all-star line-up of Salsa artists was equally powerful. **MC Paco Navarro** introduced the opening act by **Orchestra Guayacan**, followed by an overture by the orchestra, **Antonio Cartagena**, **Miles Pena**, **Johnny Rivera**, **India**, **Marc Anthony**, **Tony Vega**, **Tito Nieves**, **Ray de la Paz**, **Jose Alberto "El Canario"** and the finale of **Celia Cruz**. The line-up was remarkably stupendous as well as the outstanding production.



**Spotlight**

# Larry Monroe, Radio Promotions, Cargo Records

By Steve Baltin

**IN THE FIRST QUARTER OF THIS YEAR,** Cargo Records will have out new releases from Link on the start-up label Grilled Cheese, Clay People, Fluf, Killing Floor on Reconstruction, the sophomore releases from Morning Glories and Uncle Joe's Big Ol' Driver, in addition to current releases from Wax, Creedle, Pile Up and 16 Volt.

Now in its fifth year of existence, the San Diego-based label has been a beneficiary of the "scene" in the Southern California town that took off when bands such as Stone Temple Pilots and Rocket From The Crypt inked major-label deals. While Monroe said the label won't ignore home-grown talent, there is a concern about being thought of too much as a San Diego label and they are looking for talent from other areas. According to Monroe, "Because of our P&D [promotion and distribution] deals with other labels, people recognize the Cargo symbol, so we get about 50 to 80 demos every couple of weeks."

The postal carrier for Cargo is likely to start getting even busier, as one of the acts on the roster is making the label's first real dent into commercial radio. Thanks to support from the press, Wax's first single "California" is finding its way into rotation on many Modern Rock outlets. Because of the new demand and the busy time of year for Cargo, Monroe says they are looking to hire an independent promotion person for Wax.

They will likely employ the same strategy for Fluf, the hometown band whose second album generated a strong buzz and whose time appears to be near with the release of their third album. Since Monroe is the only person working in radio (the entire office has only 8-10 people), the need for outside help is understandable, especially given the competition to get product heard. As the former music director of KCR at San Diego State, Monroe knows how difficult just opening the mail can be. During his two-year tenure at KCR, the station would receive over 100 CDs a week.

When asked what approach they take to getting their records heard, Monroe says, "There are certain labels that people just listen to. If you see a logo you get excited about it and want to put it on."

**Indie News: On The Cutting Edge**

By Steve Baltin

**ICHIBAN RECORDS CELEBRATES 10 YEARS:** Riding the success of Deadeye Dick, who have a hit single in "New Age Girl," which currently appears in the Jim Carrey and Jeff Daniels blockbuster *Dumb And Dumber*, Ichiban Records is heading strong into their tenth anniversary. The Atlanta-based label started in 1985 in the garage of John Abbey and Nina Easton. Since that time, Ichiban has grown into a multi-million dollar company.

The current roster holds over 40 artists who record for the label's imprints Ichiban Records, Ichiban Blues, WRAP Records, Soul Classics, Wild Dog Blues, Naked Language Records, Sky Records, Techno 404 and Ichiban International. The operation includes 25 independently distributed labels, an in-house international division, full promotion/marketing staff, art department and a warehouse.

With the 10th anniversary celebration about to begin, Ichiban Records is also pleased to announce the appointment of president John Abbey to chairman while CEO and vice president Nina Easton is appointed to president. Throughout the next couple of months, Ichiban will be celebrating its 10th anniversary with a souvenir booklet (recapping the company's growth and history), advertising campaigns and a large media blitz. An anniversary party is also in the works to celebrate the last 10 years.

**Proving you can be in two places at once (at least in a magazine), R.E.M. lead vocalist Michael Stipe makes a return appearance following his cameo in this week's West Coast column. Here Stipe is seen with Priority recording artist Linda Hopper. The two were pictured following Mag-napop's and Sugar's show at the Hollywood Palladium late last year. In case you're confused, that's Hopper on the left and Stipe on the right.**

**REVIEWS** By Steve Baltin and M.R. Martinez

■ **PILE UP:** *Norwalk* (Headhunter/Cargo 20352)

Pile Up are a seriously hard-core thrash punk outfit who know only one speed on their new album—frenzied. Bursting with energy, the 11 songs here are traditional guitar, drum and bass festivals of noise. As is the case with many punk records, the songs start to blend together; however, Pile Up are capable of coming up with strong hooks, like the Cop Shoot Cop-

sounding "Here I Am." A guaranteed underground attention-grabber, this could be another one that helps Cargo Records enter the upper stratosphere of the independent scene. (S.B.)

■ **STRANGE:** *Strange* (Devious, no cat. #)

This Seattle, WA-based rapper is aptly named. The whimsical musical flow is an ode to his varied influences, ranging from Sting and Cypress Hill to Ice Cube and Alice In Chains. Needless to say, Strange tries a variety of stylistic approaches at the mic, with mixed results. But if taken in the spirit of humor, it works. The dancehall-flavored "Kickin' It," the cheeky "The Hooch" and the techno-driven "Check My Thang" provide a taste of the mix. (M.R.M.)

■ **SUGAR MINOTT:** *Breaking Free* (RAS 3176)

Sugar Minott comes from the pre-dancehall ragamuffin style of reggae that became the distillation of American-bred R&B and blues. Vocalist contemporaries like Gregory Isaacs and Toots of Toots and the Maytals echo in this music. Although there's the occasional dubbed-out groove and backbeat, this is mainly the roots radic stylee. The subject matter leans toward the spiritual and cries for social justice. The most contemporary and accessible is the Steel Pulse-influenced "Jah Love Is Everlasting." (M.R.M.)



■ **EVERTON BLENDER:** *Lift Up Your Head* (Heartbeat 7669)

Everton Blender, who made his debut in Jamaican dancehalls before a self-imposed break, has returned to singing with very traditional Jamaican reggae, the kind of thick-accented music Dennis Brown and Peter Tosh used to do. The result is a resurrection of the pure joyous spirit of the genre. Particularly of interest is the Cat Stevens' cover "Where Do The Children Play." Given the Blender treatment, the song is transformed into a festive party tune. (S.B.)

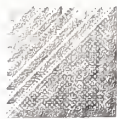
**PICK OF THE WEEK**

■ **LOW POP SUICIDE:** *The Death Of Excellence* (World Domination 10816)

The new album from Low Pop Suicide keeps listeners on edge with the impending threat of explosion, sung with so much ferocity by Rick Boston, who is matched every bit by Mark Leonard on bass and drummer Melle Steagal, fans can't help but be riveted by the impending eruption. The opening number, "Bless This Body," is a superior introduction to the fiery passion that is *The Death Of Excellence*. Another standout is "Suicide Ego," which summarizes the David Bowie-style theatrics and the Pink Floyd-esque dark-



ness. What ultimately makes this such an exceptional album is that it's real—real in its despair, real in its passion, real in its music. And because of it, Low Pop Suicide sound like no other band making music today. (S.B.)



## News From England & The United Kingdom

By David Courtney

**U.S. TO TRANSMIT BRITS:** American TV network ABC has concluded a two-year deal to transmit the "Brits Awards" coast to coast in the United States. This will give the event a tremendous boost. This year the Brits will take place at Alexandra Palace on February 20 and will feature live performances from Elton John and Madonna.

**VIRGIN TOP LP LEAGUE:** Virgin Records have finished in top place in the final quarter, with an 8.2% market share. The label is buoyed by strong sales for its TV advertised compilations, which also contributed to EMI retaining its albums distribution crown with 27.9% ahead of PolyGram on 25.4%.

**EMI SIGN UP FOR EUROPEAN ROYALTIES DEAL:** EMI Records has become the fifth major to strike a European central licensing deal, following an accord with MCPS and its equivalent bodies in Germany and France. MCPS France's SDEM and German body GEMA will now collect for all EMI Records releases across the continent.

**ROSES TARGET STATES:** The Stone Roses began work launching their U.S. career last week as Doug Goldstein was confirmed as the band's new manager. The appointment of Goldstein ends a three-year hunt for a new manager by the Geffen act. Goldstein is credited with putting Guns N' Roses back on the rails in the early '90s.

**TRING STEVENS DISPUTE:** Tring has moved to settle its two-year legal action with Island Records over the rights to tracks by Cat Stevens. Island launched two actions in November 1992 relating to a Cat Stevens album and three Bob Marley tracks which were released by Tring. After completing its investigations in the USA and Europe, Tring says it now considers its claim to rights over the Cat Stevens tracks to be open to doubt. It has placed £15,000 into court as proposed settlement of Island's claim and is offering to contribute to Island's costs.

**MIDEM CANCELS MARLEY TRIBUTE:** Midem organiser Xavier Roy has confirmed that the conference's planned "Bob Marley Tribute" concert has been cancelled "due to technical difficulties." The Visual Music Awards have also been suspended, following criticism over lack of organisation last year.

**NEW NAME FOR BLACK ENTERTAINMENT SOCIETY:** The Black Entertainment Society has been re-named and re-launched as COBRA, the Coordination of Black Music, Record and Media Industry Association. The body was officially formed January 16 at an event at the House Of Commons hosted by Labour MP Diane Abbott.

**WEA SPLITS WITH SOME BIZARRE TRIO:** Marc Almond, Bizarre Inc. and Messiah have all left WEA following a split between the label and the acts manager Stevo. The Some Bizarre founder is believed to have fallen out with WEA managing director Moira Bellas and A&R director Clive Black, but he refuses to comment on the speculation.

**VIDEO SALES GROW TO 33 MILLION:** Video sales took another leap forward last year with CIN figures showing sales of 33 million units in the final quarter of 1994. The market is up overall by 6.2% compared with the final quarter of '93 and with feature films faring particularly well, up by 35% in its final quarter of 1994.

**VETERANS LEAD IN EARNING LEAGUE:** The dominance of established artists in the U.K. music scene is confirmed by a new survey which throws the spotlight on the earnings of musicians. This how they shape up:

RANK	NAME	YR END	AMOUNT
#1	Elton John	31/7/93	£17.6 Million
#2	Phil Collins	31/12/90	£15.6 Million
#3	George Michael	31/12/88	£14.5 Million
#4	Eric Clapton	30/9/93	£13.4 Million
#5	Mark Knopfler	31/3/93	£12.0 Million
#6	Sting	31/7/92	£7.0 Million
#7	Mike Rutherford	31/12/92	£5.5 Million
#8	Tony Banks	31/12/92	£5.48 Million
#9	Brian May	30/9/93	£4.48 Million
#10	Lennox/Stewart	31/3/90	£4.29 Million

## U.K. SINGLES CHART:

1. "Cotton Eye Joe" . . . . . Rednex
  2. "Think Twice" . . . . . Celine Dion
  3. "Set You Free" . . . . . N-Trance
  4. "Here Comes The Hotstepper" . . . . . Ini Kamoze
  5. "Total Eclipse Of The Heart" . . . . . Nick French
  6. "Tell Me When" . . . . . The Human League
  7. "Basket Case" . . . . . Green Day
  8. "Bump N Grind" . . . . . R Kelly
  9. "She's A River" . . . . . Simmple Minds
  10. "Love Me For A Reason" . . . . . Boyzone
- Highest climber of the week at #21 is "Nineteen 63" by New Order; highest entry at #7, Green Day's "Basket Case."

\*Chart prediction: The new Annie Lennox single "No More I Love You's."

## U.K. ALBUM CHART:

1. *The Colour Of My Love* . . . . . Celine Dion
  2. *Carry On Up The Charts* . . . . . Beautiful South
  3. *Dummy* . . . . . Portishead
  4. *Always & Forever* . . . . . Eternal
  5. *Definitely Maybe* . . . . . Oasis
  6. *ParkLife* . . . . . Blur
  7. *Crocodile Shoes* . . . . . Jimmy Nail
  8. *No Need To Argue* . . . . . Cranberries
  9. *Cross Road* . . . . . Bon Jovi
  10. *University* . . . . . Throwing Muses
- Highest climber of the week at #40 is *Divine Madness*; highest entry at #10, *University* by Throwing Muses.

## U.K. RAP SINGLES CHART:

1. "Mad IZM" . . . . . Channel Live
2. "Super Star" . . . . . Group Home
3. "Nuttin But Flavor" . . . . . Funkmaster Flex & The Ghetto Celebs
4. "Shock Ones Prt 2" . . . . . Mobb Deep
5. "Can't Wait" . . . . . Redman
6. "Bring The Pain" . . . . . Method Man
7. "Get Down" . . . . . Craig Mack Featuring Q-Tip
8. "Get The Girl, Grab The Money & Run" . . . . . Souls Of Mischief
9. "Warning" . . . . . Notorious B.I.G.
10. "The Most Beautifullest Thing In The World" . . . . . Keith Murray  
*(courtesy of Sam Schneider U.K.)*

## U.K. MUSIC VIDEO CHART:

1. *The Last Performance* . . . . . Elvis Presley
2. *River Dance/Rwanda* . . . . . Bill Whelan
3. *Berlin* . . . . . Take That
4. *Cross Road* . . . . . Bon Jovi
5. *Just For You* . . . . . Daniel O'Donnell
6. *Live Tonight Sold Out* . . . . . Nirvana
7. *Always & Forever* . . . . . Eternal
8. *The Concert* . . . . . Barbra Streisand
9. *Psyche - Whose Video Is It Anyway* . . . . . PJ & Duncan
10. *The Seekers 25 Year Reunion* . . . . . Judith Durham

## THE U.K. TOP 10 RENTAL VIDEOS

1. *Four Weddings And A Funeral* . . . . . (Columbia)
2. *The Getaway* . . . . . (Warner Home Video)
3. *Schindler's List* . . . . . (CIC)
4. *Fortress* . . . . . (Columbia)
5. *Cool Runnings* . . . . . (Buena Vista)
6. *True Romance* . . . . . (Warner Home Video)
7. *Ace Ventura, Pet Detective* . . . . . (Warner Home Video)
8. *Mrs. Doubtfire* . . . . . (Fox)
9. *Pelican Brief* . . . . . (Warner Home Video)
10. *The Crow* . . . . . (Ent In Video)

—courtesy Titles Video, for the week ending January 28, 1995.





## News From Japan And The Orient

By Sachio Saito

**THE TOTAL SALES** for the end of 1994 and beginning of 1995 were, according to a survey conducted by *Cash Box* Tokyo, almost equal or a 10% increase at best in comparison to the same period a year ago. International repertoires in 1994 led the season with *Merry Christmas* by **Mariah Carey** topping out. Generally speaking, more customers showed up at the shops compared to '93; however, this didn't reflect a sales increase of CDs or video software. The sales at the main record dealers in this country were as follows:

**YAMANO MUSIC** (Ginza in Tokyo): "Since December 15, a large surge occurred on the 17th and 18th with another on the 21st to 25th. The Christmas week was splendid with a 30% rise over the prior year's season. At the beginning of '95, we could enjoy fair sales with a 20% increase. Video game and audio softwares have contributed to sales increases as a whole. As for audio, **SMAP**, **Miwako Fujiya**, **Hikaru Ohe** and **Mischill** have added strength."

**KOIWA MUSIC** (downtown Tokyo): "November '94 was down 10% and December dropped 12% from 1993. Sales were low at season's end. A slight 5% gain came the first three days of '95."

**GYOKKODO MUSIC** (Sapporo, Hokkaido): "As a whole, throughout the end and the beginning of the year, sales were 2-5% up. Main works contributed for sales were **Mischill**, **Cyndi Lauper**, **The Beatles**, **Mariya Takeuchi** and **Trf.**"

**MIYAKO MUSIC** (Osaka): "At year's end, the sales were almost equal with '93. At the start of '95, rainy weather has done its sales damage. In total, the sales at the beginning of the year were equivalent with the comparable period of '94. The main artists showing action in the season were **Yuming**, **Mischill**, **SMAP**, (local titles) and **The Beatles** and **Mariah Carey**."

## Dream Theater Survives Kansai Region Earthquake

**OSAKA, JAPAN**—As the sun rose Tuesday (17) morning, EastWest recording artists **Dream Theater** were in Osaka's Nankai South Tower Hotel when the Kobe earthquake measuring 7.2 on the Richter scale rocked the Kansai region of Japan.

The following is a statement from the band's drummer, **Mike Portnoy**:  
"...Dream Theater had played our first of two shows in Osaka and spent the night at the Hard Rock Cafe after donating a Platinum disc and an autographed drum head. After heading back to the hotel to retire for the evening, the earthquake hit at 5:46 a.m. It was absolutely the most frightening experience of my entire life. My room was shaking so violently, I thought a bomb had gone off. It felt like it lasted for a good 30 seconds...After it stopped, the band and crew ran into the hallway in complete panic and confusion—the scariest part of it was being stuck on the 27th floor with the lights blown out as the hotel continued to rock back and forth for about five minutes...It is a horrible tragedy for the people of Japan and our hearts go out to them being that we went through the experience as well."

### LOCAL 45s TOP 10

- |    |    |   |
|----|----|---|
| TW | LW |   |
| 1  | -  | "Seiteno Homerunara Yugureomate" (Toshiba EMI) . . . . . Aska                 |
| 2  | -  | "Tomorrow Never Knows" (Toys Factory) . . . . . Mr. Children                  |
| 3  | -  | "Crazy Gonna Crazy" (Avex) . . . . . Trf                                      |
| 4  | -  | "Everybody Goes" (Toys Factory) . . . . . Mr. Children                        |
| 5  | -  | "Anatao Kanjiteitai" (Bgram) . . . . . Zard                                   |
| 6  | -  | "Corolla II Ni Notte" (Toys Factory) . . . . . Kenji Ozsawa                   |
| 7  | -  | "Tabun All Right" (Victor) . . . . . SMAP                                     |
| 8  | -  | "Koishisato Setsunasato Kokorozuyosato" (Epic Sony) . . . . . Ryoko Shinohara |
| 9  | 3  | "Meguriai" (Pony Canyon) . . . . . Chage & Aska                               |
| 10 | -  | "Road III" (Meldac) . . . . . The Toraburyu                                   |

### LOCAL CDs TOP 10

- |    |    |   |
|----|----|---|
| 1  | -  | Cool (Victor) . . . . . SMAP                            |
| 2  | -  | Atomic Heart (Toys Factory) . . . . . Mr. Children      |
| 3  | 2  | The Dancing Sun (Toshiba EMI) . . . . . Yumi Matsutoya  |
| 4  | -  | Meet The Blue Hearts (Meldac) . . . . . The Blue Hearts |
| 5  | 9  | Max (Sony) . . . . . Various Artists                    |
| 6  | -  | Hanetsuni Mukatte (KS) . . . . . X                      |
| 7  | -  | Now 2(Toshiba EMI) . . . . . Toshiba EMI                |
| 8  | -  | Impressions (EastWest Japan) . . . . . Mariya Takeuchi  |
| 9  | -  | Harvest (Victor) . . . . . Kouni Hirose                 |
| 10 | 10 | Eienno Yumeni Mukatte (Bgram) . . . . . Maki Daikoku    |

## Music Publishing

**W/C SIGNS A.J.:** Warner/Chappell Music, Inc., the world's premiere music publishing company, has signed multi-Platinum artist **Alan Jackson** to an exclusive worldwide co-publishing agreement. The multi-million-dollar deal, which includes Jackson's entire back catalog, as well as all future material, is the most prestigious deal in country music history.

Jackson, after five years and 14 million albums sold, has gained incredible recognition as a traditional country artist and hit songwriter. He has penned 13 of his 16 #1 songs from "Here In The Real World" to "Chattahoochee" to the recent smash "Living On Love." He has also had considerable success strictly as a songwriter with two #1 hits for **Randy Travis** and a recent #1 for **Clay Walker**. His songs have also been cut by recording artists **Faith Hill** and **Chely Wright**.



Pictured (standing, l-r): Malcolm Mimms, Jackson's Loeb & Loeb attorney; Rick Shoemaker, Warner/Chappell exec. v.p., creative; Tim Wiperman, Warner/Chappell Music's senior v.p. and exec. g.m./Nashville; (seated): Bider; Jackson; and Gary Overton, Jackson's manager.

**MCA MUSIC BACK RHODES:** Nashville-based songwriter **Taylor Rhodes** has been re-signed to a new, long-term publishing agreement with **MCA Music Publishing**. Taylor, author of the **Aerosmith** hits "Cryin'" and "Blind Man," has been with MCA Music since 1989.

Over the years, Rhodes has penned hit songs for such rock and pop artists as **Celine Dion**, **Peter Wolf**, **Loverboy**, **Y&T**, **Kix**, **Tora Tora** and **Brother Cane**, among others. He is currently writing with **Bon Jovi** and **Ozzy Osbourne**, will have songs featured on upcoming albums by **Nelson**, **Jennifer Rush** and country artist **Colin Raye**, and will re-join the group **Aerosmith** in February for collaboration on the band's debut album for **Sony Music**.

**EMI MUSIC LOVES DROGE:** **American Recordings** artist **Pete Droge** has been signed to a worldwide co-publishing deal with **EMI Music Publishing** by **Rick Krim**, the company's senior vice president, talent acquisition and marketing. The singer/songwriter's debut album, *Necktie Second*, features the single "If You Don't Love Me I'll Kill Myself," which can also be heard on the soundtrack for the feature film *Dumb And Dumber*.

A native Northwesterner, Droge first came to industry attention when **Pearl Jam's Mike McCready** introduced him to noted producer **Brendan O'Brien**, who subsequently signed Droge to **American**.



Pictured (l-r): Kelly Curtis, Curtis Management; Krim; Robert H. Flax, exec. v.p., EMI Music Publishing Worldwide; Krisha Augerot, Curtis Management; Droge; and Martin Bandier, chairman and CEO, EMI Music Publishing.

Film Reviews

## Hollywood Pics' *Miami Rhapsody* Is A Cute Tune

By John Goff



Sarah Jessica Parker and Antonio Banderas chat before rhapsodizing in Miami.

**MIAMI RHAPSODY'S NOT SO RHAPSODIC** as it is a tinkling little ditty of a family's musical beds and partners in search of meaningful relationships and is remindful of Woody Allen noodling around on his clarinet in a whimsical moment. Actually, sort of Woody Goes South—Feminine....

Written and directed by David Frankel, the central character is very much akin to the Allen persona except the gender is different...cuter, too—Sarah Jessica Parker, but with all the angst, relationship-searching and self-concern baggage her N.Y. counterpart carries around.

Frankel the writer juggles the characters with neat balance by telling their stories to the Parker character, making her the Mother Confessor everyone confides in while she, at the same time, is questioning her own ability to commit to a marriage. Her vocation—she's an ad copy/sit-com writer—gives the character plenty leeway for tart observation and humorous insight.

Frankel the director keeps the pace moving at a quick clip, only a couple times allowing an audience to think ahead, because when that happens the path is predictable. Just go, enjoy Parker and the rest of the attractive pro- to semi-so cast and have a few laughs. It delivers that nice and easy.

The Miami, Florida setting is a nice, relaxed backdrop for all the action and, coupled with Mark Isham's music—which includes such great tunes as "Just One Of Those Things" performed by Louis Armstrong (this for opening credits), "(Love Is) The Tender Trap," "I Got It Bad And That Ain't Good," "How Long (Has This Been Going On)," "I Only Have Eyes For You"—you come out with a great feeling, unburdened by heavy thought, ready to face the daily farce of reality with a little lighter countenance.

Parker is lovely and even has some of the Allen delivery down—maybe it's just *that* kind of role that dictates sporadic handwaving and vocally offhand punchline delivery—but she's a *lot* better looking in silk bra and panties. It's a very solid and delightful performance. Antonio Banderas adds another notch into his impressive performance belt as a caring home-for-the-aged nurse and Latino lover of mom Mia Farrow and daughter Parker. Paul Mazursky delivers a solid performance as Parker's philandering father. Farrow's character of a slightly dotty mom seems to hark back to Katherine Helmond's "Soap" persona, but it's right on the money in providing some good chuckles. Kevin Pollak is caught between wife Barbara Garrick and lover Naomi Campbell and offers up some nice moments as does Carla Gugino as the sleep-around sister married to tightwad Miami Dolphin Bo Eason.

Executive producers are Jon Avnet and Jordan Kerner. Producers Barry Jossen and David Frankel.

## Before Sunrise Makes For An Enchanted Evening

By Zachary Rivers



Ethan Hawke can't believe his good fortune as Julie Delpy accompanies him to Vienna after just meeting him.

**AFTER ONLY TWO FILMS**, director Richard Linklater, who co-wrote his latest project with Kim Krizan, has created a strong niche for himself in the twenty-something market, thanks to the cult success of the festival smash *Slacker* and the minor hit *Dazed And Confused*. With Ethan Hawke as its leading man, the Castle Rock film *Before Sunrise* would seem to be Linklater's attempt to reach into the mainstream.

The potential for commercial success is there, but fans of Linklater will be pleased to know the attention continues to be on slice-of-life vignettes. A perfect example of a typical Linklater scene comes when Hawke and the angelic Julie Delpy, who meet on a train and spontaneously exit together in Vienna, encounter two men on a bridge and ask them about something fun to do with their one night in the city. The ensuing dialogue is a riotous demonstration of droll absurdity.

It is one of the few scenes, though, where the young lovers interact with other people. As a result, the film rests entirely on Hawke and Delpy's performances and the script. Hawke, looking strangely like fellow young actor Kevin Dillon at times (courtesy of his greasy hair and goatee), delivers a winning performance as the wandering and bruised brash American, although the script saddles him at times with drastic mood swings between vulnerable and cocky. Delpy's one problem is an inconsistent accent—perhaps that's why her best scene comes when she is silent. During a moment when they first meet on the Eurorail, Hawke tells a story of when he was a little child. The look Delpy gives him is as revealing an insight into love as any poet has ever been able to provide.

What gives the film its charm is the script. Linklater and Krizan are frighteningly accurate in their conversations, insightfully making the audience realize how universal the stages of a relationship are. Whether it be in the looks, the awkward moments of a first kiss, the nervousness of standing so close to someone you are attracted to or the hell of even talking about saying goodbye, it is easy to recognize in their time together familiar situations.

Almost all of the action takes place at night, which lends itself to the film's unearthly feel. As is the case with a night like theirs, when a connection is made in such a short time and one can only experience the moment, the tendency is to question if it's even real or simply a dream. Appropriately, *Before Sunrise* lies somewhere between a dream and reality, letting audiences play out their fantasies—which sometimes aren't as far away as they may seem.

Produced by Anne Walker-McBay. Executive producer John Sloss.

**TV Review**

## “The Making Of *My Fair Lady*”: More Loverly Than Ever

By John Goff


 Behind the scenes of *My Fair Lady*

WARNER BROS.' *MY FAIR LADY* re-debuts on The Disney Channel Sunday (5th).

So what, you ask?

Because it's all new.

How can a 30-year old movie be new?

It's been restored. Not only that, but *The Making Of...*, to be shown as a lead-in to the newly spiffed-up old film, is the story of that restoration. It's well worth the watch.

The restoration of films is nothing new, at the moment, but, a bit of information dropped during the hour show is the fact that *half* of all films made from the beginning of filmmaking have been lost for all time. Undoubtedly a merciful end for some, but also undoubtedly sadly for others and for us as audience.

*My Fair Lady* was dangerously close to becoming one of those lost; it was discovered when the film's original negative was found rapidly decomposing in the studio vaults. Troubleshooters/film restorers Robert A. Harris and James C. Katz, who performed the same magic for *Lawrence of Arabia* and *Spartacus*, were called in to work their magic. This follows the search-and-rescue mission and lets the audience in on some of the techniques employed (even if we don't comprehend the mechanics, thank God they do) to bring something so lavish and beautiful back from the brink of death.

During their search for all the elements of the original footage, Harris and Katz turned up sequences not seen or heard in the original, notably star Audrey Hepburn's own vocal tracks for the numbers "Wouldn't It Be Loverly" and "Show Me." Also shown are director George Cukor at work on set; Papa Jack Warner proudly displaying a paternal grin after paying the then-record sum of \$5 million dollars for the rights to the stage show; the lavish promotional campaign; and costume designer Cecil Beaton's original drawings.

Hosted by Jeremy Brett, who portrayed the Lady's young suitor Freddy Eynsford-Hill in the film, delicious bits of lore that hide in the shadows of practically any classic film—and especially it seems, a Warner Bros. film—are dropped, such as: The role of Henry Higgins, ultimately brought to life by Rex Harrison, who also won an Oscar for the job, was originally offered to Cary Grant by J.L.W. Grant turned it down. Warner also wanted James Cagney for the role of Doolittle! He also turned it down, thus allowing Stanley Holloway to win his Oscar.

Interviews with stage Eliza, Julie Andrews, and the film's vocal Eliza, Marni Nixon, recalling the furor that surrounded them at the time of the film's making are fun. Other interviews with behind-the-scene participants are enlightening, delightful and sometimes amazing at how things are, if not pre-ordained, at least "come to be." It's all a rich gathering of Hollywood lore and information and a wonderfully strong argument for the preservation of future films.

The show is a Galler West Production in association with CBS Video; produced by Suzie Galler, Martin West and Roy McDonald and directed by Galler, who also scripted with McDonald. Executive producer is Ken Ross.

**Feature**

## Shawshank and Women Composer Thomas Newman A Class Hollywood Musical Act

By John Goff

IT'S PEACEFUL IN THOMAS NEWMAN'S WORLD. The tranquility of silence and warmth of contentment just sort of drift over you as you leave your car outside his studio in a canyon of Pacific Palisades. The impatience and anger that comes from sitting in backed-up bumper-to-bumper traffic all along Sunset Blvd. and absorbing all the angst from the situation is washed away by the peace.

Newman, emerging from the interior, doesn't appear anxious from having waited 20 minutes at all and graciously opens the door to his world and a soft drink. But he's been waiting in the peace of his canyon.

"It's the family work room," he indicates with a gesture over the electronic keyboard and monitor screen. "My father had his piano here."

You get a sense of history considering the Newman "family": Uncle Lionel, 20th Century-Fox's longtime music supervisor during that studio's ruling heyday, and his father, Alfred, composer of *How Green Was My Valley* and *Airport* (the opening of which I covered for another publication years ago). There's also his brother David (*The Flintstones* and *Hoffa* composer), and cousin Randy (*Maverick*, *The Natural* and the long ago whimsical *Cold Turkey*, which I also...you get the idea).

This is Thomas Newman in the room, the composer of the scores for *The Shawshank Redemption* (my own particular favorite for most complete film of '94) and *Little Women*, two of the more diverse movies of the 1994 season, and from the recent past the haunting *Flesh And Bone* (a film which, I believe, no one but me cared for), *Scent Of A Woman*, *The Player* and *Fried Green Tomatoes*, among others.

Looking out the window over avocado trees and the forested other side of the canyon, all wrapped in that beautiful silence—yes, you can hear music in this atmosphere. Perfectly imaginable that you could hear the thoughts of a character's soul speak to you in terms of music here. Andy Dufresne's torment and hope can be heard here; Jo's dreams.

Thomas Newman didn't intend to go into the family business originally. To an outsider, it doesn't seem as if he could have made any other choice. That strain of music had to have been too great a pull, given his history, even though he says he was never prodded into music as a vocation. "There was a certain 'work ethic' from the family," he admits. "I love it that it gives you a place, but hate it because it doesn't give you a place of your own," he says in regard to following the call to film scoring.

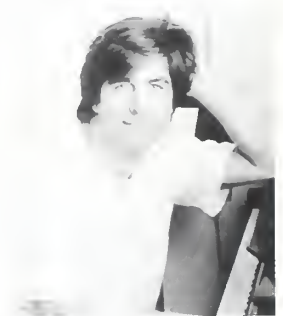
He works with electronics during the initial creation but doesn't rely on the new technology completely. "It's useful in the working process...you just don't want it to dictate the scoring process to you...don't want it leading you down the path."

He works "a lot with a big orchestra" and loves that live sound, and admits to a thrill while recording the *Little Women* score, which was recorded in London where he conducted the London Symphony Orchestra. That movie was "a crunch" in that he didn't have a lot of time.

*Shawshank* director and writer Frank Darabont afforded him a lot of time since he was brought on before the film was shot. The problems Newman encountered there was that it was "a period piece and in an enclosed place." He had to attempt "to add to and not [allow the music to] pace" the scenes.

While some composers might overpower the mood and drive scenes through their strains, Newman's music excellently plays into and supplements the film's themes, characters and subtextual action and feelings. He knows the territory and he knows his business. The "work ethic" and his lineage only aided Thomas Newman; his major talent brought him to where he is and will keep him around for quite a while to come. And that includes *Unstrung Heroes* with director Diane Keaton and Australian Jocelyn Moorhouse's *How To Make An American Quilt*.

And then it's back out into the world—for me, anyway. Newman gets to remain in the peace and silence, to create. And that's good, for all of us.



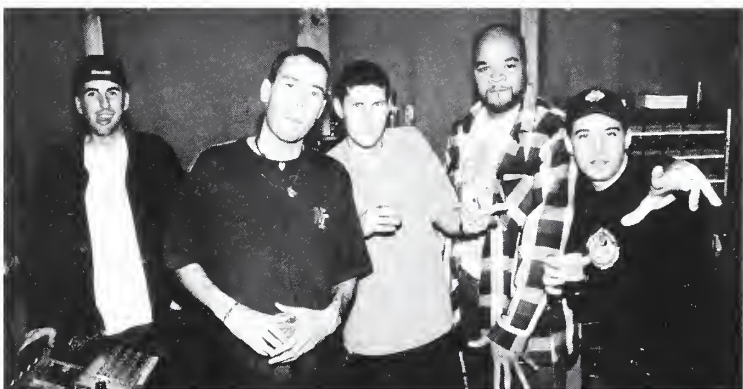
Thomas Newman



In celebration of the release of Columbia Pictures' *Immortal Beloved* and Ludwig Van Beethoven's 224th birthday, hundreds lined up at the Hard Rock Cafe in L.A. for a chance to play the four famous notes from Beethoven's fifth symphony. Those who played the correct notes were entered into a random drawing to win a \$20,000 Yamaha grand piano and other prizes. *Immortal Beloved* (soundtrack on Sony Classical) is the story of the search among scores of women for the one whom the mercurial musical genius Beethoven called his "immortal beloved." Columbia Pictures' Ivette Rodriguez (l) awarded winner Sophie Cook the Yamaha grand piano.



It's all in the family with new singing group Wells, MCA Records' latest signing. The brother and sister group wrote, produced and performed their upcoming release entitled *Love, Life And Struggle*. The group even gets a little help from drummer and MCA senior v.p. J&R Andre Fisher, who along with guitarist Paul Jackson backs them on the single "Paradise." Shown in the studio are (l-r): Noel Wells; Meech Wells; Nicole Wells; Shorty Wells; Madeline Randolph, dir. J&R, MCA; and Fisher.



Currently putting finishing touches on his Grand Royal/Capitol debut release is Hurricane, the DJ for the Beastie Boys since 1987 who has been behind the boards for the *Paul's Boutique*, *Check Your Head* and *Ill Communication* tours. As the first rap artist on Grand Royal, Hurricane is set to take it solo in April with *The Hurra*, which features guest rhymes by the likes of MC Breed, Cypress Hill's Sen-Dog and the Beastie Boys themselves. The first single, "What's Really Goin' On," drops in February. Pictured in the studio (l-r): Mario C (producer); MCA (Beastie Boys); Hurricane; and Ad-Rock (Beastie Boys).



Atlantic recording groups Bad Religion and Samiam recently joined Atlantic and WEA staffers at N.Y.C.'s Roseland Ballroom to celebrate the groups' pairing on a nationwide club tour. The shows, which played before numerous sold-out halls across the country, featured material from both *Stranger Than Fiction*, Bad Religion's recently released debut Atlantic album, and from *Clumsy*, the debut release from Samiam. Bad Religion are now in the midst of an extensive headlining West Coast tour with dates booked through March, and look for both bands to remain on the road throughout 1995.



American Recordings artist Johnny Cash (r) has received a Grammy Award nomination in the category of Best Contemporary Folk Album for his extraordinary 1994 release *American Recordings*. He kicked off 1995 with a sold-out performance at the Pantages Theatre in L.A., with homage-paying musicians in attendance including Dwight Yoakam, George Thorogood, Tom Petty, Eddie Money, fellow Grammy nominee Sheryl Crow (l) and label owner and record producer Rick Rubin and his recent signee, '60s icon singer/songwriter Donovan.



RCA artist Will One Blood (center) filmed the video for his single "Whiney, Whiney (What Really Drives Me Crazy)" in N.Y.C. recently. The current single from the *Dumb And Dumber* soundtrack, "Whiney, Whiney" pays tribute to the dance that Willi enjoys watching females do. Joining Willi were director Drew Carolan (second from left); Ria Lewerke (right), v.p., creative and video production, RCA Records Label; and musicians who participated in the video.

# COUNTRY MUSIC

## Winners At The Nammies

By Richard McVey

**THE FIRST ANNUAL Nashville Music Awards**, a.k.a. "The Nammies," handed out 31 awards at the **Ryman Auditorium** to some of Nashville's best and brightest in nearly every genre of music. The awards were conceived by **Leadership Music** as an effort to recognize, celebrate and reward the wide diversity of music created in Nashville.

Categories and winners include:

**COUNTRY ALBUM**—Patty Loveless, *When Fallen Angels Fly*; **BLUEGRASS ALBUM**—Alison Krauss & the Cox Family, *I Know Who Holds Tomorrow*; **BLUES ALBUM**—Various Artists, *More Good Whiskey Blues*; **CONTEMPORARY CHRISTIAN ALBUM**—Steven Curtis Chapman, *Heaven in the Real World*; **FOLK ALBUM**—Johnny Cash, *American Recordings*; **INSTRUMENTAL JAZZ ALBUM**—Chet Atkins, *Read My Licks*; **POP/ROCK ALBUM**—Amy Grant, *House Of Love*; **R&B/URBAN ALBUM**—Various Artists, *Rhythm, Country & Blues*; **REISSUE ALBUM**—Waylon Jennings, *Only Daddy That'll Walk The Line: The RCA Years*;

**ARTIST/SONGWRITER**—Rodney Crowell; **SONGWRITER**—Keith Thomas; **ARTIST/ACT UNSIGNED**—Kevin Welch; **GROUP/DUO**—The Mavericks; **FEMALE VOCALIST**—Trisha Yearwood; **MALE VOCALIST**—Vince Gill; **BACKGROUND VOCALIST**—Kathy Chiavola; **DRUMMER/PERCUSSIONIST**—Eddie Bayers; **GUITARIST**—Brent Mason; **BASSIST**—Michael Rhodes; **KEYBOARDS**—Matt Rollings; **MISC. INSTRUMENTS**—Mark O'Connor, fiddle; **ENGINEER**—Lynn Peterzell; **PRODUCER**—Tony Brown;

**SONG**—"He Thinks He'll Keep Her," Don Schlitz/Mary Chapin Carpenter; **VIDEO**—"Independence Day," Robert Deaton/George Flanigen (directors); **ALBUM ARTWORK**—Bill Johnson, *When Fallen Angels Fly*;

**MUSIC VENUE**—(BIG): The Ryman Auditorium, (SMALL): Bluebird Cafe; **RADIO STATION**—WSIX-FM; **BRIDGE AWARDS**—Dale Franklin, Mayor Phil Bredeson; **HERITAGE AWARD**—Fairfield Four.

## Nashville On Stage Adds Acts

**THE NASHVILLE ON STAGE** concert series has booked 13 more artists to its lineup of 1995 concerts. The list of additions includes: Pam Tillis, Diamond Rio, Lorré Morgan, Toby Keith, Martina McBride, Mark Chesnut, Suzy Bogguss, Doug Stone, Billy Dean, Sammy Kershaw, Mark Collie, Lari White and Daron Norwood.

More than 25 contemporary country artists will be featured throughout the concert season, which begins March 25 and concludes October 28. Artists previously announced for the 1995 concerts include Johnny Cash, Willie Nelson, the Oak Ridge Boys, Tammy Wynette, Patty Loveless, Billy Ray Cyrus, Tracy Lawrence, Marty Stuart, Faith Hill, Aaron Tippin, Tracy Byrd, Confederate Railroad, Ricky Van Shelton and Tanya Tucker, who will be performing 35 concerts throughout the season.

Tickets for Nashville On Stage concerts at **Opryland USA** range from \$14.95 to \$21.95, depending on the artist.

## In Other News...

**COMEDIAN JEFF FOXWORTHY** topped the Platinum mark with his debut Warner Bros. album *You Might Be A Redneck If...*

"**GARTH BROOKS-THE HITS**," Brooks' third NBC television special, won its time slot (8-9 p.m., Eastern) on January 18 with an 11.7 rating and an 18 share. The live special, broadcast from Texas Stadium in Dallas, gave NBC its best adult (18-49) rating in that time slot since January 19, 1994. The album, on which the special was based, has already sold over 2.5 million copies.

**THE GOOD SAMARITAN AWARD** this week goes out to **Clint Black**, who raised \$900,000 for the University Of Minnesota's Children's Cancer Research Fund during a two-hour black-tie charity fundraiser for 1,800 fans at the Minneapolis Convention Center.

**IN ITS LARGEST MARKETING** effort ever launched for a single artist, **Rounder Records** will join forces with **BNA Records** to co-promote **Alison Krauss'** new single "When You Say Nothing At All," to be released February 6. The single is featured on both BNA's *Keith Whitley: A Tribute Album* and the upcoming Rounder release of Krauss' previous favorites, *Now That I've Found You: A Collection*.

**MCA RECORDING ARTIST REBA MCENTIRE** has certainly ruffled a few feathers around Music City over her plans to build a heliport atop her new office building locating on Music Row. According to many around Nashville, the noise from a helicopter would disrupt sessions at nearby recording studios. Problems were almost resolved when McEntire's **Starstruck Entertainment** withdrew plans January 5 for the heliport after neighboring music executives filled a public hearing in opposition. However, Starstruck refilled the plans the next day.

**TNN ANNOUNCED ITS NEW PROGRAMMING FOR 1995.** Shows include "At The Ryman," a weekly concert series shot on location at the **Ryman Auditorium**; "The Marty Party," a four-part series of concerts featuring **Marty Stuart** and his friends; "Riders Radio Theater: The Television Show," a four-part off-beat comedy series featuring **Riders In The Sky**; "The Life And Times..." which will present a historical look at various country legends five times during the year, and "Waylon Jennings And Friends," hosted by Jennings and airing seven programs throughout the year. Among the specials TNN will telecast this year are: "Close Up With **Clint Black**," "FULL ACCESS: On Tour With **Pam Tillis**," "The Texas Triple," "Red Hot + Country," "Music City News Country Songwriters Awards," "The Music Of Ireland" and "Country In The Rockies."

**CONGRATULATIONS**  
KAREN STALEY & BOB DIPIERO  
"TAKE ME AS I AM"  
THANKS: FAITH, SCOTT, WARNER BROS.



**Faith Hill** not only took her single "Take Me As I Am" to the top of the charts, but she turned it into a **Platinum-seller**. In recognition, a party, co-hosted by **Sony Tree** and **Little Big Town Music**, was thrown in her honor. Pictured (l-r): president of **Little Big Town Music Group** **Woody Bomar**; co-writer **Bob DiPiero**; producer **Scott Hendricks**; Hill; co-writer **Karen Staley**; and director of creative services for **Sony Tree** **Tracy Gershon**.



**ASCAP** songwriters were recently inducted into the **Kerrville Folk Festival Hall of Fame** ("living" category). The second annual **Kerrville Music Awards** took place in **Austin, Texas**. Pictured (l-r): **Kerrville executive director Rod Kennedy**; **Hall of Fame inductees** **Guy Clark** and **Peter Yarrow**; **ASCAP's John Briggs**; and producer **Miles Wilkinson**.

TOP 100 COUNTRY SINGLES

FEBRUARY 4, 1994



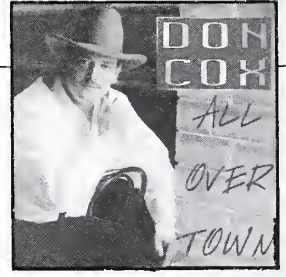
#1 SINGLE: Pam Tillis



TO WATCH: The Mavericks #38



HIGH DEBUT: Lari White #41



#1 INDIE: Don Cox #50

			Total Weeks ▼			Total Weeks ▼
		Last Week ▼		Last Week ▼		
1	MI VIDA LOCA (Arista)		9	Pam Tillis	2	9
2	I'LL NEVER FORGIVE MY HEART (Arista)		10	Brooks & Dunn	3	10
3	YOU AND ONLY YOU (Liberty 80472)		14	John Berry	5	14
4	LITTLE HOUSES (Epic 66803)		12	Doug Stone	8	12
5	THIS TIME (CURB)		9	Sawyer Brown	7	9
6	HERE I AM (Epic 64188)		10	Patty Loveless	10	10
7	THE FIRST STEP (MCA 10991)		9	Tracy Byrd	11	9
8	TILL YOU LOVE ME (MCA 10994)		11	Reba McEntire	1	11
9	TENDER WHEN I WANT TO BE (Columbia 64327)		6	Mary Chapin Carpenter	13	6
10	MY KIND OF GIRL (Epic 53952)		7	Collin Raye	15	7
11	BEND IT UNTIL IT BREAKS (BNA)		6	John Anderson	17	6
12	OLD ENOUGH TO KNOW BETTER (Columbia 66412)		10	Wade Hayes	19	10
13	GONE COUNTRY (Arista)		8	Alan Jackson	4	8
14	BETWEEN AN OLD MEMORY AND ME (Warner Bros. 455603)		8	Travis Tritt	18	8
15	YOU CAN'T MAKE A HEART LOVE SOMEBODY (MCA)		4	George Strait	20	4
16	NIGHT IS FALLIN' IN MY HEART (Arista)		14	Diamond Rio	6	14
17	UPSTAIRS DOWNTOWN (Polydor 523407)		10	Toby Keith	22	10
18	FOR A CHANGE (Atlantic)		5	Neal McCoy	23	5
19	SOMEWHERE IN THE VICINITY OF THE HEART (RCA)		8	Shenandoah	24	8
20	AS ANY FOOL CAN SEE (Atlantic 82656)		3	Tracy Lawrence	26	3
21	WHEREVER YOU GO (RCA 66419)		3	Clint Black	28	3
22	NOT A MOMENT TOO SOON (Curb)		12	Tim McGraw	9	12
23	SOUTHBOUND (Mercury 522125)		7	Sammy Kershaw	25	7
24	THIS WOMAN AND THIS MAN (Giant 24582)		3	Clay Walker	33	3
25	AMY'S BACK IN AUSTIN (Warner Bros.)		4	Little Texas	27	4
26	THINKIN' ABOUT YOU (MCA 54973)		3	Trisha Yearwood	32	3
27	DOWN IN FLAMES (Arista 2718)		10	Blackhawk	30	10
28	I GOT IT HONEST (RCA 66420)		15	Aaron Tippin	12	15
29	TRUE TO HIS WORD (Curb)		6	Boy Howdy	35	6
30	LIPSTICK PROMISES (Liberty)		5	George Ducas	36	5
31	LITTLE BY LITTLE (Epic 57501)		7	James House	34	7
32	I CAN BRING HER BACK (Epic 77579)		5	Ken Mellons	37	5
33	WHAT'LL YOU DO ABOUT ME (BNA)		2	Doug Supernaw	40	2
34	LOOK AT ME NOW (Asylum 9081)		4	Bryan White	39	4
35	LOOK WHAT FOLLOWED ME HOME (Warner Bros.)		2	David Ball	42	2
36	LOSING YOUR LOVE (Columbia 66411)		7	Larry Stewart	38	7
37	TAKE THAT (Patriot 89252)		7	Lisa Brokop	41	7
38	I SHOULD HAVE BEEN TRUE (MCA)		2	The Mavericks	56	2
39	GOIN' THROUGH THE BIG D (Decca 11094)		12	Mark Chesnutt	14	12
40	TRYIN' TO GET TO NEW ORLEANS (Arista 07822)		2	The Tractors	46	2
41	THAT'S HOW YOU KNOW (RCA)		DEBUT	Lari White		
42	I BRAKE FOR BRUNETTES (Decca)		2	Rhett Akins	54	2
43	THE RED STROKES (Liberty)		4	Garth Brooks	45	4
44	WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Mercury)		2	Shania Twain	47	2
45	HEART TROUBLE (RCA 66288)		13	Martina McBride	16	13
46	LOVE IS NOT A THING (Reprise)		2	Russ Taff	50	2
47	DOCTOR TIME (Columbia 53560)		15	Rick Trevino	21	15
48	TYLER (Polydor 518 815)		DEBUT	Davis Daniel		
49	TAKE ME AS I AM (Warner Bros. 7079)		16	Faith Hill	29	16
50	HONEY DON'T PAY THE RANSOM (Step One 0083)		DEBUT	Don Cox		
51	I AIN'T GOIN' PEACEFULLY (Curb)		4	Hank Williams Jr.	51	4
52	PICKUP MAN (Epic 77715)		9	Joe Diffie	31	9
53	LOLA'S LOVE (Columbia 66153)		DEBUT	Ricky Van Shelton		
54	WORKIN' MAN'S BLUES (Arista)		4	Jed Zeppelin	43	4
55	MAYBE SHE'S HUMAN (Mercury 518852)		11	Kathy Mattea	44	11
56	LET IT SWING (Deep South)		11	Will LeBlanc	58	11
57	THIS IS ME (Warner Bros. 7127)		14	Randy Travis	48	14
58	UNDERCOVER KING OF FRANCE (Song-1)		10	H.J. Bonow	60	10
59	NOW I KNOW (RCA 62896)		20	Lari White	49	20
60	TOUGHER THAN THE REST (Liberty 28770)		2	Chris LeDoux	62	2
61	CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)		9	W.C. Taylor, Jr.	63	9
62	HARD LOVIN' WOMAN (MCA 11055)		20	Mark Collie	52	20
63	LIVIN' ON THE EDGE (Song-1)		10	David Young	64	10
64	ANGELS AMONG US (RCA)		4	Alabama	53	4
65	UNTANGLIN' MY MIND (RCA 66419)		17	Clint Black	55	17
66	THE VOICE OF AMERICA (Echo Summit)		10	Bobby Ross	67	10
67	SOMEBODY ONCE TOLD ME (Platinum Plus)		6	Delia Charlene	69	6
68	WHEN LOVE FINDS YOU (MCA 11047)		14	Vince Gill	57	14
69	HIDE & SEEK (Platinum Plus)		6	Todd Cordle	71	6
70	HEY FRIEND (Beacon)		14	Michael Grande	59	14
71	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (Warner Bros. 7045)		19	David Ball	61	19
72	FRIENDS BEHIND BARS (Platinum Plus)		5	Michael Copeland	74	5
73	WE GOT A LOT IN COMMON (Atlantic)		5	Archer/Park	65	5
74	THERE GOES MY HEART (MCA 10961)		16	The Mavericks	66	16
75	WHAT THEY'RE TALKIN' ABOUT (Decca 11098)		15	Rhett Akins	68	15
76	MIKE'S BIKE (Beacon)		4	Michael Grande	79	4
77	FIRE'S GOING OUT (Platinum Plus)		16	Paula Inman	70	16
78	McLOVE STORY (Fraternity)		12	Shad O'Shea	72	12
79	QUALITY TIME (SONG-1)		3	Gary Lee Kirkpatrick	82	3
80	SANTE FE (Cafe Records)		12	Stephen Bruce	73	12
81	I DON'T FEEL AS GOOD (Platinum Plus)		14	Danny Duvall	75	14
82	DADDY FINALLY MADE IT TO CHURCH (SONG-1)		3	Jim Fullen	85	3
83	SIEGE AT LUCASVILLE (Fraternity)		13	Steve Free	76	13
84	WHEN WE FIRST MET (Platinum Plus)		12	Jeff Roberts	77	12
85	STORMS IN THE HEARTLAND (Mercury 1344)		13	Billy Ray Cyrus	80	13
86	THE BALLAD OF PATSY MONTANA (American Image)		2	Buddy & Kay Bain	88	2
87	LONG LEGGED HANNAH (BNA)		13	Jesse Hunter	78	13
88	THE DRIFTER (A&R)		2	Ruthie Steele	90	2
89	THE BIG ONE (MCA 11092)		15	George Strait	86	15
90	SHE'S IN THE BEDROOM CRYING (Mercury 518853)		8	John & Audrey Wiggins	81	8
91	SHE SHOULD'VE BEEN MINE (Step One 485)		13	Western Flyer	83	13
92	TILL I WAS LOVED BY YOU (Polydor 225)		13	Chely Wright	84	13
93	A GOOD YEAR FOR THE ROSES (MCA 11096)		10	George Jones/Alan Jackson	87	10
94	WE CAN'T LOVE LIKE THIS ANYMORE (RCA 6410)		19	Alabama	89	19
95	DOING GOOD FEELIN' BAD (T & A)		16	Amber Lane	91	16
96	IF YOU'VE GOT LOVE (Atlantic)		17	John Michael Montgomery	92	17
97	YOU GAVE ME A MOUNTAIN (SOR)		9	Gene Watson	93	9
98	KICK A LITTLE (Warner Bros. 45739)		21	Little Texas	94	21
99	IF I COULD MAKE A LIVIN' (Giant 24582)		19	Clay Walker	95	19
100	YOU JUST WATCH ME (Liberty 89048)		17	Tanya Tucker	96	17

# COUNTRY MUSIC

## COUNTRY SINGLES INDEX

A GOOD YEAR FOR THE ROSES J. Chesnut (Sony Tree Pub. Co., Inc., BMI)	93
AMY'S BACK IN AUSTIN B. Seals, S. Davis (Square West Music, Inc./Howlin' Hits Music, Inc., ASCAP/Red Brazos Music, Inc./Original Hometown Sheet Music, BMI)	25
ANGELS AMONG US B. Hobbs, D. Goodman (BMI)	64
AS ANY FOOL CAN SEE P. Nelson, K. Beard (Sony Tree Publ. Co., Inc., BMI/Golden Reed Music, Inc., ASCAP)	20
BALLAD OF PATSY MONTANA B. Bam (Eddy Bond Music, BMI)	86
BEND IT UNTIL IT BREAKS J. Anderson, L. Delmore (Almo Music Corp./Holmes Creek Music/PolyGram International Pub., Inc./Foggy Jonz Music, ASCAP)	11
BETWEEN AN OLD MEMORY AND MEK. Stegall, C. Craig (EMI April Music Inc./Keith Stegall Music, ASCAP/EMI Blackwood Music Inc., BMI)	14
CRYING ON YOUR SHOULDER AGAIN (N/A)	61
DADDY FINALLY MADE IT TO CHURCH J. Fallon (Adina Publ., BMI)	52
DOCTOR TIME S. Longene, L. Wilson (W.B.M. Music Corp./Long Acre Music, SESAC/Zomba Enterprises Inc., ASCAP)	47
DOING GOOD FEELIN' BAD B. Horton, G. Hawthorne (Bobby Horton Music, ASCAP)	47
DOWN IN FLAMES M. Clark, J. Stevens (Warner-Tamerlane Pub. Corp./Flying Dutchman Music/Jeff Stevens Music, BMI)	27
FIRE'S GOING OUT (N/A)	77
FOR A CHANGE (N/A)	18
FRIENDS BEHIND BARS (N/A)	72
GOIN' THROUGH THE BIG D. R. Rogers, J. Wright, M. Wright (Maypop Music/Route Six Music/Songs of Jasper, Inc./EMI Blackwood Music Inc., BMI)	39
GONE COUNTRY B. McMill (PolyGram International Pub. Inc./Ranger Bob Music, ASCAP)	13
HARD LOVIN' WOMAN M. Collie, D. Cook, J. Jarvis (Music Corp. of America, Inc./Mark Collie Music/Sony Tree Pub. Co., Inc./Don Cook Music/Zomba Enterprises, Inc./Inspector Barlow Music)	62
HEART TROUBLE P. Kennerley (Irving Music, Inc./Littlenarch Music, BMI)	45
HERE I AMT. Arana (Motown/Sony Music, Inc./Pookie Bear Music, ASCAP)	6
HEY FRIEND M. Grande (Mer. G. Publishing, BMI)	6
HONEY DON'T PAY THE RANSOM R. Crosby, K. Blazy & J. McDowell (Music Corp. of America/Sophie's Choice Music/Lullie Mae Music, BMI)	70
HIDE & SEEK (N/A)	50
I AIN'T GOIN' PEACEFULLY (N/A)	69
I BRAKE FOR BRUNETTES S. Ramos, R. Akins (Reynolds Pub. Howe Sound Music/Lawyers Wife Music/Sony Tree Pub., BMI)	51
I CAN BRING HER BACK G. Simmons, D. Dodson, K. Mellons (Cupid Music, BMI/Cupid Memories, ASCAP)	42
I DON'T FEEL SO GOOD (N/A)	32
I GOT IT HONEST A. Tappin, B. Burch, M. Johnson (Acuff Rose Music/Big Bobcat Music, BMI/Bruce Burch Music, SESAC)	81
I SHOULD HAVE BEEN TRUE R. Malo, S. Lynch (Sony Tree Pub. Raul Malo Music/The Night Rambow Music/Matanzas Music, BMI/ASCAP)	28
I'LL NEVER FORGIVE MY HEART R. Dunn, J. Dunn, D. Dillon (Tree Pub. Co., Inc./Showtally Music/Acuff Rose Music Inc., BMI)	38
IF I COULD MAKE A LIVING K. Stegall, R. Murray & A. Jackson (Tom Collins Music Corp./Murray Music Corp., BMI/Seventh Son Music/Mattie Ruth Music, ASCAP)	2
IF YOU'VE GOT LOVE S. Seaton, M. Sanders (Love This Town Music/MCA Music Pub., ASCAP)	96
KICK A LITTLE P. Howell, D. O'Brien, B. Seals (Square West Music, Inc./Howlin' Hits Music, Inc., ASCAP)	96
LET IT SWING W. LeBlanc (Shester Pub., ASCAP)	58
LIPSTICK PROMISES G. Ducaz, T. Sillers (PolyGram Int. Pub., Inc./Veg-O Music/Tom Collins Music Corp., ASCAP/BMI)	30
LITTLE BY LITTLE J. House, R. Bowles (Sony Tree Pub. Co., Inc./Ah Rollins Music/Maypop Music, BMI)	31
LITTLE HOUSES M. Cates, S. Ewing (Alabama Band Music, ASCAP/Acuff-Rose Music, BMI)	4
LIVIN' ON THE EDGE (OF MY MIND) D. Young (BMI)	63
LOLA'S LOVED. Linda (Combine Music Corp., BMI)	53
LONG LEGGED HANNAH (FROM BUTTE MONTANA) J. Hunter (Meat and Three Music, BMI)	87
LOOK AT ME NOW B. White, D. George, J. Tiro (Seventh Son Music, ASCAP/New Court Music, BMI)	34
LOOK AT WHAT FOLLOWED ME HOME D. Ball, T. Polk (EMI Blackwood Music/Forrest Hills Music, BMI)	35
LOSING YOUR LOVE V. Gill, K. Fleming, H. DeVito (Benefit Music/Irving Music, Inc./Eaglewood Music, BMI/Almo Music Corp./Little Nemo Music, ASCAP)	36
LOVE IS NOT A THING (N/A)	46
MAYBE SHE'S HUMAN K. Robbins, L. Martine, Jr. (Irving Music, Inc./Collier Bay Music/Careers BMG Music Pub., Inc./Doo Layng Songs, BMI)	55
MCLOVE STORY (N/A)	78
MIKE'S BIKE M. Grande (Mr. G Publishing, BMI)	76
MI VIDA LOCA P. Tillis, J. Leary (Ben's Future Music/Tree Pub. Co., Inc., BMI/Dream Catcher Music, Inc., ASCAP)	1
MY KIND OF GIRL D. Cochran, J. Jarrard, M. Powell (Alabama Band Music, ASCAP/Careers BMG Music Pub., Inc., BMI)	10
NIGHT IS FALLIN' IN MY HEART D. Linda (EMI Blackwood Music Inc./Linda Manor Pub. Co./Right Key Music, BMI)	16
NOT A MOMENT TOO SOON W. Perry, J. Bamhill (Zomba Enterprise Inc./Suzi Eob Music, ASCAP)	22
NOW I KNOW C. Rans, C. Greene, D. Cook (Sony Tree Pub. Co., Inc./Don Cook Music, BMI)	59
OLD ENOUGH TO KNOW BETTER C. Rans, W. Hayes (Sony Tree Pub. Co., Inc., BMI)	12
PICKUP MAN H. Pentek, K. Phillips (Songwriters Ink, BMI/Texas Wedge Music, ASCAP)	52
QUALITY TIME G. Kirkpatrick (Juno Publ., ASCAP)	79
SANTA FE S. Bruce (Flat-Out Publishing, BMI)	80
SHE SHOULD'VE BEEN MINE K. Blazy, R. Crosby, J. Dowell (Songs of Grand Coalition, BMI, Songs of Grand Alliance/Hoosier Music, ASCAP)	91
SHE'S IN THE BEDROOM CRYING J. Stewart, C. Cannon (Millhouse Music: Taste Auction Music, BMI)	90
SIEGE AT LUCASVILLE S. Fire (Hardy Curly Music, ASCAP)	83
SOMEWHERE BY THE VICINITY OF THE HEART B. LeBouty, R. Chakoff (Erstgen Music Corp., BMI/Hicklen Planet Music, BMI/Gouda Music, ASCAP/Budha Music, ASCAP)	19
SOUTHBOUND M. McAnally (Beginner Music, ASCAP)	23
SOMEBODY ONCE TOLD ME (N/A)	67
STORM IN THE HEARTLAND B. Henderson, D. Burns, C. Ryle (Pier Five Music, Inc./Isiah Ryle Music, BMI)	85
TAKE ME AS I AM B. DiPiero, K. Stanley (Little Big Town Music/American Made Music/All Over Town Music/Sony Tree Pub. Co., Inc.)	49
TAKE THAT G. Burr, T. Stapuro (MCA Music Pub./Gary Burr Music, Inc./Great Cumberland Music/Diamond Struck Music, ASCAP/BMI)	37
TENDER WHEN I WANT TO BE M. C. Carpenter (Why Walk Music, ASCAP)	9
THAT'S HOW YOU KNOW L. White, C. Cannon (Almo Music/LaSongs Pub., ASCAP Taste Auction Music/Wacissa River Music, BMI)	41
THE BIG ONE G. House, D. O'Day (Housenotes Music, BMI)	89
THE DRIFTER R. STEELE, D. STEELE, K. KNIGHTS (Kelli Steele publ., BMI)	88
THE FIRST STEP D. Coker, V. Thompson (Stroudcaster Music/Lazy Kato Music/EMI April Music Inc./Ales of March Music, BMI/ASCAP)	7
THE RED STROKES (N/A)	43
THE VOICE OF AMERICA G. Jeffrey (COJEG Music, BMI)	66
THERE GOES MY HEART R. Malo, Kostas (Sony Tree Pub. Co., Inc./Raul Malo Music/Songs of PolyGram Int'l., Inc./Seven Angels Music, BMI)	74
THINKIN' ABOUT YOU B. Regan, T. Stapuro (Sierra Home Music, ASCAP/Great Cumberland Music/Diamond Struck Music, BMI)	26
THIS IS ME T. Stapuro, T. McHugh (Great Cumberland Music/Diamond Struck Music/Kicking Bird Music, Inc., BMI)	57
THIS TIME M. Miller, M. McAnally (Travelin' Zoo Music/Beginner Music, ASCAP)	5
THIS WOMAN AND THIS MAN J. Perzig, M. Lann (Almo Music Corp./Barstuck Music, Inc./WB Music Corp./Laramie Music, ASCAP)	24
TILL I WAS LOVED BY YOU M. Irwin, A. Jackson (Ten Ten Tunes, Mattie Ruth Music/Seventh Son Music, Inc., ASCAP)	92
TILL YOU LOVE ME B. DiPiero, G. Burr (Little Big Town Music/American Made Music/MCA Music Pub./Gary Burr Music, BMI/ASCAP)	8
TOUGHER THAN THE REST B. Springsteen (Bruce Springsteen, ASCAP)	60
TRUE TO HIS WORD J. Steele, C. Farren, G. Harrison (Farren Curst Music/Mike Curb Music, BMI/Farrenuff Music/Pull Keel Music, ASCAP/Angus Wind Music/Longitude Music Co./Georgan Hills Music, BMI)	29
TRYIN' TO GET TO NEW YORK S. Ripley, W. Richmond, T. Dubois (Warner-Tamerlane Publ. Corp./Boy Rocking Music/Chinrapan Music, BMI/NUB Music, ASCAP)	48
TYLER D. Davis, L. Rogge (Polygram Int'l. Pub., Daniel Davis Music/Ron Haffkne Music, ASCAP)	48
UNDERCOVER KING OF FRANCE H. J. Bonow (Noah Leifer Pub., BMI)	58
UNTANGLIN' MY MIND C. Black, M. Haggard (Blackened Music/Sony Tree Pub. Co., Inc./Sierra Mountain Music, BMI)	65
UPSTAIRS DOWNTOWN T. Keith, C. Goff, Jr. (Songs of PolyGram Int'l., Inc./Tokco Tunes, BMI)	17
WE CAN'T LOVE LIKE THIS ANYMORE J. Jarrard, W. Moley (Alabama Band Music, ASCAP/Warner-Tamerlane Pub. Corp./New Works Music Co., BMI)	94
WE GOT A LOT IN COMMON R. Archer, J. Park, B. Barker (Collins Court Music, Inc., ASCAP/Ken Tel Pub., Inc., BMI)	73
WHAT THEY'RE TALKIN' ABOUT L. Boone, P. Nelson, R. Akins (Sony Tree Pub. Co., Inc./Terlike Music/Fire Hall Music, BMI/ASCAP)	75
WHAT'LL YOU DO ABOUT ME D. Linda (Combine Music, BMI)	33
WHEN LOVE FINDS YOU V. Gill, M. Omartian (Benefit Music/Edward Grant, Inc./Middle C Music, BMI/ASCAP)	68
WHEN THE THOUGHT OF YOU CATCHES UP WITH ME D. Ball (EMI Blackwood Music Inc., BMI)	71
WHEN WE FIRST MET (N/A)	54
WHEREVER YOU GO C. Black, H. Nicholas (Blackened Music, BMI)	41
WHOSE BED HAVE YOUR BOOTS BEEN UNDER Twan, Lange (Loon Echo Music, BMI/Zomba Enterprises, ASCAP)	24
WORKIN' MAN BLUES M. Haggard (Sony Tree Pub. Co., Inc., BMI)	54
YOU AND ONLY YOU C. Jones, J. Martin (Great Cumberland Music/Diamond Struck Music/WB Music Corp./Night Be Music, BMI/ASCAP)	3
YOU CAN'T MAKE A HEART LOVE SOMEBODY S. Clark, J. MacRae (Victoria Kay Music/BMG Songs, Inc./Little Beagle Music, ASCAP)	15
YOU GAVE ME A MOUNTAIN M. Robbins (Unidappell Music, Inc./Elvis Presley Music/Mohave Music, Inc., BMI)	97
YOU JUST WATCH ME R. Giles, B. Regan (Dixie Stars Music, ASCAP)	100

## RADIO PLAYLISTS

Some of what's playing in heavy rotation:

### WDXC\Pound, VA

ALAN JACKSON—"Gone Country"

REBA MCENTIRE—"Till You Love Me"

BROOKS & DUNN—"I'll Never Forgive My Heart"

PAM TILLIS—"Mi Vida Loca"

JOHN BERRY—"You And Only You"

### WSHP\Shippensburg, PA

PAM TILLIS—"Mi Vida Loca"

JOHN BERRY—"You And Only You"

REBA MCENTIRE—"Till You Love Me"

BROOKS & DUNN—"I'll Never Forgive My Heart"

DIAMOND RIO—"Night Is Fallin' In My Heart"

### WCST\Berkley Springs, WV

BROOKS & DUNN—"I'll Never Forgive My Heart"

PAM TILLIS—"Mi Vida Loca"

REBA MCENTIRE—"Till You Love Me"

DOUG STONE—"Little Houses"

DIAMOND RIO—"Night Is Fallin' In My Heart"

### WSLC\Roanoke, VA

DIAMOND RIO—"Night Is Fallin' In My Heart"

BROOKS & DUNN—"I'll Never Forgive My Heart"

JOHN BERRY—"You And Only You"

PAM TILLIS—"Mi Vida Loca"

DOUG STONE—"Little Houses"

### KHOL\Beulah, ND

BROOKS & DUNN—"I'll Never Forgive My Heart"

PAM TILLIS—"Mi Vida Loca"

JOHN BERRY—"You And Only You"

DIAMOND RIO—"Night Is Fallin' In My Heart"

SAWYER BROWN—"This Time"

### KKAJ-FM\Ardmore, OK

JOHN ANDERSON—"Bend It Until It Breaks"

JOHN BERRY—"You And Only You"

BROOKS & DUNN—"I'll Never Forgive My Heart"

TRACY BYRD—"The First Step"

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

### KVOX-FM\Moorhead, MN

REBA MCENTIRE—"Till You Love Me"

PAM TILLIS—"Mi Vida Loca"

BROOKS & DUNN—"I'll Never Forgive My Heart"

ALAN JACKSON—"Gone Country"

JOHN BERRY—"You And Only You"

# COUNTRY MUSIC

## TOP 75 COUNTRY ALBUMS

FEBRUARY 4, 1994

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

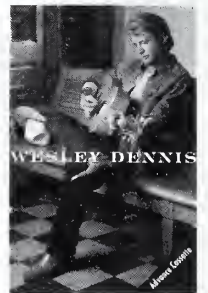
Last Week Total Weeks

Rank	Album	Artist	Last Week	Total Weeks
1	THE HITS (Liberty 29689)(P2)	Garth Brooks	1	4
2	THE TRACTORS (Arista 18728)(P)	The Tractors	2	23
3	WHO I AM (Arista 18759)(P)	Alan Jackson	3	28
4	STONES IN THE ROAD (Columbia 64327)(P)	Mary Chapin Carpenter	4	13
5	READ MY MIND (MCA 10994)(P2)	Reba McEntire	7	37
6	LEAD ON (MCA 11092)	George Strait	6	9
7	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	5	14
8	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	8	42
9	THIRD ROCK FROM THE SUN (Epic 64357)(G)	Joe Diffie	9	23
10	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	10	31
11	TAKE ME AS I AM (Warner Bros. 45389)(G)	Faith Hill	11	54
12	JOHN BERRY (Liberty 80472)(G)	John Berry	17	40
13	IF I COULD MAKE A LIVING (Giant 24582)	Clay Walker	14	14
14	ONE EMOTION (RCA 66419)	Clint Black	12	13
15	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	15	30
16	KICKIN' IT UP (Atlantic 82559)(P2)	John Michael Montgomery	13	50
17	YOU MIGHT BE A REDNECK IF (Warner Bros. 45314)(P)	Jeff Foxworthy	19	20
18	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	31	2
19	GREATEST HITS III (RCA 07863)	Alabama	29	13
20	HEALING HANDS OF TIME (Liberty 30420)	Willie Nelson	16	9
21	SKYNYRD FRYNDS (MCA)	Various Artists	21	10
22	LOOKIN' BACK AT MYSELF (RCA 66420)	Aaron Tippin	22	8
23	I SEE IT NOW (Atlantic)(G)	Tracy Lawrence	20	16
24	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	37	37
25	GREATEST HITS VOL. II (MCA 10906)(P3)	Reba McEntire	25	65
26	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	18	24
27	WHAT A CRYING SHAME (MCA 10961)(G)	The Mavericks	24	48
28	WISHES (RCA 66395)	Lari White	26	28
29	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	28	19
30	KICK A LITTLE (Warner Bros. 45739)	Little Texas	30	15
31	I LOVE EVERYBODY (Curb/MCA 10808)	Lyle Lovett	23	14
32	GREATEST HITS (Epic 66803)	Doug Stone	27	7
33	MAMA'S HUNGRY EYES (Arista 18760)	Various Artists	32	12
34	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	35	31
35	BOOMTOWN (Polydor 523407)(G)	Toby Keith	33	15
36	BLACKHAWK (Arista 18708)(G)	BlackHawk	36	46
37	GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096)	Various Artists	39	12
38	IN PIECES (Liberty 80857)(P5)	Garth Brooks	34	110
39	IN THE VICINITY OF THE HEART (Liberty 31109)	Shenandoah	40	6
40	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	41	64
41	COUNTRY 'TIL I DIE (BNA 66417)	John Anderson	47	11
42	A THOUSAND MEMORIES (DECCA 11098)	Rhett Akins	DEBUT	
43	WHAT A WAY TO LIVE (Decca 11094)	Mark Chesnutt	38	17
44	SIMPATICO (Liberty 29606)	Suzy Bogguss & Chet Atkins	44	10
45	FLYER (Elektra 61681)	Nanci Griffith	45	16
46	STORM IN THE HEARTLAND (Mercury 526081)	Billy Ray Cyrus	42	8
47	RICK TREVINO (Columbia 53560)	Rick Trevino	43	46
48	NO FENCES (Liberty 93866)(P11)	Garth Brooks	46	220
49	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	48	112
50	KEN MELLONS (Epic 53746)	Ken Mellons	51	17
51	HARD WORKIN' MAN (Arista 18716)(P2)	Brooks & Dunn	52	95
52	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3)	Various Artists	54	61
53	HEARTSONGS (Blue Eye/Columbia 66123)	Dolly Parton	50	13
54	DEEP THOUGHTS FROM A SHALLOW MIND (BNA 07863)	Doug Supernaw	49	17
55	THIS IS ME (Warner Bros. 45501)(G)	Randy Travis	55	37
56	COME ON COME ONE (Columbia 4881)(P2)	Mary Chapin Carpenter	56	125
57	EASY COME, EASY GO (MCA 10907)(P2)	George Strait	53	65
58	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	58	115
59	HAYWIRE (Liberty 28770)	Chris LeDoux	57	16
60	FEELIN' GOOD TRAIN (Mercury 522125)(G)	Sammy Kershaw	60	28
61	NO DOUBT ABOUT IT (Atlantic 82568)(G)	Neal McCoy	61	48
62	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(G)	Travis Tritt	62	35
63	LOVE AND HONOR (Columbia 66153)	Ricky Van Shelton	63	8
64	WALKING AWAY A WINNER (Mercury 518852)	Kathy Mattea	69	34
65	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)	Various Artists	64	15
66	ROPIN' THE WIND (Liberty 96330)(P10)	Garth Brooks	65	165
67	GARTH BROOKS (Liberty 90897)(P6)	Garth Brooks	66	276
68	CHEAP SEATS (RCA 66296)	Alabama	59	61
69	RED HOT + COUNTRY (Mercury 522639)	Various Artists	67	17
70	RHYTHM COUNTRY AND BLUES (MCA 10965)(P)	Various Artists	70	45
71	NOTORIOUS (Atlantic 82505)(G)	Confederate Railroad	71	41
72	MEN'LL BE BOYS (Liberty 27760)	Billy Dean	68	30
73	CALL OF THE WILD (RCA 66251)(G)	Aaron Tippin	73	70
74	EVERY LITTLE WORD (Curb 77660)	Hal Ketchum	74	31
75	BIG TIME (Warner Bros. 45276)(P)	Little Texas	75	82

## REVIEWS By Richard McVey

### WESLEY DENNIS: *Wesley Dennis* (Mercury 526582)

While he sounds more like a culmination of John Anderson, John Conlee, Merle Haggard, Hank Williams, Jr., Joe Diffie and Tracy Lawrence, Dennis possesses a distinctive vocal tinge that makes you sit up and take notice. His songs—12 on this debut album—are more traditional in style (especially so on slower cuts). Several cuts stand out: "I Don't Know But I've Been Told," which is the first release off the album; "In The Middle Of A Little Love" is another fast-paced, highly commercial cut that could turn some heads; and "This Hat Ain't No Act," which gives a little insight into Dennis' country music sincerity. In fact, if you excuse "Bubbaland" and some of the overdone melodies, this is a project that warrants some attention. If Mercury gives him support, they could have a winner. And by the way—the guy can write, too. Five of the 12 cuts were penned solely by Wesley Dennis.



### JAMES HOUSE: *Days Gone By* (Epic 57501)

Impressive to say the least. As the co-writer on all 10 ten cuts, House spews forth energy and emotion that comes across in his high vocals and backs them with well-written songs. Many may know House for songs he's written for others, including Dwight Yoakam's "Ain't That Lonely Yet" or Diamond Rio's "In A Week Or Two." As for the overall sound and feel of many of the cuts, it's obvious that producer Don Cook (the Mavericks, Brooks & Dunn) has left his mark on the project as well. Songs that stand out include the album's first two releases, "A Real Good Way To Wind Up Lonesome" and "Little By Little," as well as "Anything For Love," "Silence Makes A Lonesome Sound," "Take Me Away" and "That's Something (You Don't See Every Day)." Collectively, this project doesn't have a bad song on it.



### BROTHER PHELPS: *Anyway The Wind Blows* (Asylum 61724)

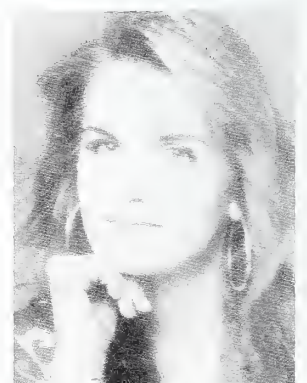
This album is a high-dose shot in the arm of pure Brother Phelps. There's a lot of upbeat, high-energy, rockin' songs via the first three cuts, with the infrequent slower ones coming predominantly in the form of "Cinderella" and "The Other Kind." Produced by Ricky Lee Phelps, Doug Phelps and Kyle Lehning, this duo's smooth, charismatic vocals lead the way for some great melodies. The title track, which is the scheduled first release, kicks off what amounts to be an outstanding project that's anything but standard, humdrum country music. If you're looking to hit the dance floor or liven up a party, *Anyway The Wind Blows* will more than get things started.



## PICK OF THE WEEK

### TRISHA YEARWOOD: *Thinkin' About You* (MCA)

This album is just what you've come to expect from Yearwood—credible vocals and great songs. With an abundance of diversity, this project covers a wide array of tempos, melodies and lyrical content, all highlighted by Yearwood's vocal prowess. Whether it's the sharp, uptempo title cut, the almost folksy Melissa Etheridge-penned "You Can Sleep While I Drive," the bold musical drive on "The Restless Kind" or the powerful and romantic strings behind "On A Bus To St. Cloud," Yearwood has put out her best work to date...and that's saying a lot.





## Cash Box COUNTRY RADIO

### High Debuts

1. LARI WHITE—"That's How You Know (When You're In Love)"—(RCA)—#41
2. DAVIS DANIEL—"Tyler"—(Polydor)—#48
3. DON COX—"Honey Don't Pay The Ransom"—(SOR)—#50

### Most Active

1. THE MAVERICKS—"I Should Have Been True"—(MCA)—#38
2. RHIETT AKINS—"I Brake For Brunettes"—(Decca)—#42
3. CLAY WALKER—"This Woman And This Man"—(Giant)—#24
4. WADE HAYES—"Old Enough To Know Better"—(Columbia)—#12
5. DOUG SUPERNAW—"What'll You Do About Me"—(BNA)—#33
6. DAVID BALL—"Look What Followed Me Home"—(Warner Bros.)—#35

### Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is led by the Pam Tillis single "Mi Vida Loca." The chart displays a lot of movement with three debuts breaking into the Top 50. The Mavericks lead the way in the most-movement category, up a huge 18 spots to #38 with "I Should Have Been True." Rhett Akins follows, up a big 12 spots to #42 with "I Brake For Brunettes." Clay Walker works his way up the chart, moving up nine spots to #24 with "This Woman And This Man." Newcomer Wade Hayes continues to head up the chart, moving seven more spots, with "Old Enough To Know Better" to #12. Doug Supernaw comes in at #33, also up seven, with "What'll You Do About Me." Finally, David Ball continues his rise as he jumps seven places to #35 with "Look What Followed Me Home" to finish out the big movers this week.

As for debuts, three acts hit this week's Top 50. Lari White leads the way for the highest debut position with "That's How You Know (When You're In Love)" at #41. Davis Daniel falls seven spots behind at #48 with "Tyler." To finish out the debuts, Don Cox slips into the Top 50 at #50 with "Honey Don't Pay The Ransom."

**Songwriters Of The Week:** Congratulations go out to Pam Tillis and Jesse Leary, who penned the Pam Tillis #1 hit "Mi Vida Loca."



Warner Bros. comedian and author Jeff Foxworthy recently celebrated Gold certification, and more recently, Platinum certification, of his album *You Might Be A Redneck If...* A celebration was held at Warner/Reprise Nashville's own "redneck heaven," which included a mini-trailer park and cuisine from Krystal's hamburgers. Pictured (l-r): J.P. Williams, Parallel Entertainment; Tracy Rogers, CMT; Doug Grau, Warner/Reprise Nashville; Debbie Shaler, Parallel Entertainment; Scott Rouse; Foxworthy; Gregg Foxworthy; Jarid Neff; Jim Ed Norman, Warner/Reprise Nashville; and Chris Palmer, Warner/Reprise Nashville.



Garth Brooks (r), whose *No Fences* album has sold a record-breaking 11 million copies, surprised TNN's "Music City Tonight" hosts Lorianne Crook and Charlie Chase with their own duplicates of the Platinum plaque that he received in November.

### CMT Top 12 Video Countdown

1. PAM TILLIS . . . . . "Mi Vida Loca (My Crazy Life)" (Arista)
2. ALAN JACKSON . . . . . "Gone Country" (Arista)
3. REBA MCENTIRE . . . . . "Till You Love Me" (MCA)
4. JOHN BERRY . . . . . "You And Only You" (Liberty)
5. PATTY LOVELESS . . . . . "Here I Am" (Epic)
6. DOUG STONE . . . . . "Little Houses" (Epic)
7. SAWYER BROWN . . . . . "This Time" (Curb)
8. GARTH BROOKS . . . . . "The Red Strokes" (Liberty)
9. MARY CHAPIN CARPENTER "Tender When I Want To Be" (Columbia)
10. WADE HAYES . . . . . "Old Enough To Know Better" (Columbia/DKC)
11. COLLIN RAYE . . . . . "My Kind Of Girl" (Epic)
12. NEAL MCCOY . . . . . "For A Change" (Atlantic)

—Compliments of CMT video countdown, week ending January 25, 1995.



Liberty recording artist Suzy Bogguss and Sparrow recording artist Steven Curtis Chapman came together at Nashville's Lowes Vanderbilt Plaza to announce the nominees for the 37th Annual Grammy Awards. Bogguss was nominated for Best Vocal Collaboration for "Teach Your Children," while Chapman was nominated for Best Pop/Contemporary Gospel Album for *Heaven In The Real World*.

## Cash Box COUNTRY INDIE

### Indie Chart Action

This was yet another busy week for the independents. A total of 12 independent artists are currently finding their way up the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for his first week is **Don Cox** on the **Step One** label with "Honey Don't Pay The Ransom." The single debuts at #50 on the chart. In the second highest spot for the indies is **Will LeBlanc** with "Let It Swing." To finish out this week's movers, **H.J. Bonow** moves to #58, **W.C. Taylor, Jr.** moves to #61, **Delia Charlene** moves to #67, **Todd Cordle** moves to #69, **Michael Copeland** moves to #72, **Michael Grandé** moves to #76, **Gary Lee Kirkpatrick** moves to #79, **Jim Fullen** moves to #82, **Buddy & Kaye Bain** move to #86, and finally **Ruthie Steele** moves to #88.

As for debuts, only Don Cox entered the chart. He took the #50 spot with "Honey Don't Pay The Ransom."

### Top Ten Rising Independents

1. DON COX—"Honey Don't Pay The Ransom"
2. WILL LEBLANC—"Let It Swing"
3. H.J. BONOW—"Undercover King Of France"
4. W. C. TAYLOR, JR.—"Crying On Your Shoulder Again"
5. DELIA CHARLENE—"Somebody Once Told Me"
6. TODD CORDLE—"Hide & Seek"
7. MICHAEL COPELAND—"Friends Behind Bars"
8. MICHAEL GRANDÉ—"Mike's Bike"
9. GARY LEE KIRKPATRICK—"Quality Time"
10. JIM FULLEN—"Daddy Finally Made It To Church"



Country singer Jim Fullen, who currently resides at #82 on the *Cash Box* Top 100 Country Singles chart with "Daddy Finally Made It To Church," is pictured where he's most at home...the studio.

### Indie Spotlight

## Michael Copeland: Climbing The Charts!



**MICHAEL COPELAND'S CAREER** has gotten off to a good start as his single "Friends Behind Bars" is currently sitting at the #72 spot of the *Cash Box* Top 100 Country Singles chart. The single has risen quickly since its debut five weeks earlier, and expect radio to keep it climbing for weeks to come.

Copeland grew up in a small town in Ohio, but attributes his inauguration into country music to his first two years of college, attending Abilene Christian University in Abilene, Texas. "I spent a lot of my free time playing '42' (dominoes) and listening to the radio out there in Abilene," recalls Copeland. "You know, Abilene, Texas has only got one format on their radio stations...and it's country. Abilene's a town full of tumbleweeds, a lot of hot, West Texas sand, and it prides itself on the fact that disco has never hit there yet. I mean, you don't go in a club in Abilene and ask to hear the latest rap record. In fact, most of the dance clubs have signs on them that say, 'We're Country & Proud Of It!'"...which is certainly a motto that Copeland has adopted.

"So, country music and I got to be good friends," he continues. "It got in my blood, and the man that influenced me more than anyone else was the mighty George Strait...he's somebody you look up to. He's the epitome of class on stage and off. I want my performances to come off as emotionally charged as the shows George does."

Following his dream of a music career to Nashville, Copeland later attended David Lipscomb University, where he coached the women's basketball team. It was there that Copeland met and benched his future wife Renee. However, he subsequently decided to make her his assistant coach, only to later marry her following graduation. Nearly 10 years later, the happy couple have two children: Ross, age 6, and Lisa, 2.

Although he works a regular day job at TASC (The Analytical Science Corporation), it seems evident that, with the support of his wife and children along with his mother Lullaween and father Roscoe, Copeland could go far.

For those who might be interested in finding out more about Copeland, contact: The Michael Copeland Fan Club

The Entertainment Factory  
Don Wright  
35 Timberwood Lane  
Springboro, OH 45066  
(513) 748-9222.



# POSITIVE / CHRISTIAN COUNTRY

## POSITIVE COUNTRY RADIO

### This Week's Debuts

**BRUSH ARBOR**—"Swingin' Bridge"—(Benson)—#28

**HERMAN TRULOVE**—"Rock-A-Bye Daddy"—(Circuit Rider)—#31

**JASON CAMPBELL**—"The Narrow Path"—(MBS)—#33

### Most Active

**BRUCE HAYNES**—"Jesus & John"—(Cheyenne)—#7

**GLEN CAMPBELL**—"The Boy In Me"—(New Haven)—#16

**RON DAVID MOORE**—"What Then"—(Warner Alliance)—#17

**THIRD TYME OUT**—"Across The Miles"—(New Haven)—#24

### Powerful On The Playlist

"There Is A Candle" by **Susie Luchsinger** claims the #1 position on this week's *Cash Box* Positive/Christian Country Singles chart. Up to the #2 spot is the **Manuel Family Band** and "Gloryland Hold On." **Kathy Yoder Treat** and **Ken Holloway** jump eight spots to put "Going Off The Deep End" at #3. "Be A Beacon" by **Judy Deramus** drops off to #4 this week, followed by **MidSouth** holding the #5 position with "Give What It Takes." "I'll Trust A Mighty God" by **Gene Reasoner** falls two spots to #6. Exploding onto the chart with his brand-new song "Jesus & John," **Bruce Haynes** has already claimed #7. "It's About Time" by **David Patillo** is at #8. The **Martins** take "Out Of His Great Love" up one more spot to #9 and **Don Richmond** with "The Smaller The Town" finishes off the Top 10 this week.

### Looking Ahead

Receiving a good share of airplay this week is: "Grandpa Was A Farmer" by **The Marksmen**, **Bobby Miller's** "Christian Outlaw" and a new one from **Lisa Daggs**, "I Wanna Thank You."

## RADIO PLAYLISTS

### Some Of What's Playing In Heavy Rotation

**WRJH**\Brandon, MS

DAVID PATILLO—"It's About Time"

MARK HAMPTON—"Fairweather Friends"

HERMAN TRUELOVE—"Bought By The Blood"

RANDY COWARD—"Local Call"

LETA STROUD—"Highway 66"

**WJCR**\Upton, KY

JUDY DERAMUS—"Be A Beacon"

BRUCE HAYNES—"Jesus & John"

HEARTFELT—"I'll Come And Get You"

MIDSOUTH—"Give What It Takes"

DAVID PATILLO—"It's About Time"

**WBIU**\Denham Springs, LA

STEELES—"Shoulder To Shoulder"

BRIAN FREE—"Mercy Granted One More Time"

MARTINS—"Out Of His Great Love"

THE PERRYS—"Full Circle"

THE NEW HINSONS—"He's Got A Miracle For You"

## POSITIVE/CHRISTIAN COUNTRY

FEBRUARY 4, 1994

1	THERE IS A CANDLE (Integrity)	Susie Luchsinger	2	7
2	GLORYLAND HOLD ON (Manuel)	Manuel Family Band	3	8
3	GOING OFF THE DEEP END (Crossies)	Kathy Yoder Treat/Ken Holloway	11	6
4	BE A BEACON (Tina)	Judy Deramus	1	9
5	GIVE WHAT IT TAKES (Warner Alliance)	MidSouth	5	11
6	I'LL TRUST A MIGHTY GOD (Rising Star)	Gene Reasoner	4	7
7	JESUS & JOHN (Cheyenne)	Bruce Haynes	16	3
8	IT'S ABOUT TIME (Heartwrite)	David Patillo	7	10
9	OUT OF HIS GREAT LOVE (Chapel)	The Martins	10	11
10	THE SMALLER THE TOWN (Time)	Don Richmond	6	9
11	SOWIN' SEEDS (S & K)	Steve Hamby	12	7
12	CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)	W.C. Taylor	13	6
13	TORNADO SALOON (Heaven Spun)	Ted White	15	10
14	WATCH ME RUN (Star Song)	Andy Landis	17	3
15	WRONG PLACE AT THE RIGHT TIME (Cheyenne)	Bruce Haynes	8	11
16	THE BOY IN ME (New Haven)	Glen Campbell	25	2
17	WHAT THEN (Warner Alliance)	Ron David Moore	28	2
18	ONLY CHRISTIAN COUNTRY (Circuit Rider)	Marvell	21	6
19	IT AIN'T GONNA WORRY MY MIND (Liberty)	Cleve Francis	9	8
20	HEART OF A SINNER (Psalm)	Billy Arnett	18	8
21	THE PROMISE TREE (Benson)	Vince Wilcox	23	7
22	I BELIEVE HEAVEN IS REAL (Rain)	Dinah & The Desert Crusaders	14	9
23	WORTH IT ALL (Genesis)	Brent Lamb	22	11
24	ACROSS THE MILES (New Haven)	Third Tyme Out	34	2
25	DON'T KILL THE WOUNDED (Homeland)	Margo Smith & Holly	29	4
26	HE EVEN LOVES ME (King's Day)	Kara-Lee	24	5
27	I'M GONNA HAVE A LITTLE TALK (Warner Bros)	Randy Travis	30	2
28	SWINGIN' BRIDGE (Benson)	Brush Arbor	DEBUT	
29	ALL MY DREAMS (Integrity)	Lenny LeBlanc	20	10
30	FAIRWEATHER FRIENDS (Hilltop)	Mark Hampton	31	4
31	ROCK-A-BYE- DADDY (Circuit Rider)	Herman Truelove	DEBUT	
32	MIDDLE AGES (Word)	Bruce Carroll	32	5
33	THE NARROW PATH (MBS)	Jason Campbell	DEBUT	
34	TOMORROW (Freedom)	Monte Stephens	26	5
35	THERE'S A NEW MAN (Windfall)	Southern Chapel	19	13
36	I NEED YOU (Chapel)	Jeff & Sheri Easter	36	14
37	NO TIME LIKE THE PRESENT (Warner Alliance)	Ron David Moore	27	15
38	ADAM'S SIDE (Tall Texan)	Billy Walker	33	22
39	LOCAL CALL (Ropeburn)	Randy Coward	35	18
40	I WOULDN'T MISS HEAVEN (Benson)	Brush Arbor	37	16

# POSITIVE / CHRISTIAN COUNTRY

## Spotlight

### Cheyenne Signs New Act

CHEYENNE RECORDS recently signed Ronny McKinley to its roster of artists. McKinley is an up-and-coming name in Christian country, but is no stranger to Floridians. In fact, he has made quite a name for himself in his home state, touring with his band Justin Case. McKinley's debut Cheyenne release, *Plain As Day*, is being labeled "progressive Christian country" and features nine cuts written or co-written by McKinley. Cheyenne has scheduled the project for a February release.

McKinley was raised in the town of Barton, FL. "I was born on May 30, 1961, which is the traditional Memorial Day," says Ronny. "I remember walking down the road in our neighborhood and thinking everyone flew their flags because it was my birthday! As for my family, my dad was a drag racer and mechanic and lived life pretty much in the fast lane, (eventually accepting Christ). Momma was a different story—she was saved at the age of 12. I look back now and realize it was her faith that kept grace in the family."

The McKinley family later moved to Trenton, FL, where Ronny's father began evangelizing and preaching at revivals. This led to another move, when Ronny's dad became the pastor of his first congregation at the Port Inglis Church of God. "I was seven years old then and had no idea that the next nine years would be the most determining years of my life."

In fifth grade McKinley's teacher Mr. Pulford saw his desire to play music and encouraged him to pursue it. According to Ronny, "While the rest of the class had to play flutes, I was taught to play the ukulele, which is a four-string guitar. During recess and lunch, I would be propped up against a tree on the playground, singing to all the kids. I really enjoyed playing sports and riding dirt bikes also, but not as much as playing music. So when football practice ended and most of the guys headed home, I would go straight to piano lessons. Little did I know that in the years to come I would need all this music theory I was learning."

One night, a Southern gospel group came to Pastor McKinley's church to perform. "They didn't have a drummer," explains Ronny, "so they asked me to sit in. A week later, they came back through and picked me up to go cut their new album! This did it for me...being in that recording studio was the closest I had ever come to being totally content."

McKinley traveled with the group the following year. He dropped out of school, with a promise to his parents that he would graduate before he reached 17. "I had to work twice as hard, but somehow I did it."

After several bandmember changes, the group disbanded and Ronny was forced to search for another musical outlet. "I recall walking into a nightclub in Taylor Country, FL, one night. The sound of that steel guitar was like a magnet. I felt like a moth, and that entire club was the flame. I played the barroom scene there for a few years, playing guitar and keys and singing back-up harmony, but it just wasn't enough. I wanted my own

band—I wanted to sing lead under those lights out front. So I formed my first country band, Southern Edition. This was closer to what I was searching for, but [still] not it."

He then moved to Swannee County, FL after disbanding Southern Edition. It was in that town where he met his best friend, Ronnie Baldwin. "He and I started the band Justin Case. For five years we played the club scene throughout Florida and became the #4 band in the state. I still wasn't content, however—the roots of my Christian raising were digging in deeper. I tried to snuff it out with alcohol, pot, cocaine, pills...anything to let me forget," reveals McKinley.

Fortunately, he married a woman who strongly supports his music. What Lisa didn't support was his continued abuse of alcohol and drugs. "It really put a strain on our marriage. One Monday afternoon, I walked in the back door of a church in Lake City, FL with a belly-full. I was fed up with not having control of my own life. It was then that I turned it all over to Jesus Christ. I promised God on my knees that afternoon, if He would forgive me, I would do more for Him than I ever did for the devil."

Ronny has spent the last four years of his life trying to live up to those words. "So far, so good," he says. "Lisa and I are still happily married with three handsome boys—Chad, Colby, and Cy—and a beautiful baby girl, Cansas Del Ray. And I'm blessed with the best band I've ever had, including my best friend, Ronnie Baldwin, still on drums."

Today, Ronny McKinley's desire is to spread the hope and positive message of God through his music. With songs like "Double Yellow Lines" and "I Don't Remember," the message couldn't be clearer. "My daily prayer is, 'Please do not come too soon, Lord Jesus. There's too much work to be done!'"



## Spotlight

### Paula Phillips: Reaching Out!

IN 1992, when *Cash Box* first reported about Paula Phillips and her critically-acclaimed single "I Have A Dream," the recording artist/songwriter had just been threatened by a young teenage boy during the tragic Los Angeles riots. This explosive incident (which, it is safe to say, would



spur most people to run in the opposite direction) and the simple, stirring anthem of "I Have A Dream" inspired the beginnings of The Dream Fund Outreach, a non-profit organization Phillips founded to encourage, support and assist youth and children of all ages. The vision has now expanded from its urban California origin to cities and towns across the country through one woman's inexhaustible energy, faith, grass-roots determination and unmistakable talent.

As the outreach has grown and literally nurtured tens of thousands of children, the musical talent of Phillips has also come to the forefront with her recently-released debut album *Reaching Out*, which promises a lot and delivers. The 10-cut album crosses the generation barrier with music that works for all ages, from the bright and alive "Just Do What You Can Do" and "Love Around The World" to the beautiful simplicity of "Grace" and "Your Love."

*Cash Box* caught up with the well-traveled Phillips in Music City this week. In town for the annual National Religious Broadcasters conference, the artist/songwriter/outreach director shared plans for a characteristically busy 13 days filled with school assemblies, chapel programs, classroom activities for all ages of kids, field trips to Benson Music Recording Studio and radio station appearances at WNAZ and WSM, among others, all in an effort to provide positive opportunities for youth. Also scheduled are concerts and worship services.

And Phillips will host a duo of uplifting events in conjunction with the NRB conference: a Jr/Sr. High music/outreach night and an evening of fellowship and renewal for broadcasters and local Nashville ministers. Joining in will be artists Steve Camp and Billy Sprague. As is typical of the catalytic Dream Fund, everyone including hotels, restaurants, local businesses and recording artists are all donating their time, talents and resources to reach out!

## News



TNN COUNTRY NEWS host Debra Maffett (c) is celebrating the release of her Christian Country debut single on the JukeBox America compilation disc. Welcoming her are national chartoppers Judy DeRamus (l) and Don Richmond (r), who also appear on the disc.



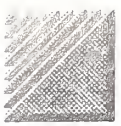
Members of Christian rock group Imagine This were recently featured on Z Music Television's "Brimstone Chronicles," America's only national Christian rock and metal series. Pictured from left to right are: Trey Hebert, Daryl Youngblood; "Brimstone Chronicle's" host Bryan Blumer; Essential Records director Robert Beeson; Rick Weinland; Tambri Hunt; and Ahmed Montgomery.



Benson recording artist Pam Thum recently performed on TNN's "Music City Tonight with Crook & Chase," where Nashville's Christ Church youth choir joined Thum on a song from her new album *Faithful*. Pictured backstage at "Music City Tonight": Crook, Thum and Chase.



Myrrh recording group Anointed was joined in the studio recently by Reunion recording artist Michael W. Smith, who helped them out on a smokin' new remake of the gospel standard "If I Labor." Anointed's debut Myrrh project *The Call* is scheduled for a February release.



# COIN MACHINE

## AMOA Launches Major Dollar Coin Push

CHICAGO—In an effort to speed up passage of dollar coin legislation, the **Amusement & Music Operators Association** has retained **Valis Associates (AMOA)**, a Washington, D.C.-based consulting firm, to spearhead a major effort for approval of a dollar coin in the new 104th Congress that took office in January.

"A dollar coin is extremely important to the future of our membership and the industry," stated AMOA president **Tami Norberg-Paulsen**. "The chances for passage in this political climate are excellent, but we felt something more was needed than was done in the past. Valis Associates' qualifications and expertise are highly regarded in the nation's capitol," she stressed. "We feel they will be of great help in securing passage of a new dollar coin."

AMOA is a strong advocate of the dollar coin at the grassroots level through its Washington, D.C. activities and in its support of the efforts of **The Coin Coalition**, a broad-based Washington coalition of diverse industries and other interests seeking passage of dollar coin legislation. The U.S. is reportedly the only major industrialized nation in the world that does not have a widely used dollar coin in mass circulation.

With the new Congress geared to cost saving and balanced budget modes, AMOA believes the dollar coin is most certain to receive high-profile attention in upcoming budgetary considerations. The federal treasury savings from replacing the \$1 paper bill with a \$1 coin is conservatively estimated at \$395 million a year by the U.S. General Accounting Office.

Valis Associates is a public-policy consulting firm serving corporations, trade associations, non-profit organizations and governmental bodies.

## ALG's Fast Draw Raises Funds For "Cowboy Crisis"

CHICAGO—The Justin Cowboy Crisis Fund received a financial boost at the Pro Rodeo Cowboy Association Cowboy Christmas event when American Laser Games (ALG) joined with the U.S. Tobacco Company to donate \$1,000 to the fund.

Event took place at Cashman Field House in Las Vegas, Nevada, where ALG set up a *Fast Draw Showdown* game in U.S. Tobacco's Copenhagen Skool display.

Two *Fast Draw Showdown* games were also installed at the PRCA convention, which was held at the Sahara Hotel this past December 7-9. All proceeds collected in the machines were also donated to the fund.

"Cowboys and the rodeo are a favorite topic of mine, and many of our games are set in the Old West, so it is fitting that we proudly support the Justin Cowboy Crisis Fund," commented **Stan Jarocki**, vice president of marketing and sales for ALG.

**Mark Furrer**, projects coordinator for PRCA, brought American Laser Games and U.S. Tobacco together to sponsor the fundraising event at Cowboy Christmas.

## '95 Jukebox License Fees

CHICAGO—The **Jukebox License Office** released the new schedule of license fees for 1995.

The fees are structured as follows:

First jukebox.....\$294.00  
Second through tenth jukebox (each)..\$ 55.00  
Eleven or more jukeboxes (each).....\$ 47.00

The adjusted figures are based on the consumer price index. The 1995 rates represent a 2.61% increase over 1994.

The Jukebox License Office, which administers the Jukebox License Agreement, will soon mail the revised rate schedule to all jukebox operators who obtained agreements during 1994.

For further information or jukebox license registration material, operators may contact the Jukebox License Office, 1740 Broadway, 2nd Floor, New York, NY 10019-4315 or phone either 212-581-0190 or 800-955-JUKE.

## AAMA Expands Membership Base

CHICAGO—The **American Amusement Machine Association (AAMA)** board of directors announced that the association will open up associate memberships to companies representing allied industries, as well as to international coin-op manufacturers, distributors and suppliers.

Under this new membership policy, "allied" industry companies will be defined as those involved in the business of family entertainment centers, theme parks or other amusement related industries.

In the international sector, manufacturers are characterized as those companies which develop, manufacture, sell, produce or assemble coin-operated amusement machines. Distributors are those who engage in the business of wholesale distribution of coin-operated equipment and supplies; and supplier members are defined as those which sell any components, including software, to any member of the industry for use in coin-operated equipment.

According to AAMA president **Steve Koenigsberg**, the decision to expand membership in this manner was destined to happen. "The increasing overlap of coin-op and other forms of entertainment means that AAMA should seek closer communication with members of these related markets.

## NOTICE!

CHICAGO—The AAMA Spring Board of Directors Meeting will take place on Wednesday, March 22 at 12 p.m. in the Reno Hilton. In addition, a schedule of Industry Promotions, Foreign Business Development and Government Relations committee meetings will also be held on this day during the hours of 8 a.m. to 11 a.m. Inasmuch as these meetings will precede the March 23 opening of the **ACME** convention, tradesters are urged to arrange their travel plans at 450 E. Higgins Road, Suite 201, Elk Grove, 60007 or phone 708-290-9088. FAX number is 708-290-9121.



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# CLASSIFIEDS

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

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

**NEW KITS:** Dark Stalkers (B-Kit) \$875; Dungeons & Dragons \$895; Super Street Fighter II Turbo (B-Kit) \$550; Slam Masters \$200.

**NEO GEO PAKS:** Bust The Move \$410; Samurai Shodown II \$415; Street Slam \$415; Agress. Of The Dark \$375 (Marquee); King Of Fighters \$325; Super Sidekicks \$300; Zed Blade \$400; Samurai Shodown \$200; World Hero 2 Jet \$200; Fighter History \$200; Gururin \$150.

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

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