

CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE



THE
BEATLES

'Live at the BBC'

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THE ENTERTAINMENT TRADE MAGAZINE

INSIDE THE BOX

Cover Story

The Beatles Live At The BBC

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

—see page 5

Pop Album Reviews

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

—see page 9

Media: Vid Biz

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

—see page 18

Indie Spotlights

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

—see pages 27-28

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NUMBER ONES

POP SINGLE

On Bended Knee
Boyz II Men
(Motown)

COUNTRY SINGLE

When Love Finds You
Vince Gill
(RCA)

RAP SINGLE

Flava In Ya Ear
Craig Mack
(Bad Boy)

POP ALBUM

Miracles Of The Holiday...
Kenny G
(Arista)

R&B SINGLES

On Bended Knee
Boyz II Men
(Motown)

R&B ALBUM

The Icon Is Love
Barry White
(A&M)

COUNTRY ALBUM

Stones In The Road
Mary Chapin Carpenter
(Columbia)

CONT. CHRISTIAN

Children Of The World
Amy Grant
(Myrrh)

POSITIVE CNTRY.

Give What It Takes
MidSouth
(Warner Alliance)

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"I like blueberry more than cherry." *Rich*
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NEWS

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

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

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

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

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

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

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

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



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

ON THE MOVE



Krasnow



Rennie



Thompson



Hurwitz



Rivera-Gandia



Carroll



Williams



Miller

■ **Seymour Stein** has been named president of the **Elektra Entertainment Group**, a division of Warner Music U.S. One of the most accomplished and admired figures in the music industry, Stein was most recently president of Sire Records, the ground-breaking label he founded 28 years ago. Stein also serves as president of the Rock And Roll Hall Of Fame Foundation. ■ The **MCA Music Entertainment Group** and **Krasnow Entertainment**, a new entertainment company headed up by **Bob Krasnow**, will team up to create a new record label, which has not yet been named, under the MCA Records banner. Krasnow is the former chairman of Elektra Entertainment and a 20-year veteran of the Warner Bros. family of labels. ■ **Steve Rennie** has been appointed senior vice president, West Coast for **Epic Records**. He joins Epic after five years as president of REN Management, representing Ned's Atomic Dustbin, Primal Scream, The The and Stabbing Westward. ■ **Eileen Thompson** has been appointed director of media relations/West Coast for **Atlantic Records**. She was most recently director of publicity at Rogers & Cowan. ■ **Jodi Hurwitz** has been promoted to director, programming, **Sony Music**. She had served as manager, television programming, Sony Music since 1993. ■ **Columbia Records** has named **Irene Rivera-Gandia** manager, special projects, black music division. She joined Columbia's black music promotion staff in 1992 as an assistant and was later appointed coordinator, East Coast promotion. ■ The **Atlantic Records** promotion department has announced several changes within its alternative/college staff: **Kris Metzdorf** has been promoted to associate director of national promotion; **Carolyn Wolfe** has been appointed manager of national college promotion; and **Mike Deitch** has been appointed national college radio promotion rep. Metzdorf joined the label in May 1992 as coordinator of national alternative radio; Wolfe was previously manager of national promotion at TVT Records from 1993-94; and Deitch is a graduate of Emerson College, where he was Atlantic's college marketing rep. ■ **Kevin Carroll** has been appointed vice president of promotion for **Relativity Recordings**. Before joining Relativity, Carroll was senior vice president of promotion at EastWest Records.

■ **Rhino Records** has promoted **Shannon Williams** to the newly created position of urban marketing/A&R manager. Williams was previously national sales & marketing development manager. After stints at CEMA Distribution and Uni Distribution, she joined Rhino in June 1990 as national sales & marketing representative. ■ **Rodolfo Lopez Negrete** has been named managing director, **BMG Mexico**. He joins the label from Hyatt International, where he was chief executive officer, Mexico since 1990. ■ **Hugh Miller** has been named vice president, finance for **MCA Concerts Inc.** Most recently, Miller worked as a CPA in the management consulting services division of Coopers & Lybrand and Company. ■ **Kevin Murray**, an entertainment lawyer and former talent agent for the William Morris Agency, has been sworn in as a member of the **California State Assembly**. During the past 12 years, Murray has served as a legal advisor to some of Hollywood's top music, film and TV artists.

INDUSTRY BUZZ

By Ted Williams

Cash Box EAST COAST



Elektra Records recording artists Huey Lewis & The News recently performed at New York City's Beacon Theater in support of their current release *Four Chords and Several Years Ago*. Prior to the show, Lewis celebrated with label staffers. Pictured (back row, l-r): Paul Brown, AOR promotion v.p.; Alan Voss, sales sr. v.p.; Steve Kleinberg, sr. marketing v.p.; Craig Lambert, executive v.p.; Dave Sholin, *Gavin*; Bob Brown, manager; (front row, l-r): Val DeLong, pop promotion v.p.; Greg Thompson, sr. v.p. promotion; Huey Lewis; and Steve Resnick, *Gavin*.

HIGH SOCIETY pianist Peter Mintun has brought his heart from San Francisco for his first extended appearance in New York. This engagement, which runs through December 24th, also inaugurates the re-opening of the **Madison Room** at the New York Palace Hotel. The gifted pianist's reputation has grown to legendary proportions among followers of the genre—both fans and musicians.

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

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

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

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

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

By Steve Baltin

Cash Box WEST COAST



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

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

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

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

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

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

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

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

COVER STORY

Cover Story

The Beatles Live at The BBC

By Steve Baltin

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

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



The Beatles

discovery. Here, in these recordings accumulated from 1962 to 1965, is a chance to rediscover the band's beginnings—the rock 'n' roll group that first made America swoon and faint.

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

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

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

of material found on this collection, which was accumulated over only four years' time. That's something many historians and fans tend to forget. So while there may be nothing new to say about the Beatles' place in history, there's a lot that hasn't been said about their music in some time. And that's precisely what makes this collection of 56 gems from the BBC such a joyous discovery.

of material found on this collection, which was accumulated over only four years' time.

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

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

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

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

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

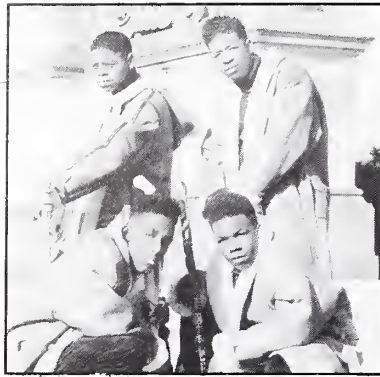
It's certainly not all society's fault that the Beatles took on the roles they did in the view of the world. By standing up for his convictions, Lennon, for example, had to know what he was getting himself into by staging the infamous bed-in in Toronto. But blame isn't the issue. Hell, no one today admits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

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

So in response to my sharp but sarcastic friend—"No, I didn't need to"...because there was something new to be said about the Beatles. Or maybe it wasn't new, but it was something new we all needed to be reminded of—and *Live At The BBC* is just the record to wake us up to a couple of very important lessons we may have forgotten.

TOP 100 POP SINGLES

DECEMBER 17, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Pearl Jam



HIGH DEBUT: Weezer

| | | Total Weeks ▼ | | | | Total Weeks ▼ | |
|----|---|---------------|----|-----|---|-------------------------------|--------|
| | | Last Week ▼ | | | | Last Week ▼ | |
| 1 | ON BENDED KNEE (Motown 0244) | 1 | 5 | 52 | OUT OF TEARS (Virgin 38459) | 50 | 9 |
| 2 | ANOTHER NIGHT (Arista 12724) | 3 | 17 | 53 | CIRCLE OF LIFE (from "Lion King") (Hollywood 64516) | 53 | 16 |
| 3 | ALWAYS (Mercury 856 227) | 4 | 11 | 54 | TOOTSEE ROLL (Rip-It 6911) | DEBUT | |
| 4 | HERE COMES THE HOTSTEPPER (Columbia 77614) | | | 55 | STAY (from "Reality Bites") (RCA 66364) | 49 | 37 |
| 5 | I'M THE ONLY ONE (Island 54069) | 1 | 11 | 56 | GOOD ENOUGH (Arista 12731) | 54 | 12 |
| 6 | SECRET (Maverick 18035) | 6 | 21 | 57 | THIS D.J. (Violator/RAL/Island 853 236) | 57 | 21 |
| 7 | I'LL MAKE LOVE TO YOU (Motown 4631) | 7 | 16 | 58 | LUCKY ONE (A&M 58072) | 52 | 19 |
| 8 | YOU WANT THIS/70'S GROOVE (Virgin 14212) | 11 | 7 | 59 | DON'T TURN AROUND (Arista 12692-2) | 51 | 33 |
| 9 | I WANNA BE DOWN (Atlantic 87225) | 9 | 9 | 60 | FAR BEHIND (Maverick/Sire/Warner 18118) | 60 | 15 |
| 10 | NEVER LIE (MCA 54850) | 10 | 16 | 61 | JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004) | 56 | 10 |
| 11 | CREEP (Arista 40824) | 17 | 6 | 62 | COME TO MY WINDOW (Island/PLG 858 028) | 58 | 40 |
| 12 | 100% PURE LOVE (Mercury 858 485) | 13 | 28 | 63 | UNDONE-THE SWEATER SONG (DGC/Geffen 19378) | 64 | 11 |
| 13 | EVERY DAY OF THE WEEK (Giant 17988) | 15 | 5 | 64 | I ALONE (Radioactive/MCA 49434) | 75 | 2 |
| 14 | ALL I WANNA DO (A&M 8298) | 8 | 19 | 65 | ALWAYS AND FOREVER (Epic/LV 77735) | 71 | 7 |
| 15 | SUKIYAKI (Next Plateau/London/Island 857 687) | 3 | 13 | 66 | SPIN THE BLACK CIRCLE/TREMOR CHRIST (Epic 77771) | 69 | 4 |
| 16 | WHAT'S THE FREQUENCY, KENNETH? (Warner Bros. 18050) | 16 | 12 | 67 | MENTAL PICTURE (SBK/EMI 54231) | 72 | 5 |
| 17 | TURN THE BEAT AROUND (from "The Specialist") (Crescent Moon/Epic Soundtrax 77630) | | | 68 | GET READY FOR THIS (Radikal/Critique 15535) | 2 Unlimited | 79 3 |
| 18 | LIVING IN DANGER (Arista 12754) | 12 | 11 | 69 | CONSTANTLY (MCA 54948) | Immature | 73 4 |
| 19 | THE SWEETEST DAYS (Mercury 851113) | 24 | 6 | 70 | BAD REPUTATION (Elektra 44954) | Freedy Johnston | 77 2 |
| 20 | PRACTICE WHAT YOU PREACH (A&M 0778) | 22 | 6 | 71 | DOLL PARTS (DGC/Geffen 19379) | Hole | DEBUT |
| 21 | YOU GOTTA BE (550 Epic 6179) | 28 | 22 | 72 | MISHALE (Metro Blue/Capitol 58256) | Andru Donalds | 88 2 |
| 22 | HOLD MY HAND (Atlantic 87230) | 34 | 9 | 73 | GET UP ON IT (Elektra 64506) | Keith Sweat | 76 8 |
| 23 | NEW AGE GIRL (Ichiban 2322) | 25 | 15 | 74 | BLACK COFFEE (Uptown/MCA 54931) | Heavy D & The Boyz | 74 5 |
| 24 | I'LL STAND BY YOU (Sire/Warner Bros. 18160) | 18 | 18 | 75 | PICTURE POSTCARDS FROM L.A. (SBK/EMI 58238) | Joshua Kadison | 78 4 |
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| 26 | BEFORE I LET YOU GO (Interscope 982-144) | 32 | 8 | 77 | FOOLIN' AROUND (Spoiled Rotten/Big Beat/Atlantic 98207) | Changing Faces | 82 4 |
| 27 | DANCE NAKED (Mercury 56343) | 30 | 8 | 78 | BUDDY HOLLY (DGC/Geffen N/A) | Weezer | DEBUT |
| 28 | SOMETHING'S ALWAYS WRONG (Columbia 77639) | 27 | 12 | 79 | (I COULD ONLY) WHISPER YOUR NAME (Columbia 77718) | Harry Connick Jr. | 87 8 |
| 29 | SHORT DICK MAN (DJ World 114) | 31 | 13 | 80 | DO YOU SEE (Violator/RAL/Island 853962) | Warren G. | 85 2 |
| 30 | WHEN CAN I SEE YOU (Epic 6173) | 20 | 29 | 81 | I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461) | Scarface | 81 5 |
| 31 | HOW MANY WAYS/I BELONG TO YOU (LaFace 4081) | 36 | 12 | 82 | I MISS YOU (Arista 1-2768) | N II U | DEBUT |
| 32 | TAKE A BOW (Maverick/Sire 18000) | DEBUT | | 83 | YOU GOT ME ROCKING (Virgin 26442) | Rolling Stones | 91 2 |
| 33 | SHAME (Jive 42269) | 37 | 4 | 84 | SUN'S GONNA RISE (Impact/MCA 54970) | Sass Jordan | 83 4 |
| 34 | AT YOUR BEST (YOU ARE LOVE) (Blackground/Jive) | 26 | 15 | 85 | MISSING YOU (Columbia 77760) | Steve Perry | 90 2 |
| 35 | WILD NIGHT (Mercury 858 738) | 29 | 31 | 86 | BRING THE PAIN (Def Jam/RAL/Island 853 964) | Method Man | DEBUT |
| 36 | PLAYAZ CLUB (Chrysalis/EMI 58267) | 38 | 10 | 87 | DREAM AWAY (Fox 0020) | Babyface/Lisa Stansfield | 84 4 |
| 37 | WHEN WE DANCE (A&M 8464) | 40 | 7 | 88 | SUPERNOVA (Matador/Atlantic 98206) | Liz Phair | DEBUT |
| 38 | BLIND MAN (Geffen 19377) | 41 | 7 | 89 | I CAN GO DEEP (from "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42264) | Silk | 86 5 |
| 39 | FADE INTO YOU (Capitol 98253) | 33 | 15 | 90 | SPIN THE BOTTLE (RCA 64207) | Juliana Hatfield | 65 8 |
| 40 | LUCAS WITH THE LID OFF (Big Beat 98219) | 35 | 9 | 91 | BODY & SOUL (Elektra 9008) | Anita Baker | 59 17 |
| 41 | BE HAPPY (Uptown/MCA 3146) | 46 | 6 | 92 | I'D GIVE ANYTHING (EastWest 98244) | Gerald Levert | 63 21 |
| 42 | FA ALL 'YALL (So So Def/Chaos 77593) | 42 | 9 | 93 | BOP GUN (ONE NATION) (Priority 53161) | Ice Cube feat. George Clinton | 61 16 |
| 43 | YOU DON'T KNOW HOW IT FEELS (Warner Bros. 18030) | 66 | 3 | 94 | DO YOU WANNA GET FUNKY (Columbia 77581) | C+C Music Factory | 62 21 |
| 44 | GIRL, YOU'LL BE A WOMAN SOON (FROM "PULP FICTION") (MCA 54935) | 47 | 4 | 95 | BUT IT'S ALRIGHT (Elektra 64524) | Huey Lewis & The News | 95 14 |
| 45 | THUGGISH RUGGISH BONE (Ruthless/Relativity 5527) | 39 | 10 | 96 | IF I ONLY KNEW (Interscope 98203) | Tom Jones | 96 6 |
| 46 | U WILL KNOW (from "Jason's Lyric") (Mercury 856 200) | 44 | 10 | 97 | HIT BY LOVE (A&M/Perspective 580768) | Ce Ce Peniston | 89 6 |
| 47 | NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578) | 48 | 19 | 98 | CAN U GET WIT IT (LaFace/Arista 2-4075) | Usher | 94 8 |
| 48 | THE RHYTHM OF THE NIGHT (EastWest 98192) | 67 | 4 | 99 | SHINE (Atlantic 87237) | Collective Soul | 68 31 |
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REVIEWS By Steve Baltin



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

Grande is a singer/songwriter who has over the course of his two-decade long career, with intermittent hiatuses, played with the likes of Richie Havens, Jim Croce and even Bruce Springsteen. Listening to the second single from his new album, *Hey Friend*, it's understandable.

A sweet and charming ditty, very up-tempo in medley, the song is a radio-friendly ode to his bike that definitely has appeal to a wide range of fans.

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

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

PRET-A-PORTER

■ STEVE PERRY: "Missing You" (Columbia 6592)

Another single from the former lead singer of Journey's latest solo album, *For The Love Of Strange Medicine*. As the voice on hits like "Don't Stop Believing," "Who's Crying Now" and "Separate Ways," Perry is no stranger to success, having spent many a week near the top of the charts. Unfortunately for Perry, that was some time ago. At best, this very soft ballad has adult/contemporary potential.

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

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



PICK OF THE WEEK

■ STONE TEMPLE PILOTS: "Unglued" (Atlantic 6024)

As seems to be the case with many of the young rising stars on the alternative scene (see Soundgarden), this single falls in line with the pattern of every other single being a rocking number, with the alternate single showcasing the band's quieter side. So, following the slightly mellow "Interstate Love Song," STP's current hit, the group has come back with a barnburner as the new one from their massively popular *Purple* album. While the group has put out hard-edged singles like "Vaseline," this one is closer to punk than anything else from this record. Clocking in at a terse two-and-a-half minutes, the song stays on a rapid-fire course throughout, making for another guaranteed hit with STP's large fan base.



TOP BOX
ARTS
**TOP
100 POP
ALBUMS**

DECEMBER 17, 1994



#1 ALBUM: Kenny G



TO WATCH: Weezer



HIGH DEBUT: Mary J. Blige

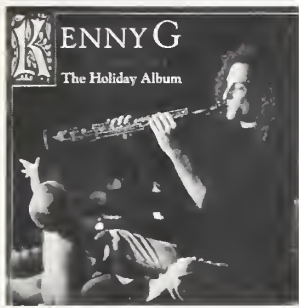
Total Weeks ▼

| | | | | |
|----|---|------------------------------------|-------|----|
| 1 | MIRACLES THE HOLIDAY ALBUM (Arista 18767) | Kenny G | 1 | 4 |
| 2 | HELL FREEZES OVER (Geffen 31365) | The Eagles | 2 | 4 |
| 3 | II (Motown 530323) | Boyz II Men | 3 | 14 |
| 4 | UNPLUGGED IN NEW YORK (DGC/Geffen 24727) | Nirvana | 4 | 5 |
| 5 | SMASH (Epicaph 86432) | Offspring | 5 | 27 |
| 6 | MERRY CHRISTMAS (Columbia 64222) | Mariah Carey | 6 | 3 |
| 7 | WILDFLOWERS (Warner Bros. 45759) | Tom Petty | 7 | 5 |
| 8 | MONSTER (Warner Bros. 45740) | R.E.M. | 8 | 10 |
| 9 | BIG ONES (Geffen 24716) | Aerosmith | 10 | 5 |
| 10 | DOOKIE (Reprise/Warner Bros. 45529) | Green Day | 24 | 42 |
| 11 | DARE IZ A DARKSIDE (RAL/Island 523846) | Redman | 11 | 2 |
| 12 | THE BEST OF SADE (Epic 66686) | Sade | 12 | 3 |
| 13 | MURDER WAS THE CASE (Death Row/Interscope/AG 92484) | Soundtrack | 13 | 27 |
| 14 | NO NEED TO ARGUE (Island 524050) | The Cranberries | 18 | 9 |
| 15 | NO QUARTER (Atlantic 82703) | Jimmy Page & Robert Plant | 14 | 4 |
| 16 | DUETS II (Capitol 28103) | Frank Sinatra | 15 | 3 |
| 17 | FROM THE CRADLE (Duck/Reprise 45735) | Eric Clapton | 22 | 12 |
| 18 | FIELDS OF GOLD-BEST OF STING 1984-1994 (A&M 0269) | Sting | 19 | 4 |
| 19 | CRAZYSEXYCOOL (LaFace/Arista 26009) | TLC | 16 | 3 |
| 20 | PULP FICTION (MCA 11103) | Soundtrack | 1 | 7 |
| 21 | BOOTLEGS & B-SIDES (Priority 53921) | Ice Cube | 23 | 2 |
| 22 | THE LION KING (Walt Disney 60858) | Soundtrack | 17 | 27 |
| 23 | TUESDAY NIGHT MUSIC CLUB (A&M 0126) | Sheryl Crow | 20 | 18 |
| 24 | THE BLACK ALBUM (Warner Bros. 45793) | Prince | 40 | 1 |
| 25 | GREATEST HITS (Capitol 30334) | Bob Seger & The Silver Bullet Band | 27 | 6 |
| 26 | TICAL (Def Jam/RAL/Island 523893) | Method Man | 9 | 3 |
| 27 | BEDTIME STORIES (Maverick/Sire/Warner Bros. 45767) | Madonna | 25 | 6 |
| 28 | YES I AM (Island 848660) | Melissa Etheridge | 29 | 63 |
| 29 | ICON IS LOVE (A&M 540115) | Barry White | 26 | 9 |
| 30 | PURPLE (Atlantic 82607) | Stone Temple Pilots | 31 | 25 |
| 31 | CROSS ROAD (Mercury 26013) | Bon Jovi | 28 | 7 |
| 32 | HOLD ME, THRILL ME, KISS ME (Epic 66205) | Gloria Estefan | 32 | 7 |
| 33 | RHYTHM OF LOVE (Elektra 61555) | Anita Baker | 33 | 12 |
| 34 | YOUTHANASIA (Capitol 29004) | Megadeth | 34 | 5 |
| 35 | NOT A MOMENT TOO SOON (Curb 77659) | Tim McGraw | 35 | 35 |
| 36 | THE DIARY (Rap-A-Lot/Noo Trybe 39946) | Scarface | 36 | 7 |
| 37 | VITOLGY (Epic 66900) | Pearl Jam | 49 | 2 |
| 38 | MY LIFE (Uptown/MCA 11556) | Mary J. Blige | DEBUT | |
| 39 | CANDLEBOX (Maverick/Sire/Warner Bros. 45313) | Candlebox | 1 | 45 |
| 40 | AMERIKKA'S NIGHTMARE (Jive 41547) | Spice 1 | 62 | 2 |
| 41 | THE SIGN (Arista 18740) | Ace Of Base | 37 | 45 |
| 42 | JASON'S LYRIC (Mercury 522915) | Soundtrack | 43 | 10 |
| 43 | SONGS (LV/Epic 57775) | Luther Vandross | 42 | 11 |
| 44 | BEHIND BARS (Def Jam/RAL/Island 523847) | Slick Rick | 77 | 2 |
| 45 | THE TRACTORS (Arista 18728) | The Tractors | 39 | 10 |
| 46 | AUGUST & EVERYTHING AFTER (DGC/Geffen 24528) | Counting Crows | 46 | 47 |
| 47 | CREEPIN ON AH COME UP (Ruthless/Relativity 5526) | Bone Thugs N Harmony | 45 | 17 |
| 48 | PISCES ISCARHOT (Virgin 39834) | Smashing Pumpkins | 50 | 9 |
| 49 | LEAD ON (MCA 11092) | George Strait | 30 | 3 |
| 50 | THE 3 TENORS IN CONCERT 1994 (Atlantic 82614) | Carreras, Domingo, Pavarotti | 51 | 13 |
| 51 | STONES IN THE ROAD (Columbia 64327) | Mary Chapin Carpenter | 38 | 9 |
| 52 | WAITIN' ON SUNDOWN (Arista 18765) | Brooks & Dunn | 52 | 9 |

Total Weeks ▼

| | | | | |
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| 54 | AMORICA (Arista/Reprise/Warner Bros. 43000) | The Black Crowes | 53 | 5 |
| 55 | FORREST GUMP (Epic Soundtrax/Epic 66329) | Soundtrack | 55 | 22 |
| 56 | CRACKED REAR VIEW (Atlantic 82613) | Hootie & The Blowfish | 65 | 11 |
| 57 | WHO I AM (Arista 18759) | Alan Jackson | 48 | 23 |
| 58 | THROWING COPPER (Radioactive/MCA 10997) | Live | 58 | 32 |
| 59 | SUPERUNKNOWN (A&M 0198) | Soundgarden | 60 | 38 |
| 60 | CHANT NOEL (Angel 55206) | Benedictine Monks Of Santo Domingo De Silos | 1 | 4 |
| 61 | BRANDY (Atlantic 82610) | Brandy | 47 | 9 |
| 62 | REGULATE...G FUNK ERA (Violator/RAL/Island 52335) | Warren G | 56 | 26 |
| 63 | WEEZER (DGC/Geffen 24629) | Weezer | 69 | 2 |
| 64 | YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314) | Jeff Foxworthy | 64 | 11 |
| 65 | THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 41555) | Keith Murray | 44 | 3 |
| 66 | THE CONCERT (Columbia 66109) | Barbra Streisand | 71 | 56 |
| 67 | A LOW DOWN DIRTY SHAME (Hollywood/Jive 41536) | Soundtrack | 73 | 3 |
| 68 | WHEN LOVE FINDS YOU (MCA 11047) | Vince Gill | 59 | 26 |
| 69 | THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346) | Nine Inch Nails | 72 | 40 |
| 70 | THIRD ROCK FROM THE SUN (Epic 64357) | Joe Diffie | 67 | 19 |
| 71 | I SEE IT NOW (Atlantic 82656) | Tracy Lawrence | 63 | 9 |
| 72 | BLACKSTREET (Interscope/AG 92351) | Blackstreet | 69 | 24 |
| 73 | HOLLY & IVY (Elektra 61704) | Natalie Cole | DEBUT | |
| 74 | LIVE AT THE ACROPOLIS (Private Music 82116) | Yanni | 75 | 38 |
| 75 | CHANT (Angel 55138) | Benedictine Monks Of Santo Domingo De Silos | 78 | 38 |
| 76 | ONE EMOTION (RCA 66419) | Clint Black | 76 | 9 |
| 77 | SINGIN' WITH THE BIG BANDS (Arista 18771) | Barry Manilow | RE-ENTRY | |
| 78 | HOUSE OF LOVE (A&M 0230) | Amy Grant | 74 | 15 |
| 79 | AMERICAN THIGHS (Minty Fresh/Geffen 24732) | Veruca Salt | 85 | 8 |
| 80 | LIVE THROUGH THIS (DGC/Geffen 24631) | Hole | 79 | 23 |
| 81 | WOODSTOCK 94 (A&M 540289) | Various Artists | 81 | 2 |
| 82 | FOREST (Dancing Cat/Windham Hill 11157) | George Winston | 84 | 8 |
| 83 | READ MY MIND (MCA 10994) | Reba McEntire | 83 | 32 |
| 84 | ALL-4-ONE (Blitz/Atlantic 82588) | All-4-One | 1 | 34 |
| 85 | PROMISED LAND (EMI 30711) | Queensryche | 66 | 7 |
| 86 | A LOVE SUPREME (Silas/MCA 11157) | Chante Moore | 57 | 3 |
| 87 | KICKIN' IT UP (Atlantic/AG 82559) | John Michael Montgomery | 86 | 44 |
| 88 | STORM IN THE HEARTLAND (Mercury 526081) | Billy Ray Cyrus | 68 | 3 |
| 89 | GROOVE ON (EastWest 92416) | Gerald Levert | 80 | 13 |
| 90 | VERY NECESSARY (Next Plateau/London/Island 828392) | Salt-N-Pepa | 88 | 59 |
| 91 | HIATT COMES ALIVE AT BUDOKAN (A&M 0284) | John Hiatt & The Guilty Dogs | 92 | 2 |
| 92 | THE CHRISTMAS ALBUM VOLUME III (Columbia 66465) | Neil Diamond | DEBUT | |
| 93 | NINETEEN NINETY QUAD (Rip-It 6901) | 69 Boyz | 89 | 18 |
| 94 | SO TONIGHT THAT I MIGHT SEE (Capitol 98253) | Mazzy Star | 96 | 18 |
| 95 | TONI BRAXTON (LaFace/Arista 26007) | Toni Braxton | 87 | 59 |
| 96 | SHAQ-FU: DA RETURN (Jive 41550) | Shaquille O'Neal | 91 | 4 |
| 97 | SKYNYRDS FRYNDS (MCA 11097) | Various Artists | 90 | 6 |
| 98 | SHE (Columbia 64376) | Harry Connick Jr. | 98 | 21 |
| 99 | READY TO DIE (Bad Boy 73000) | The Notorious B.I.G. | 95 | 12 |
| 100 | SEAL (ZZT/Sire/Warner Bros. 45415) | Seal | 94 | 27 |

REVIEWS by Steve Baltin



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

The musical equivalent of p.b. & j. on Wonder Bread with the crust cut off, the sax player's take on X-mas standards is maybe the most benign record of the year, if not the decade. And it is also the current #1 album in the country. At this time of the year, when people want everything to fit in with their dreams of Christmas as it should be, there's a lot to be said for G's soothing tones and unobtrusive melodies. Staying very true to the original forms of such staples as "Winter Wonderland," "Silver Bells," "Silent Night" and

"Have Yourself A Merry Little Christmas," Kenny G provides listeners with comfort, giving them what they both want and expect. The jazziest take found here is on "Greensleeves," which features a strong turn on bass from Walter Afanasieff. Also of note is the inclusion of "The Chanukah Song," which shows G to be p.c. Give the man *some* credit.

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

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



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

The soundtrack to the remake of the classic film is a mixed bag of artists, from contemporary stars to classic acts coming from the world of pop and soul. Among

the names found here are Elvis Presley with "Santa Claus Is Back In Town," Ray Charles doing "Santa Claus Is Comin' To Town" and Natalie Cole on "Jingle Bells." However, the champs here are Aretha Franklin joined by Members of the Fame Freedom Choir for a wonderfully emotive and soulful Aretha-esque gospel version of "Joy To The World," and the always splendid Sarah McLachlan, who closes the album with a lovely cover of the Gordon Lightfoot-penned "Song For A Winter's Night." Though the Franklin and McLachlan numbers deserve to be heard, the dismal fate of the movie doesn't leave a lot of room for hope.

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

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



■ VARIOUS ARTISTS: *Mixed Nuts: Music From The Motion Picture* (Epic Soundtrax 66905)

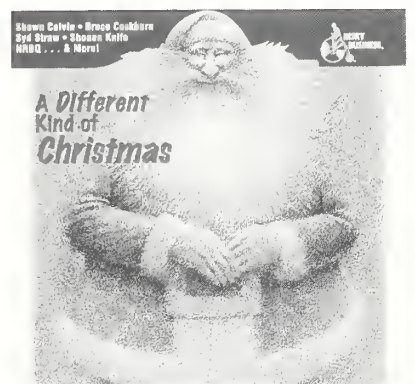
The soundtrack to the latest effort from comedian/playwrite Steve Martin is truly a bag of "Mixed Nuts." It's an eclectic selection, highlighted by previously released material from artists underrepresented in today's music world like Dr. John, who does a sterling jazzy take on the title tune, and Leon Redbone, who does an almost satirical country-twang version of "Blue Christmas." The most contemporary act on this album, which also includes Fats Domino,

Eartha Kitt and two jazz numbers from George Fenton, is comedian Adam Sandler, who has achieved notoriety thanks to his impressive array of characters on "Saturday Night Live." Sandler, who did enjoy some musical success with the track "Buddy" from his comedy album this year, does a hilarious turn with "Grape Jelly," a wonderful series of questions in which Sandler asks, "I wonder if I gave you pudding, eggs and flour, would you make a Boston Cream Pie?" Or the eternal question, "I wonder when Elliot said goodbye to E.T., did you break down and cry?" By coupling Sandler with Carly Simon and many other stars from different eras, the parties involved have presented an album that all can be proud of.

PICK OF THE WEEK

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

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



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TOP 100 R&B SINGLES

DECEMBER 17, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Changing Faces



HIGH DEBUT: Method Man

| | | | | | | | | | |
|----|---|---------------------------------|----|----|-----|---|---------------------------------|-------|----|
| 1 | ON BENDED KNEE (Motown 0244) | Boyz II Men | 1 | 5 | 51 | BACK SEAT (WIT NO SHEETS) (Luke 814) | H-Town | 56 | 5 |
| 2 | CREEP (Arista 40824) | T.L.C. | 4 | 7 | 52 | TAKE A TOKE (Columbia 77742) | C+C Music Factory | 62 | 5 |
| 3 | BEFORE I LET YOU GO (Interscope 982-144) | Blackstreet | 3 | 14 | 53 | THINKING ABOUT YOU (Motown 37463) | Felicia Adams | 58 | 7 |
| 4 | PRACTICE WHAT YOU PREACH (A&M/Perspective 0778) | Barry White | 2 | 13 | 54 | DOWN 4 WHATEVER (Jive/Hollywood 42260) | Nuttin' Nyce | 56 | 6 |
| 5 | BE HAPPY (Uptown/MCA 3148) | Mary J. Blige | 6 | 7 | 55 | TASTE YOUR LOVE (Uptown/MCA 54672) | Horace Brown | 53 | 11 |
| 6 | HERE COMES THE HOTSTEPPER (Columbia 77614) | Ini Kamoze | 7 | 12 | 56 | STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279) | Changing Faces | 51 | 22 |
| 7 | YOU WANT THIS/70'S GROOVE (Virgin 14212) | Janet Jackson | 5 | 9 | 57 | END OF THE ROAD MEDLEY (MCA 54967) | Gladys Knight | 71 | 2 |
| 8 | HOW MANY WAYS/I BELONG TO YOU (LaFace 4081) | Toni Braxton | 9 | 14 | 58 | ONE TOUCH (MCA/GRP 3054) | Phil Perry | 57 | 8 |
| 9 | CAN'T HELP MYSELF (EastWest 98208) | Gerald Levert | 11 | 6 | 59 | SLIDE (Warner Bros. 18407) | El DeBarge | 68 | 4 |
| 10 | SHAME (Jive 42269) | Zhane | 12 | 4 | 60 | STAY THE NIGHT (Street Life/Scotti Bros. 75393) | Gerald Alston | 60 | 5 |
| 11 | I WANNA BE DOWN (Atlantic 87225) | Brandy | 8 | 16 | 61 | THE HUMP IS ON (Atlantic 87201) | J. Little | 63 | 5 |
| 12 | IF YOU LOVE ME (MJJ/Epic) | Brownstone | 14 | 8 | 62 | WHERE I WANNA BE BOY (Stepsun 0144) | Missjones | 66 | 4 |
| 13 | LET'S TALK ABOUT IT (EastWest 98221) | Men At Large | 13 | 12 | 63 | DO YOU SEE (RAL/Violator 0001) | Warren G | 72 | 4 |
| 14 | OLD SCHOOL LOVIN' (Silas/MCA) | Chante' Moore | 15 | 8 | 64 | CONSTANTLY (MCA 54948) | Immature | 73 | 3 |
| 15 | FOOLIN' AROUND (Big Beat 5929) | Changing Faces | 16 | 7 | 65 | TOOTSEE ROLL (Rip-It 6911) | 69 Boyz | 64 | 19 |
| 16 | U WILL KNOW (from "Jason's Lyric") (Mercury 856 200) | Black Men United | 10 | 12 | 66 | I'D GIVE ANYTHING (EastWest 98244) | Gerald Levert | 52 | 21 |
| 17 | ALWAYS AND FOREVER (Epic/LV 77735) | Luther Vandross | 19 | 6 | 67 | NEVER LIE (MCA 54850) | Immature | 59 | 21 |
| 18 | I APOLOGIZE (Elektra 64497) | Anita Baker | 40 | 2 | 68 | TIC TOC (Pendulum/EMI) | Lords Of The Underground | 75 | 3 |
| 19 | I CAN GO DEEP (from "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42264) | Silk | 17 | 7 | 69 | 5-4-3-2 (YO! TIME IS UP) (Giant 2-41758) | Jade | 67 | 15 |
| 20 | BLACK COFFEE (Uptown/MCA 54931) | Heavy D & The Boyz | 20 | 7 | 70 | KITTY KITTY (Rip-It 6921) | 69 Boyz | 77 | 3 |
| 21 | THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 42249) | Keith Murray | 28 | 4 | 71 | 9TH WONDER (BLACKITOLISM) (Pendulum/EMI 58159) | Digable Planets | 44 | 11 |
| 22 | I MISS YOU (Arista 12773) | N II U | 36 | 6 | 72 | GROOVE OF LOVE (Gasoline Alley 54912) | Ebony Vibe Everlasting (E.V.E.) | 50 | 9 |
| 23 | WHY NOT TAKE ALL OF ME (Warner Bros. 18101) | Casserine feat. Cato | 23 | 10 | 73 | BIOLOGICAL, DIDN'T BOTHER (Jive 42267) | Shaquille O'Neal | 79 | 3 |
| 24 | THE SWEETEST DAYS (Mercury 851113) | Vanessa Williams | 31 | 6 | 74 | WHERE DID THE LOVE GO (SAY WHAT, SAY WHAT, SAY WHAT?) (Tommy Boy 640) | Sabelle | 65 | 8 |
| 25 | CAN I STAY WITH YOU? (Warner 18007) | Karyn White | 29 | 5 | 75 | BREAKDOWN (Jive 42244) | Fu-Schnickens | 70 | 8 |
| 26 | I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461) | Scarface | 30 | 5 | 76 | ALL I NEED (Reprise 18064) | Take 6 | 78 | 5 |
| 27 | EVERY DAY OF THE WEEK (Giant 17988) | Jade | 35 | 5 | 77 | WHEN CAN I SEE YOU (Epic 6173) | Babyface | 74 | 29 |
| 28 | FLAVA IN YA EAR (Bad Boy/Arista 7-9001) | Craig Mack | 24 | 16 | 78 | BRING THE PAIN (Def Jam/RAL 853 964) | Method Man | DEBUT | |
| 29 | TURN IT UP (Love To You 7472) | Raja-Nee | 32 | 9 | 79 | DO YOU WANNA GET FUNKY (Columbia 77582) | C+C Music Factory | 69 | 21 |
| 30 | I'LL MAKE LOVE TO YOU (Motown 374631) | Boyz II Men | 18 | 19 | 80 | HIT BY LOVE (A&M/Perspective 580768) | Ce Ce Peniston | 76 | 12 |
| 31 | BODY & SOUL (Elektra 9008) | Anita Baker | 21 | 16 | 81 | BOUNCE (RCA 62873) | Kansas City Original Sound | 86 | 2 |
| 32 | GET UP ON IT (Elektra 64506) | Keith Sweat | 22 | 15 | 82 | BEHIND BARS (JAM/RAL/Island) | Slick Rick | 82 | 3 |
| 33 | TASTY (Perspective 7476) | Lo-Key | 34 | 7 | 83 | SLYDE (Way 2 Funky 30001) | Cameo | 85 | 3 |
| 34 | AT YOUR BEST (YOU ARE LOVED) (Blackground/Jive 42239) | Aaliyah | 25 | 21 | 84 | DREAM AWAY (FROM "THE PAGEMASTER") (Fox 10020) | Babyface & Lisa Stanfield | DEBUT | |
| 35 | CAN U GET WIT IT (LaFace/Arista 2-4075) | Usher | 27 | 18 | 85 | THIS LIL'GAME WE PLAY (Biv/Motown 10 860 252) | Subway | DEBUT | |
| 36 | FORGET I WAS A "G" (Motown 2271) | Whitehead Brothers | 37 | 6 | 86 | HOLD ON (Island 851 064-4) | Tonya Blount | DEBUT | |
| 37 | WHEN A MAN CRIES (Virgin 38450) | Tony Terry | 26 | 12 | 87 | DISTANT LOVER (Solar 70057-4) | Betty Wright | DEBUT | |
| 38 | SPACE (Warner Bros. 18012) | Prince | 33 | 6 | 88 | GIT UP, GIT OUT (LaFace/Arista 2-4085) | Outkast | DEBUT | |
| 39 | THROUGH THE RAIN (Polydor/Island 853 314) | Tanya Blount | 39 | 19 | 89 | ECSTASY (Atlantic 87179) | Angela Moore | DEBUT | |
| 40 | NOT ENOUGH HOURS IN THE NIGHT (Giant 18016) | After 7 | 47 | 3 | 90 | STRAIGHT TO MY FEET (Priority 50835) | Hammer & Deion Sanders | DEBUT | |
| 41 | WHY YOU WANNA PLAY ME OUT? (Columbia 77269) | Trisha Covington | 55 | 4 | 91 | I DON'T WANT TO KNOW (MCA 54919) | Gladys Knight | 80 | 18 |
| 42 | FA ALL 'YALL (So So Def/Chaos 77593) | Da Brat | 41 | 11 | 92 | WORD IS BOND (Elektra 66191) | Brand Nubian | 87 | 5 |
| 43 | I'LL TAKE HER (Mercury 522 661) | III AI Skratch & Brian McKnight | 42 | 15 | 93 | YOUR LOVE IS A 1-8-7 (Motown 2253) | Whitehead Brothers | 88 | 21 |
| 44 | DON'T SAY GOODBYE GIRL (Qwest/Warner 18254) | Tevin Campbell | 54 | 3 | 94 | IF ANYTHING EVER HAPPENED TO YOU (Capitol 58241) | BeBe & CeCe Winans | 83 | 15 |
| 45 | WHEN YOU NEED ME (Silas/MCA 54902) | Aaron Hall | 45 | 13 | 95 | PLAYAZ CLUB (Chrysalis/EMI 58267) | Rappin' 4-Tay | 90 | 13 |
| 46 | THUGGISH RUGGISH BONE (Ruthless/Relativity 5527) | Bone Thugs N Harmony | 46 | 16 | 96 | WHERE IS MY LOVE? (Reprise 18140) | El DeBarge feat. Babyface | 91 | 16 |
| 47 | THIS LOVE IS FOREVER (Caliber 21008) | Howard Hewett | 49 | 6 | 97 | CHOCOLATE (RAL/Island 853 502) | Y?N-Vee | 81 | 12 |
| 48 | JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004) | The Notorious B.I.G. | 48 | 15 | 98 | HONEY (Arista 2743) | Aretha Franklin | 89 | 15 |
| 49 | ALL THIS LOVE (MCA 54925) | Patti Labelle | 43 | 10 | 99 | PARTY (Epic Street/Epic 77400) | Dis-N-Dat | 92 | 10 |
| 50 | WHERE DID WE GO WRONG (RCA/Caper 62989) | Blackgirl | 38 | 13 | 100 | WHAT MAKES A MAN (WANNA CHEAT ON HIS WOMAN) (MCA 54792) | Melvin Riley | 84 | 9 |

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| HOW MANY WAYS V. Herbert,T. Braxton,N. Gorm,K. Miller,P. Field (Three Boys From Newark Music) | 3 |
| Polygram Music,ASCAP/Lady Ashlee Music/Jay Bird Alley Music, Inc./Blackhand Music/Zomba/Raphic Music,BMI) | 8 |
| HUMP IS ON, THE G. Levert,E. Nicholas,J. Little III,S. Singleton (Divided/Zomba/Ramal/Warner-Tamerlane,BMI) | 18 |
| I APOLOGIZE N/A (N/A) | 61 |
| I'D GIVE ANYTHING C. Farren,J. Steele,V. Milanoed (Full Circle/Sony,ASCAP/Farren Curtis/Lonidine C/o August Wind/Albert Paw/Mike Curb,BMI) | 66 |
| I CAN GO DEEP M. Chapman,T. Thormat,T. Evans (Today's Crucial/Me And My Boy/Warner-Tamerlane,BMI) | 19 |
| I DON'T WANT TO KNOW Babyface (Sony Songs, Inc./ECAF,BMI) | 91 |
| I MISS YOU N/A (N/A) | 2 |
| I NEVER SEEN A MAN CRY B. Jordan,J. Johnson,M. Dean (N-The Water,ASCAP/EMI Blackwood,BMI) | 326 |
| IF ANYTHING EVER HAPPENED TO YOU A. Mardin (TSO Ltd. Music By Candlelight,ASCAP/Music Corp. Of America/MCA/Nelana,BMI) | 97 |
| IF YOU LOVE ME 'G. Chambers (S. Green/H. Red) | 13 |
| (Store Jam Music/Nitty Nitty Capone/Orelia Music/WB Music/brown girl Music/The Night Rainbow,ASCAP) | 12 |
| I'LL MAKE LOVE TO YOU Babyface (Sony Songs, Inc./ECAF,BMI) | 30 |
| I'LL TAKE HER LG, Loraker (Gatz/Bron Paul/11c/Deep Soul/III,ASCAP) | 43 |
| I WANNA BE DOWN K. Crouch,Kipper Jones (Young Legend Songs,ASCAP/Human Rhythm Music,BMI) | 11 |
| LET'S TALK ABOUT IT G. Levert,E. Nicholas (Divided/Zomba/Ramal/Warner-Tamerlane,BMI/WBM) | 48 |
| JACY UNBELIEVABLE S. Combs,Pole (Toe Tee Music Combs,ASCAP) | 13 |
| KITTY KUNTY DA'S W.A.T. (Ruthless Attack,ASCAP/Dollaz-N. Sense/Keanu,BMI) | 38 |
| MOST BEAUTIFUL THING, THE K. Murray,E. Sermon,C. Jasper,E. Isley,M. Isley,R. B. Isley,O. Isley,R. Isley (Zomba,Bliotic,Eric Sermon,EMI April,Bovna,ASCAP/WBM/HL) | 70 |
| NEVER LIE C. Stokes,C. Cuern (Hook/Zomba/Teaspoon,ASCAP) | 67 |
| NONE OF YOUR BUSINESS S. Azor (Sons Of K-Oss/Out Of The Basement/Next Plateau,ASCAP/Unart,BMI/CPP) | 97 |
| NOT ENOUGH HOURS... K. Edmonds,M. Edmonds,K. Mitchell (N/A) | 90 |
| NUTTIN' BUT LOVE Heavy D, Kid Capri (ASCAP) | 68 |
| OLD SCHOOL LOVIN' C. Moore,F.L. Stewart II,T. Harrell Jr.,G. Stewart,M. Stewart (MCA Records, Inc.) | 1 |
| ON BENDED KNEE J. Harris III, Lewis (Flyte Tyme,ASCAP) | 14 |
| ONE TOUCH J. Skinner,B. Eastmond (WB Music/Zomba,ASCAP) | 59 |
| PARTY J. McGowan,N. Orange,V. Bryant,H.W. Casey,R. Finch (Potsburg/Harnick/Longitude,BMI) | 98 |
| PASS THE LOVIN' K. Kessie (Night Rainbow/Brown Girl Kwakwani,Ness, Nitty & Capone/WB/Darin Whittington,ASCAP) | 99 |
| PLAYAZ CLUB A. Force (Big Top,BMI) | 4 |
| PRACTICE WITH YOUR PENCIL White, G. Levert,E. "Tony" Nicholas (Seven Songs/Seven Songs/Divided Music/Zomba/Warner-Tamerlane/Ramal Music,BMI) | 94 |
| RIGHT KIND OF LOVER, THE J. Jam,T. Lewis (Flyte Tyme/New Perspective,ASCAP) | 93 |
| SHAMEJ Finch,R. Cross Unichappell/Mills and Mills/BMI) | 10 |
| SLIDE N/A (N/A) | 83 |
| SLOW WINE D. Wiggins,The Whole Nine (Polygram Publishing) | 100 |
| SLYDE N/A (N/A) | 85 |
| SPACE FRANKIE N/A,ASCAP (WB,ASCAP) | 86 |
| STAY THE NIGHT R. Grissett Jr.,G. Alston,E. McFarland,R. Redd (AACL/ASCAP/Perry & Lasa C./Alstonian,BMI) | 38 |
| STRAIGHT TO MY FEET N/A (N/A) | 90 |
| STROKE YOU UP R. Kelly (Zomba,BMI) | 56 |
| SWEETEST DAYS, THE J. Lind,W. Walkman,P. Vladston (Famous Music/Kazoom Music,ASCAP/EMI Virgin/Big Mystique/Longitude Music/Sprint Line,BMI) | 24 |
| TAKE A TOKE R. Cliviles,D. Ramos,G. Man (EMI Virgin/Cole/Cliviles/Duraman/Chalken Swing,ASCAP) | 92 |
| TAKE IT EASY KRIS-ONE (MCA,ASCAP) | 58 |
| TASTE YOUR LOVE H. Brown,Bunamled Tin Dawg,D. Hall (Zomba/Honora Brown/My Two Sons/Vanessa/Clyde Otis/WB/Stone Jam,ASCAP) | 55 |
| TASTY L. Alexander,T. Tolbert,J. Wright (New Perspective,ASCAP) | 33 |
| THINKING ABOUT YOU F. Adams,D. Wittington (Nyrtasy/Ness,Nitty & Capone/Warner Chapel,ASCAP/P. Man,BMI) | 83 |
| THIS LIL' GAME WE PLAY G. Levert,E.T. Nicholas (N/A) | 53 |
| THIS LOVE IS FOREVER C. Cowan,N. Kamel (Lakiva/Warner Chapel,ASCAP/Power Players/Balanga,BMI) | 47 |
| THROUGH THE RAIN K. Jackson,E. White,P. Laurence (K Jack Top 10/Nerosa,ASCAP) | 39 |
| THUGISH RIG/GISH BONE DJ Urick (Ruthless Attack,ASCAP/Dollaz-N. Sense/Keanu,BMI) | 46 |
| TIC TOC D. Kelly,A. Wandrick,Marley Marl (LOTUG/Marley Marl/EMI April,ASCAP/HL) | 68 |
| TOOTSEE ROLL 95 South (Downlow Quad,BMI) | 65 |
| TURN IT UP J. Harris III,T. Lewis,Raja-Nee,R. Isley,M. Isley,O. Isley,R. Isley (Flyte Tyme/EMI April,ASCAP/Ten-eight Tunes & Help The Bear,BMI) | 29 |
| U WILL KNOW Polygram/Polygram Int'l/Ah-choo/12 AM/Melodies Aside,ASCAP (N/A) | 96 |
| WHAT ABOUT US N/A (April DeSwing, Mob/Saja/Trouman/Devel-Up-Mo,BMI) | 18 |
| WHAT MAKES A MAN... M. R. Kelly (MCA/Deezle Dee,ASCAP) | 100 |
| WHERE DID THE LOVE GO Salsab,Sabelle (The Lady Rears/Amplified/Avanni/T girl/Warner-Tamerlane,BMI) | 74 |
| WHERE DID WE GO WRONG D. Allen (ATV Music/Penny Funk,BMI) | 50 |
| WHERE IS MY LOVE? Babyface (Rambush/MCA,ASCAP/ECAF/Sony,BMI) | 96 |
| WHERE I WANNA BE...T. Jones,B. Bowster (Potential/missy/ones/Rou G.,BMI) | 62 |
| WHEN A MAN CRIES J. Bames,K. Bames (Jareese,BMI) | 37 |
| WHEN CAN I SEE YOU Babyface,L.A. Reid,D. Simmons (Sony/ECAF,BMI) | 77 |
| WHEN YOU NEED ME V. Beauford (MCA/Geffen/Ronnie Oney,ASCAP) | 45 |
| WHY NOT TAKE ALL OF ME Cato (Avenge/House,BMI) | 75 |
| WHY YOU WANNA PLAY...A. Tatum,L. Johnson (Brits/ASCAP) | 41 |
| WORD IS BOND Dechard,Murphy,McIntyre,Ball,Dunkan,Smart,Ferrone,Gorrie (Brand Nubun/Def Jam/Rushdown/Average/Bug Joe's Songs,ASCAP) | 92 |
| YOU WANT THIS J. Jackson,J. Harris III,T. Lewis (Flyte Tyme Tunes/Jobete,ASCAP/Ice Stone Agate,BMI) | 7 |
| YOUR BODY'S CALLIN' R. Kelly (Zomba,R. Kelly,BMI/CPP) | 93 |
| YOUR LOVE IS A 1-8-7 K. Whitehead,E. Johnson,Dr. Dre,Snoop Dogg (Sony Tunes,ASCAP/KNJ,BMI) | 99 |

REVIEWS by M.R. Martinez

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

Many people anticipated a fall-off in the success of Lords Of The Underground on this second album. But "Ready Or Not," the clock is doing "Tic-Toe" (the title of the first single) and this trio is off and running again with a collection tomes that brag but don't offend. The mic work continues to be phat and the sonic tapestry behind provides some bumpin' moments. Of the 13-track collection, "Faith," featuring soul/gospel divas Free, and a guest appearance by the singer is a standout.



■ DOCTOR DRE & ED LOVER: Back Up Off Me! (Relativity 88561). Producers: Various.

The title track harkens back to the days of Grandmaster Flash & The Furious Five, but this music is a compendium of tongue-in-cheek raps that are designed for rap's version of the touchy-feely variety. But don't be fooled. While the title track is cutsey, "It's Goin' Down" gets gritty. But things are put in perspective with a track like "Tottin' On The Hooters." Other tracks that kick flava include: the Isley Brothers-inspired "For The Love Of You" and the funky "Intimate." Erick Sermon, Keith Murray and Marly Marl are in the house.



■ ALEXANDER O'NEAL: My Gift To You (Tabu/PolyGram 53 0361). Producers: Jimmy Jam & Terry Lewis & others.

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



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

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

PICK OF THE WEEK

■ MARY J. BLIGE: My Life (Uptown/MCA 11156). Producers: Chucky Thompson & others.



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

TOP 75 R&B ALBUMS

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| | | | | |
|----|---|--------------------------|----|----|
| 1 | THE ICON IS LOVE (A&M 0115) | Barry White | 1 | 9 |
| 2 | THE DIARY (Rap-A-Lot/Noo Trybe 39946) | Scarface | 3 | 8 |
| 3 | JASON'S LYRIC (Mercury 522915) | Soundtrack | 4 | 9 |
| 4 | II (Motown 530323) | Boyz II Men | 5 | 14 |
| 5 | MURDER WAS THE CASE (Death Row/Interscope/AG 92484) | Soundtrack | 2 | 7 |
| 6 | DARE IZ A DARKSIDE (Def Jam/RAL/Island 523846) | Redman | 6 | 2 |
| 7 | TICAL (Def Jam/RAL/Island 523839) | Method Man | 7 | 3 |
| 8 | CRAZYSEXYCOOL (LaFace/Arista 26009) | TLC | 9 | 3 |
| 9 | AMERIKKKA'S NIGHTMARE (Jive 41547) | Spice 1 | 11 | 2 |
| 10 | RHYTHM OF LOVE (Elektra 61555) | Anita Baker | 8 | 13 |
| 11 | BLACKSTREET (Interscope 92351) | Blackstreet | 12 | 24 |
| 12 | GROOVE ON (EastWest 92416) | Gerald Levert | 10 | 13 |
| 13 | BOOTLEGS & B-SIDES (Priority 53921) | Ice Cube | 13 | 2 |
| 14 | BRANDY (Atlantic/AG 82610) | Brandy | 15 | 9 |
| 15 | JUST FOR YOU (MCA 10946) | Gladys Knight | 16 | 13 |
| 16 | SONGS (LV/Epic 57775) | Luther Vandross | 17 | 11 |
| 17 | MY LIFE (MCA Uptown-11156) | Mary J. Blige | 52 | 2 |
| 18 | A LOW DOWN DIRTY SHAME (Hollywood/Jive 41536) | Soundtrack | 20 | 4 |
| 19 | BEHIND BARS (Def Jam/RAL/Island 523847) | Slick Rick | 21 | 2 |
| 20 | READY TO DIE (Bad Boy/Arista 73000) | The Notorious B.I.G. | 14 | 12 |
| 21 | THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 41555) | Keith Murray | 22 | 4 |
| 22 | THE BLACK ALBUM (Warner Bros. 45793) | Prince | 24 | 2 |
| 23 | A LOVE SUPREME (Silas/MCA 11157) | Chante Moore | 25 | 3 |
| 24 | THE BEST OF SADE (Epic 66686) | Sade | 23 | 4 |
| 25 | VOLUME I (Interscope 92360) | Thug Life | 18 | 8 |
| 26 | CHANGING FACES (Spoiled Rotten/Big Beat/AG 92369) | Changing Faces | 26 | 15 |
| 27 | CREEPIN ON AH COME UP (Ruthless/Relativity 5526) | Bone Thugs N Harmony | 19 | 22 |
| 28 | NINETEEN NINETY QUAD (Rip-It 6901) | 69 Boyz | 30 | 25 |
| 29 | THE MAIN INGREDIENT (Elektra 61661) | Pete Rock & C.L. Smooth | 28 | 4 |
| 30 | SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907) | Big Mike | 31 | 23 |
| 31 | GET UP ON IT (Elektra 61550) | Keith Sweat | 32 | 22 |
| 32 | PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001) | Craig Mack | 33 | 11 |
| 33 | FUNKDAFIED (So So Def/Chaos/Columbia 66164) | Da Brat | 34 | 23 |
| 34 | EVERYTHING IS EVERYTHING (Elektra 61682) | Brand Nubian | 27 | 5 |
| 35 | AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 41533) | Aaliyah | 29 | 27 |
| 36 | GEMS (MCA 10870) | Patti LaBelle | 37 | 26 |
| 37 | MIND, BODY & SONG (Giant/Warner Bros. 24558) | Jade | 40 | 9 |
| 38 | BEGGIN' AFTER DARK (Luke 212) | H-Town | 36 | 3 |
| 39 | KEEPERS OF THE FUNK (Pendulum/EMI 30710) | Lords Of The Underground | 38 | 5 |
| 40 | ONE SIZE FITS ALL (EastWest/AG 92459) | Men At Large | 35 | 7 |
| 41 | ASS, GAS OR CASH (NO ONE RIDES FOR FREE) (Lench Mob 1002) | K-Dee | 42 | 2 |
| 42 | BLOWOUT COMB (Pendulum/EMI 30654) | Digable Planets | 43 | 7 |
| 43 | SHAQ-FU: DA RETURN (Jive 41550) | Shaquille O'Neal | 45 | 3 |
| 44 | SUPERTIGHT (Jive 41524) | U.G.K. | 41 | 13 |
| 45 | PLANET OF DA APES (Street Knowledge/Priority 53939) | Da Lench Mob | 39 | 5 |
| 46 | DO YOU NEED A LICKER (Jive 41549) | Marvin Sewe | 46 | 5 |
| 47 | IT'S TIME (Caliber 21008) | Howard Hewett | 48 | 2 |
| 48 | PLAYTIME IS OVER (MCA 11068) | Immature | 50 | 17 |
| 49 | TONI BRAXTON (LaFace/Arista 26007) | Toni Braxton | 49 | 55 |
| 50 | REGULATE...G FUNK ERA (Violator/RAL/Island 52333) | Warren G | 51 | 26 |
| 51 | THE TRUTH (Silas/MCA 10810) | Aaron Hall | 53 | 49 |
| 52 | CREEP WIT ME (Mercury 522661) | Ill Al Skratz | 44 | 17 |
| 53 | MAKE HIM DO RIGHT (Warner Bros. 45400) | Karyn White | 55 | 9 |
| 54 | PLAY WITCHA MAMA (Wap/Ichiban 8141) | Willie D | 47 | 4 |
| 55 | RUTHLESS BY LAW (In-A-Minute 8700) | R.B.L. Posse | 60 | 2 |
| 56 | 12 PLAY (Jive 41527) | R. Kelly | 58 | 48 |
| 57 | janet. (Virgin 87825) | Janet Jackson | 57 | 65 |
| 58 | ACE OF DIAMONDS (N/A 20554) | Various Artists | 59 | 2 |
| 59 | NUTTIN' BUT LOVE (Uptown/MCA 10998) | Heavy D & The Boyz | 63 | 28 |
| 60 | THE DEAD HAS ARISEN (Priority 53937) | Lil' 1/2 Dead | 56 | 5 |
| 61 | RACHELLE FERRELL (Manhattan/Capitol 93769) | Rachelle Ferrell | 61 | 33 |
| 62 | VERY NECESSARY (Next Plateau/London/Island 828392) | Salt-N-Pepa | 64 | 48 |
| 63 | SHARE MY WORLD (EMI 30789) | Najee | 54 | 8 |
| 64 | USHER (LaFace/Arista 26008) | Usher | 67 | 13 |
| 65 | NERVOUS BREAKDOWN (Jive 41519) | Fu-Schnickens | 68 | 6 |
| 66 | DOGGY STYLE (Death Row/Interscope/AG 92279) | Snoop Doggy Dogg | 65 | 47 |
| 67 | SERIOUS (Motown 0346) | Whitehead Brothers | 71 | 13 |
| 68 | RELATIONSHIPS (Capitol 28216) | BeBe & CeCe Winans | 69 | 9 |
| 69 | FOR THE COOL IN YOU (Epic 53558) | Babyface | 66 | 53 |
| 70 | SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 26010) | Outkast | 62 | 29 |
| 71 | UNCLE SAM'S CURSE (Ruthless/Relativity 5524) | Above The Law | 70 | 21 |
| 72 | WE COME STRAPPED (Epic Street/Epic 57696) | MC Eht feat. CMW | 72 | 20 |
| 73 | HEAD TO HEAD (Mercury 522682) | Jonathan Butler | 75 | 8 |
| 74 | GUERRILLA FUNK (Priority 53882) | Paris | 74 | 8 |
| 75 | BETWEEN A ROCK AND A HARD PLACE (Big Beat/AG 92397) | Artifacts | 73 | 6 |

THE RHYTHM

By Michael Martinez



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

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

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

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

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

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

While Earth, Wind & Fire may have to create some new hits to return to the Great Western Forum-sized venues that they routinely sold-out in the past, it's also abundantly evident that they can draw a diverse legion of fans on consecutive nights to theaters at the drop of an echoing hit.



THE RHYME

By M.R. Martinez



"Cradle From The Grave" is the title of the second video from Thug Life's current Interscope Records album *Volume 1*. Thug Life leader Tupac Shakur, who recently endured five gunshots in an alleged street hold-up, must think the title is a self-fulfilling prophecy. The video was shot in an abandoned Los Angeles jail by director Ricky Harris (cousin of rapper Snoopy Dogg). Pictured are (l-r): unidentified homeboy; Tupac Shakur (prior to the shooting); director Ricky Harris; Syke of Thug Life; unidentified homeboy; Macadoshis of Thug Life; Little Macadoshis I and II; the Rated R of Thug Life; and the Little Rated R.



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



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

TOP 25 RAP SINGLES

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| | | | | |
|----|---|------------------------------|----|----|
| 1 | FLAVA IN YA EAR (Bad Boy 7-9001) | Craig Mack | 1 | 36 |
| 2 | I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461) | Scarface | 2 | 5 |
| 3 | BLACK COFFEE (Uptown/MCA 3169) | Heavy D & The Boyz | 3 | 7 |
| 4 | BRING THE PAIN (Def Jam/RAL/Island 853 965) | Method Man | 5 | 5 |
| 5 | THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 42249) | Keith Murray | 6 | 8 |
| 6 | HERE COMES THE HOTSTEPPER (Columbia 77614) | Ini Kamoze | 4 | 12 |
| 7 | ROCKAFELLA (Polygram 853 967) | Redman | 7 | 5 |
| 8 | TOOTSEE ROLL (Down Low/Rip-It 6911) | 69 Boyz | 12 | 25 |
| 9 | BEHIND BARS (Def Jam/RAL/Island 851 061) | Slick Rick | 10 | 2 |
| 10 | THUGGISH RUGGISH BONE (Ruthless/Relativity 5527) | Bone Thugs N Harmony | 9 | 16 |
| 11 | FA ALL 'YALL (So So Def/Chaos 77593) | Da Brat | 8 | 10 |
| 12 | PLAYAZ CLUB (Chrysalis/EMI 58267) | Rappin' 4-Tay | 14 | 9 |
| 13 | STRAP ON THE SIDE (Jive 42232) | Spice 1 | 13 | 4 |
| 14 | PARTY (Epic Street/Epic 77400) | Dis-N-Dat | 16 | 8 |
| 15 | JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004) | The Notorious B.I.G. | 15 | 16 |
| 16 | I'LL TAKE HER (Mercury 856 124) Ill Al Skcratch feat. Brian McKnight | | 11 | 12 |
| 17 | BREAK DOWN (Jive 42244) | Fu- Schnickens | 22 | 10 |
| 18 | KITTY-KITTY (Rip-It 6921) | 69 Boyz | 20 | 4 |
| 19 | DO YOU SEE (Violator/RAL/Island 853 962) | Warren N G | 17 | 2 |
| 20 | TIC TOC (Penulunv/EMI 58246) | Lords Of The Underground | 18 | 7 |
| 21 | TAKE IT EASY (Weeded/Nervous 20094) | Mad Lion | 21 | 22 |
| 22 | BIOLOGICAL DIDN'T BOTHER (Jive 42267) | Shaquille O'Neal | 23 | 4 |
| 23 | LOVE SONG (Salmon 40001) | Michael Wall Love Foundation | 19 | 4 |
| 24 | C,MON WIT DA GIT DOWN (BigBeat 98209) | Artifacts | 24 | 3 |
| 25 | WITHOUT A DOUBT (Mercury 856 171) | Black Sheep | 25 | 6 |

Rap Single Reviews

By Dr. Bayyan

■ 69 BOYZ: "Kitty Kitty" (Rip It 6921).

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

■ JUSTICE SYSTEM: "Dedication To Bambaataa" (MCA 3229).

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

■ PAPA JAY: "Three Hots and A Cot" (Street Flavor, no cat #).

This is a deftly smooth track that almost makes the hard-edged lyrical flow seem odd. Sonny Paradise's smooth production and backing vocals contrast well with Papa Jay's mic flow. The music by Double S-K Mob is unique and makes for some fine textures and a bumpin' beat that doesn't let up.

News From U.S. & Latin America

By Hector Resendez

THE LATIN LOWDOWN

THE UNTIMELY DEATH of popular newspaper journalist Miguel Angel Rodriguez was one of tremendous surprise and shock for many in Los Angeles. Rodriguez served as an entertainment reporter for the Spanish-language daily *La Opinion* for the past three years. Having died of unknown causes at his home in Alhambra on November 28th, the 41-year-old was well known for his love and unswerving support of "rock en Español." The mutual respect was clearly evident as a number of Latin rock artists paid their own musical tributes to Rodriguez at several performances this past week. Artists like **Hijos de Pancho**, **La Raza**, **La Bandera**, **Mountain King**, **Cero Maldad**, **Ptolemi**, **Pilatos**, **Hermana Luna**, **Humanoides Secta y Titanium**, **Maria Fatal**, **Los Olvidados**, **Emilio Morales**, **Tormentor**, **Sin Semilla** and **Miguel Morales** performed in three benefits alone for the deceased's family. Rodriguez is survived by two brothers and a sister. The esteemed writer had been working on a joint venture to bring "rock en Español" music to a greater commercial forefront.

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

Three yule albums are certain to catch more than a few browsers by surprise. Polydor's *Feliz Navidad* album offers a good well-rounded sampling of artists like **Celia Cruz**, **Chucho Avellanet**, **Angelo Jorge**, **Vicentico Valdes**, **Miguel Poventud**, **Oswaldo Oropeza**, **Yomo Toro**, **Hugo Blanco**, **La Rondallita** and **Trio San Juan**. An excellent Christmas song album for children is *Canciones de Navidad, Niños Cantores*. It features traditional material sung by children singers. And the **Sonora Mantancera** holiday album, *Navidades con La Sonora*, contains seasonal songs as sung by Celia Cruz and **Celio Gonzalez**.

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

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

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

REVIEWS By Hector Resendez



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

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

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

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



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

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



PICK OF THE WEEK

■ **CELIA CRUZ: *Irrepetible/Unrepeatable*** (RMM 81452) Producer: Willie Chirino.

For four generations, the undisputed Queen of Salsa, Celia Cruz, has travelled the four corners of this earth. Cruz has also forged new milestones throughout her career by collaborating with legendary figures from Tito Puente to David Byrne. She has a Grammy, a star on Hollywood Boulevard and, just recently, was presented by President Clinton with the National Endowment for the Arts award. Her new album, *Irrepetible/Unrepeatable*, however, is destined to set a new standard on the Salsa scene. Producer and fellow Cuban Willie Chirino is the chief reason. Chirino is an extremely popular singer-composer-producer in his own right. The entire production seems to jump right out of the jewel box. The first single, "Que Le Den Candela," was written by Jorge Luis Piloto and is an upbeat number. Upon hearing the second tune, "Bembelengua," there was no doubt that the Cruz-Chirino formula would prove magical! Retailers are advised to not place any Cruz posters near their establishment...the stamped might prove too hazardous.





TOP 25 JAZZ ALBUMS

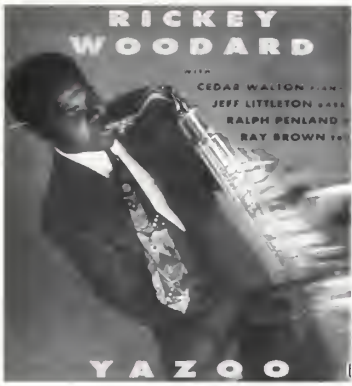
CASH BOX • DECEMBER 17, 1994

Notes & Reviews

By M.R. Martinez



Celebrating a return to the Atlantic Records label group, The Manhattan Transfer were recently awarded Gold discs to commemorate the RIAA certification of their *The Best Of The Manhattan Transfer*, which features the group's early Atlantic hits. The vocal quartet, which recently performed outside the New York City studios of the "Today" show, will release in February their next Atlantic studio album *Tonin'*. The album was produced by Atlantic sr. v.p. Arif Mardin and features collaborations with a broad array of artists like Phil Collins, Smokey Robinson, Bette Midler, Frankie Valli and Ruth Brown with B.B. King. Pictured at the Gold disc presentation are (l-r): Arif Mardin; Alan, Paul, Cheryl & Tim Hauser of the Manhattan Transfer; Doug Morris, Warner Music U.S. chairman/CEO; and Janis Seigel of the Manhattan Transfer.



■ **RICKEY WOODARD: *Yazoo* (Concord Jazz 4629).** Producer: John Burk.

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

■ **GERI ALLEN: *Twenty One* (Blue Note 300028).** Producers: Teo Macero & Herb Jordan.

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



| | | | |
|----|--|-------------------------------|-------|
| 1 | MIRACLES: THE HOLIDAY ALBUM (Arista 18767) | Kenny G | DEBUT |
| 2 | SHARE MY WORLD (EMI 78929) | Najee | 1 12 |
| 3 | AFTER THE STORM (Mojazz/Motown 0301) | Norman Brown | 2 15 |
| 4 | HEAD TO HEAD (Mercury 22682) | Jonathan Butler | 3 6 |
| 5 | SAHARA (GRP/GRD 9781) | Russ Freeman & The Rippington | 4 8 |
| 6 | L.A. (Qwest 45601) | Hiroshima | 7 6 |
| 7 | BREATHLESS (Arista 18646) | Kenny G | 6 69 |
| 8 | THE BEST OF DAVID SANBORN (Warner Bros. 45768) | David Sanborn | DEBUT |
| 9 | POSITIVITY (Verve Forecast/Verve 522 036) | Incognito | 10 9 |
| 10 | A HOME FAR AWAY (GRP 9780) | George Howard | 8 9 |
| 11 | BACKBONE (Warner Bros. 45611) | Boney James | 12 13 |
| 12 | DID YOU FEEL THAT? (Warner Bros. 45729) | Joe Sample & Soul Commitee | 5 6 |
| 13 | TRUTH (Jive) | Warren Hill | 14 4 |
| 14 | SAX BY THE FIRE (GTS 34573) | John Tesh Project | 11 16 |
| 15 | UNDERCOVER (Verve Forecast/Verve 523 356) | Art Porter | 9 9 |
| 16 | MOVE (Warner Bros. 45596) | Earl Klugh | 15 12 |
| 17 | REFLECTIONS (Sin-Drome 1808) | Peter White | 19 4 |
| 18 | AFTER DARK (Blue Note/Capitol 27838) | Richard Elliot | 18 4 |
| 19 | HARDCASTLE (JVC 2033) | Paul Hardcastle | 13 18 |
| 20 | PURE PLEASURE (GRP 4026) | Phil Perry | 22 3 |
| 21 | COMMON GROUND (Blue Note/Capitol 89297) | Everette Harp | 16 11 |
| 22 | TENDERNESS (Reprise/Warner Bros. 45422) | Al Jarreau | 21 14 |
| 23 | LOVE, NANCY (Columbia 57425) | Nancy Wilson | 17 16 |
| 24 | LUCKY MAN (Capitol 98892) | Dave Koz | 23 36 |
| 25 | THAT SECRET PLACE (MCA 4023) | Patti Austin | 20 5 |



■ **THE TEODROSS AVERY QUARTET: *In Other Words* (GRP 9788).** Producer: Michael Cuscuna.

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

■ **AVENUE BLUE FEATURING JEFF GOLUB: *Avenue Blue* (Blue Moon 79199).** Producers: Rick Braun & others.

Golub and company provide a fusion of funky gems like Average White Band's "Pick Up The Pieces" with breezy New Age-flavored tracks like "Stockholm." Golub is a capable guitarist, and on occasion will remind fans of NAC radio or Erlund Hauser. But this group shines best when it gets stinky, like on "Gimme Some," and gets introspective on tracks like Earth, Wind & Fire's "That's The Way Of The World."

INDIE / MEDIA

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



■ DANNY WRIGHT: *Applause* (Moulin D'Or 951).

Pianist Wright checks in here with a collection of melodious tributes to some songs from recent silver screen and stage hits. The instrumental tracks range from the easily accessible "Can You Feel The Love Tonight?" from *The Lion King* to more moody renderings such as "What Are You Doing The Rest Of Your Life?" for *The Happy Ending* and the title track from *Schindler's List*. A medley tribute to Henry Mancini and Wright's cover of Billy Joel's "Lullabye" demonstrate the pianist's range as a soloist. (M.R.M.)

■ SEA OF SOULS: *Titanic* (Trumpeter 11402)

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

■ JUDY COLLINS: *Come Rejoice! A Judy Collins Christmas* (Wildflower Records/Mesa 79085)

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

JUDY COLLINS

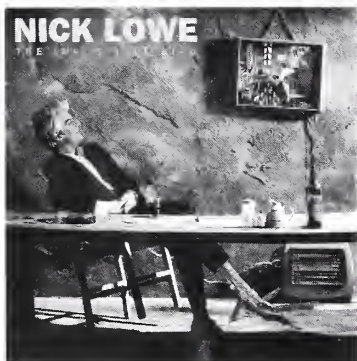
Come Rejoice!
A
Judy Collins
Christmas



■ BATDORF & MCLEAN: *Look Inside* (Shadow Mountain 199402)

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

PICK OF THE WEEK



■ NICK LOWE: *The Impossible Bird* (Upstart Sounds 8013)

The late '70s/early '80s punk/New Wave/college movement's answer to John Hiatt, Lowe is best known for writing Elvis Costello's anthem "What's So Funny ('Bout Peace, Love And Understanding)?" The latest album from "The Jesus Of Cool," according to his press release (quite a moniker), continues Lowe's tradition of writing great songs. The CD insert doesn't feature the full lyrics but gives snippets of each song—just enough to make you realize this is the same man

who wrote "...Peace, Love and Understanding." A perfect example is the song "Withered On The Vine," which features the great line, "But the hardest pill/To swallow is still/Not the reason for your leaving/But the way I let it happen." Relationships play a major part in this 13-song collection, with such numbers as "Shelley My Love" and "Lover Don't Go." Along those lines, Lowe goes to a surprising source to find songs that articulate his thoughts—namely country music—as he does strong and faithful covers of "True Love Travels On A Gravel Road," "Trail Of Tears" and "I'll Be There." However, the high points still come from Lowe himself, especially with the stark and lovely "Shelly..." and the infectious opening number "Soulful Wind." A dream for college and AAA stations. (S.B.)

Film Reviews

Warner's *Disclosure* Needs Some Disclosure

By John Goff



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

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

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

Barry Levinson directs and has given the piece the look of one of his TV episodes by breaking it up into a week and labeling the passing days on screen.

Industrial Light & Magic predicts the future of virtual-reality technology with a slick and believable sequence—one of the highlights.

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

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

Bottom Drops Out Of Drop Zone

By M.R. Martinez

WESLEY SNIPES IS UP IN THE AIR AGAIN in an action-adventure joyride that attempts to explore the daredevil subculture of skydiving and high-tech computer crime. Unlike the successful *Passenger 57*, however, Snipes and company could crash and burn at the box office because of inconsistent action, some grotesque implausibilities and uneven performances

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delivered by a cast that showed some potential. Skydiving sequences are marvelously filmed and the stunt crew delivered believable performances, but all that skydiving leaves the story up in the air. This movie could make you feel like a James Bond martini—shaken, but never stirred.



Pete Nessip (Wesley Snipes, right) tries in vain to hold onto his brother and fellow U.S. Marshal (played by Malcolm Jamal-Warner) who is sucked out of a bomb-damaged 747.

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

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

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

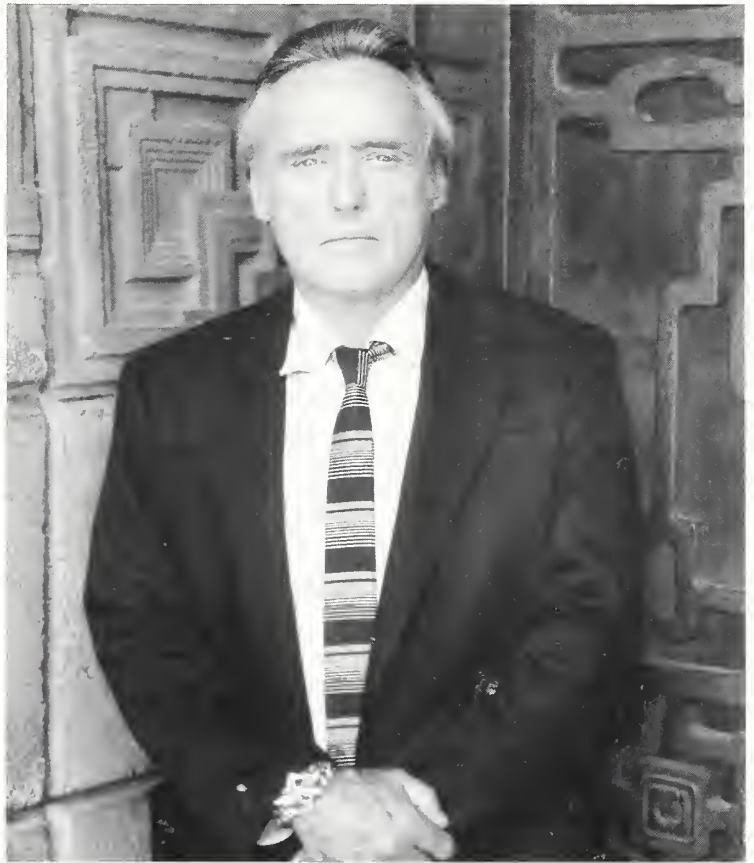
The Paramount Pictures film was produced by D.J. Caruso, Wallis Nicita and Lauren Lloyd. John Badham served as executive director.

TV Film Review

HBO's *Witch Hunt A* Supernatural Hollywood Delight

By J.G.

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



Dennis Hopper as H. Phillip Lovecraft, Hollywood detective.

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

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

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

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

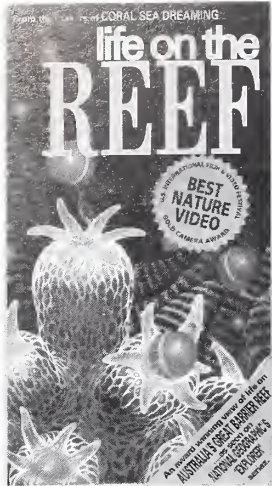
Produced by Michael Joyce and executive produced by Gale Anne Hurd, *Witch Hunt* is a Pacific Western Production presented by HBO Pictures and began airing December 10 on HBO.

MEDIA

Vid Reviews

Life On The Reef

By J.G.



LIFE ON THE REEF has captured the U.S. International Film & Video Festival's Gold Camera Award for Best Nature Video and been featured on National Geographic's "Explorer" series and is an excellent blend of camera work, computer animation, music and information and often astounding beauty.

Creator/cinematographer David Hannan, who also brought you last year's *Coral Sea Dreaming*, spent 4 years gathering this incredible underwater footage of Australia's Great Barrier Reef. Janine Hedley and Russell Kelley, producers/writers, impart history of how the reefs were formed from the splitting of continents millions of years ago and how they survive and actually move through the oceans to form other reefs with humor, sensitivity and, if you can believe this, sensuality. How can coral be sensual? Well, through beauty, wonderful colors, sinuous movements of the reef's inhabitants and a wonderful music score from Neville Copland.

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

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

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

Vid Biz

By J. G.

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

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

Point? An escort for a store Santa, in Burbank!?! Burbank, the sleepy little hamlet Johnny Carson made famous?

And speaking of Carson! Buena Vista Home Video is offering *The Johnny Carson Collection* of videos featuring the late-night maestro's own selections of his favorite moments from "The Tonight Show." A perfect holiday gift for nostalgia buffs and available in several configurations: *Limited Video Edition*, which is a deluxe boxed set of five featuring shows from the '60s

through the final show with an all Debuting-Comedian cassette and a limited-edition litho of Carson done by caricaturist BAI Hirschfeld, \$79.99; the boxed set of four, this one drops the debuting comedians, (\$59.99); and the collection sold singly, dropping the final show and debuting comedians, \$14.99 per vid...



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

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

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



All great gifts...Walt Disney Records division also jumps into the gift arena with a terrific special behind-the-scenes boxed CD (\$44.98)/cassette (\$34.98) collection *The Music Behind The Magic: The Musical Artistry of Alan Menken, Howard Ashman and Tim Rice*. It's a 3-hour, 20-minute trip through *The Little Mermaid*, *Beauty and the Beast* and *Aladdin*, which includes never-before-released songs with the original soundtracks and actual composing work tapes. It's accompanied by an illustrated, full-color book of text, photographs and interviews with Menken, Ashman and Rice written by Steve Hochman and contains exclusive collector's musical recording of *Aladdin*, as envisioned by the composers....

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

There are more out there but not necessarily Christmas- or even family- or kiddie-themed pieces. There's more Christmas-themed material also, staples you see every year, but those listed above look to be about the best...THIS YEAR! Don't swing that axe at me again. This year... But listen, let me whisper this—what's left are mostly year-end vids hoping to hitch a ride in some stocking or another...call 'em "fillers," in lieu of lumps of coal. So, 'til next Christmas Season, a happy and cheerful "Bah, Humbug" to you, too!

NEWS / SCHMOOZE



Atlantic recording group Skid Row are nearing completion of *Subhuman Race*, their third full-length album, with producer Bob Rock (Metallica, The Cult) and engineer Randy Staub (Motley Crue, Aerosmith) at the helm. Skid Row is expected to hit the road in conjunction with the album's release, slated for early spring '96. Pictured at Vancouver's Greenhouse Studios are, from left: Staub; Rock (seated); assistant engineer Darren Grahn; Rachel Bolan & Dave "The Snake" Sabo (seated) of Skid Row; assistant engineer Brian Dobbs; and Sebastian Bach, Rob Affuso & Scotti Hill of Skid Row.



The largest CD, record and rock 'n' roll memorabilia store in the world was unveiled at the fifth annual 97.1 KLSX Classic Rock Expo at the Westin Bonaventure Hotel in Los Angeles last weekend. Virtually every classic rock record ever released was available to be bought, sold or traded. The celebrity line-up this year included appearances by Emerson, Lake & Palmer's Greg Lake, Rock And Roll Hall Of Fame inductee John Paul Jones (of Led Zeppelin), former Doors guitarist Robby Krieger, Edgar Winter, Warren Zevon (pictured above) and Hollywood madam Heidi Fleiss, who hawked her own wares of designer boxer shorts and robes. (Photo by Rich Saputo)



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



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



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



Epic recording artist Basia sold out 11 headlining performances on Broadway at the Neil Simon Theater, beginning with a gala Nov. 14 opening night. Basia performs songs from her critically-lauded album *The Sweetest Illusion* and its Platinum predecessors *Time And Tide* and *London Warsaw New York*, accompanied by a 12-piece band under the direction of longtime musical partner Danny White. Pictured (l-r): Joshua Simons & Dee Anthony, BTB Management Group; David Glew, chairman, Epic Records Group; James L. Nederlander, The Nederlander Organization; Basia; Ron Delsener, Delsener/Slater Concerts; White; Dan Beck, Epic v.p., marketing; and John McL. Doelp, Epic senior v.p., marketing.

INTERNATIONAL

News From England & The United Kingdom

By David Courtney

PRS FACE INVESTIGATION: The music industry is facing yet another exhaustive investigation by the **Monopolies & Mergers Commission** following last week's unveiling of an investigation by the MMC into the writers and publishers collection agency **PRS**. **Paul McGuinness**, manager of **U2** and long-time PRS adversary, says he is delighted at the news and surprised that the MMC didn't act quicker. Many believe that this will accelerate plans by the majors to launch their own commercial collection agencies.

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

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



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

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



Tom Jones: "If I Only Knew there'd be trouble..."

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

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

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



MIDEM to honor Bob Marley

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

MARLEY TRIBUTE FOR MIDEM: **Aswad** are to headline a concert tribute to **Bob Marley** at **MIDEM** next year. **Inner Circle**, **Israel Vibrations**, **Burning Spear** and **Big Mountain** are also lined up for the show, which takes place during **MIDEM** on February 1 at the **Palais Grand Auditorium** in Cannes.



U.K. SINGLES CHART:

1. "Stay Another Day" East 17
2. "Let Me Be Your Fantasy" Baby D
3. "We Have All The Time In The World" Louis Armstrong
4. "Crocodile Shoes" Jimmy Nail
5. "Another Night" MC Sar & The Real McCoy
6. "All I Want For Christmas Is You" Mariah Carey
7. "Baby Come Back" Pato Banton
8. "Love Spreads" The Stone Roses
9. "Think Twice" Celine Dion
10. "Love Me For A Reason" Boyzone

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

U.K. ALBUM CHART:

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

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

U.K. MUSIC VIDEO CHART:

1. *Berlin* Take That
2. *Just For You* Daniel O'Donnell
3. *In Concert 1994* Carreras, Domingo & Pavarotti
4. *The Concert* Barbra Streisand
5. *The Hit List* Cliff Richard
6. *Cross Road-Best Of...* Bon Jovi
7. *Live Tonight Sold Out* Nirvana
8. *Songs We Love To Sing* Foster & Allen
9. *Psyche—Whose Video Is It Anyway* PJ and Duncan
10. *Always And Forever* Eternal

THE U.K. TOP 10 RENTAL VIDEOS

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

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

News From Japan And The Orient

By Sachio Saito

TOTAL ROYALTIES DISTRIBUTED to affiliated copyright holders by JAS-RAC (Japanese Association for Rights of Authors, Composers and Publishers) for three months (July, August and September 1994) were \$185 million. Royalties for domestic works were \$1.38 million while international repertoires were \$0.46 million. Royalties according to items were as follows: performance royalties, \$0.607 million, in which local repertoires were \$0.43 million and international repertoires reached \$0.177 million; mechanical royalties showed \$1.07 million with local repertoires at \$0.813 million and International works \$0.624 million. Audio disks shared 80%, \$0.67 million; videograms were \$0.217 million; music publishing, \$0.053 million with local repertoires, \$0.038 million; and international repertoires \$0.014 million. Rental records were \$0.116 million with domestic works \$0.107 million and international repertoires \$0.001 million.

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

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

LOCAL 45s TOP 10

TW LW

- 1 - "Tomorrow Never Knows" (Toys Factory) Mr. Children
- 2 1 "Suki Kizuiteyo" (Epic Sony) Dreams Come True
- 3 3 "Haruyo Koi" (Toshiba EMI) Yumi Matsutoya
- 4 2 "Aino Tameni" (Sony) Tamio Okuda
- 5 8 "Koibitotachi No Christmas" (Sony) Mariah Carey
- 6 - "Eien No Hateni" (Apollon) Hideaki Tokunaga
- 7 - "Tegami" (Sony) Kome Kome Club
- 8 6 "Yourni Dakarete" (Sony) Toshinobu Kubota
- 9 - "Yuzurenai Negai" (Polydor) Naomi Tamura
- 10 7 "Koishisato Setsunasato Kokorozuyosato" (Epic/Sony) Ryoko Shinohara

LOCAL CDs TOP 10

- 1 - *Eien No Yumeni Mukatte* (Bgram) Maki Daikoku
- 2 1 *Merry Christmas* (Sony) Mariah Carey
- 3 - *Max* (Sony) Various Artists
- 4 - *Now 2* (Toshiba EMI) Various Artists
- 5 2 *Pharmacy* (WEA Japan) Takayuki Makihara
- 6 - *Hell Freezes Over* (MCA Victor) Eagles
- 7 10 *Bedtime Stories* (WEA Japan) Madonna
- 8 - *7 Days Girl* (Pony Canyon) Airi Matsudaira
- 9 4 *Mega Hits* (BMG Victor) Various Artists
- 10 3 *Colors* (Epic Sony) Ruruko Kubo

TOP 100 COUNTRY SINGLES



#1 SINGLE: Vince Gill



TO WATCH: Alan Jackson #18



HIGH DEBUT: Mary Chapin Carpenter #46



#1 INDIE: Western Flyer #15

DECEMBER 17, 1994

| | | Total Weeks ▼ | | Last Week ▼ | |
|-----|--|---------------------------|-------|-------------|--|
| 1 | WHEN LOVE FINDS YOU (MCA 11047) | Vince Gill | 3 | 9 | |
| 2 | UNTANGLIN' MY MIND (RCA 66419) | Clint Black | 4 | 12 | |
| 3 | THE BIG ONE (MCA 11092) | George Strait | 6 | 10 | |
| 4 | TAKE ME AS I AM (Warner Bros. 7079) | Faith Hill | 5 | 11 | |
| 5 | PICKUP MAN (Epic 77715) | Joe Diffie | 7 | 8 | |
| 6 | WE CAN'T LOVE LIKE THIS ANYMORE (RCA 6410) | Alabama | 1 | 14 | |
| 7 | WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (Warner Bros. 7045) | David Ball | 8 | 14 | |
| 8 | THIS IS ME (Warner Bros. 7127) | Randy Travis | 9 | 9 | |
| 9 | NOW I KNOW (RCA 62896) | Lari White | 10 | 15 | |
| 10 | NOT A MOMENT TOO SOON (Curb) | Tim McGraw | 11 | 7 | |
| 11 | GOIN' THROUGH THE BIG D (Decca 11094) | Mark Chesnutt | 12 | 7 | |
| 12 | TILL YOU LOVE ME (MCA 10994) | Reba McEntire | 15 | 6 | |
| 13 | DOCTOR TIME (Columbia 53560) | Rick Trevino | 14 | 10 | |
| 14 | THERE GOES MY HEART (MCA 10961) | The Mavericks | 16 | 11 | |
| 15 | SHE SHOULD'VE BEEN MINE (Step One 485) | Western Flyer | 19 | 8 | |
| 16 | I'LL NEVER FORGIVE MY HEART (Arista) | Brooks & Dunn | 17 | 5 | |
| 17 | NIGHT IS FALLIN' IN MY HEART (Arista) | Diamond Rio | 18 | 9 | |
| 18 | GONE COUNTRY (Arista) | Alan Jackson | 37 | 3 | |
| 19 | YOU AND ONLY YOU (Liberty 80472) | John Berry | 20 | 9 | |
| 20 | I GOT IT HONEST (RCA 66420) | Aaron Tippin | 22 | 10 | |
| 21 | HARD LOVIN' WOMAN (MCA 11055) | Mark Collie | 24 | 15 | |
| 22 | MI VIDA LOCA (Arista) | Pam Tillis | 30 | 4 | |
| 23 | LITTLE HOUSES (Epic 66803) | Doug Stone | 25 | 7 | |
| 24 | HERE I AM (Epic 64188) | Patty Loveless | 28 | 5 | |
| 25 | STORMS IN THE HEARTLAND (Mercury 1344) | Billy Ray Cyrus | 27 | 8 | |
| 26 | THIS TIME (CURB) | Sawyer Brown | 33 | 4 | |
| 27 | HEART TROUBLE (RCA 66288) | Martina McBride | 29 | 8 | |
| 28 | THE FIRST STEP (MCA 10991) | Tracy Byrd | 38 | 4 | |
| 29 | MAYBE SHE'S HUMAN (Mercury 518852) | Kathy Mattea | 31 | 6 | |
| 30 | WHAT THEY'RE TALKIN' ABOUT (Decca 11098) | Rhett Akins | 32 | 10 | |
| 31 | LONG LEGGED HANNAH (BNA) | Jesse Hunter | 34 | 8 | |
| 32 | OLD ENOUGH TO KNOW BETTER (Columbia 66412) | Wade Hayes | 35 | 5 | |
| 33 | BETWEEN AN OLD MEMORY AND ME (Warner Bros. 455603) | Travis Tritt | 40 | 3 | |
| 34 | IF YOU'VE GOT LOVE (Atlantic) | John Michael Montgomery | 2 | 12 | |
| 35 | TILL I WAS LOVED BY YOU (Polydor 225) | Chely Wright | 36 | 8 | |
| 36 | SOMEWHERE IN THE VICINITY OF MY HEART (RCA) | Shenandoah | 44 | 3 | |
| 37 | BABY LIKES TO ROCK (Arista 07822) | The Tractors | 13 | 16 | |
| 38 | KICK A LITTLE (Warner Bros. 45739) | Little Texas | 21 | 16 | |
| 39 | MY KIND OF GIRL (Epic 53952) | Collin Raye | 47 | 2 | |
| 40 | SOUTHBOUND (Mercury 522125) | Sammy Kershaw | 49 | 2 | |
| 41 | A GOOD YEAR FOR THE ROSES (MCA 11096) | George Jones/Alan Jackson | 43 | 5 | |
| 42 | SHE'S IN THE BEDROOM CRYING (Mercury 518853) | John & Audrey Wiggins | 46 | 3 | |
| 43 | UPSTAIRS DOWNTOWN (Polydor 523407) | Toby Keith | 52 | 2 | |
| 44 | LITTLE BY LITTLE (Epic 57501) | James House | 55 | 2 | |
| 45 | IF I COULD MAKE A LIVIN' (Giant 24582) | Clay Walker | 23 | 14 | |
| 46 | TENDER WHEN I WANT TO BE (Columbia 64327) | Mary Chapin Carpenter | DEBUT | | |
| 47 | BEND IT UNTIL IT BRAKES (BNA) | John Anderson | DEBUT | | |
| 48 | THE GIRL FROM YESTERDAY (Geffen) | Eagles | 48 | 3 | |
| 49 | YOU GAVE ME A MOUNTAIN (SOR) | Gene Watson | 50 | 4 | |
| 50 | YOU JUST WATCH ME (Liberty 89048) | Tanya Tucker | 39 | 12 | |
| 51 | TRUE TO HIS WORD (Curb) | Boy Howdy | DEBUT | | |
| 52 | THAT'S WHAT I GET (Curb) | Hal Ketchum | 41 | 12 | |
| 53 | SUMMER IN DIXIE (Atlantic) | Confederate Railroad | 42 | 6 | |
| 54 | TAKE THAT (Patriot 89252) | Lisa Brokop | 64 | 2 | |
| 55 | I SURE CAN SMELL THE RAIN (Arista 2718) | Blackhawk | 45 | 18 | |
| 56 | SHUT UP & KISS ME (Columbia 77696) | Mary Chapin Carpenter | 26 | 14 | |
| 57 | LOSING YOUR LOVE (Columbia 66411) | Larry Stewart | 72 | 2 | |
| 58 | HELLO, MISS HEARTACHE (Pronvse) | Billy T. Midnight | 59 | 9 | |
| 59 | BABY IN DISGUISE (Fraternity) | Marilyn Allen | 60 | 10 | |
| 60 | DOING GOOD FEELIN' BAD (T & A) | Amber Lane | 61 | 11 | |
| 61 | FIRE'S GOING OUT (Platinum Plus) | Paula Inman | 62 | 11 | |
| 62 | McLOVE STORY (Fraternity) | Shad O'Shea | 63 | 7 | |
| 63 | SANTE FE (Cafe Records) | Stephen Bruce | 67 | 7 | |
| 64 | I DON'T FEEL AS GOOD (Platinum Plus) | Danny Duvall | 66 | 9 | |
| 65 | SIEGE AT LUCASVILLE (Fraternity) | Steve Free | 68 | 8 | |
| 66 | WHEN WE FIRST MET (Platinum Plus) | Jeff Roberts | 69 | 8 | |
| 67 | HEY FRIEND (Beacon) | Michael Grande | 70 | 9 | |
| 68 | LET IT SWING (Deep South) | Will LeBlanc | 71 | 6 | |
| 69 | I SEE IT NOW (Atlantic) | Tracy Lawrence | 51 | 14 | |
| 70 | UNDERCOVER KING OF FRANCE (Song-1) | H.J. Bonow | 73 | 5 | |
| 71 | LIVIN' ON THE EDGE (Song-1) | David Young | 75 | 5 | |
| 72 | WHEN I COME BACK (Warner Bros.) | Greg Holland | 53 | 5 | |
| 73 | THE VOICE OF AMERICA (Echo Summit) | Bobby Ross | 77 | 5 | |
| 74 | CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider) | W.C. TAYLOR, JR. | 79 | 4 | |
| 75 | LIVIN' ON LOVE (Arista 2745) | Alan Jackson | 56 | 14 | |
| 76 | JUKEBOX JUNKIE (Epic 77579) | Ken Mellons | 54 | 20 | |
| 77 | THIRD RATE ROMANCE (Mercury 1270) | Sammy Kershaw | 57 | 16 | |
| 78 | THE RUNNING KIND (Arista) | Radney Foster | 58 | 6 | |
| 79 | PLAY IT BACKWARDS (Step One 0082) | The Geezinslaws | 65 | 8 | |
| 80 | THE CITY PUT THE COUNTRY BACK IN ME (Atlantic) | Neal McCoy | 74 | 20 | |
| 81 | COUNTRY 'TIL I DIE (BNA) | John Anderson | 76 | 11 | |
| 82 | TEARDROPS (Liberty 79045) | George Ducas | 78 | 15 | |
| 83 | MAN OF MY WORD (Epic 77632) | Collin Raye | 80 | 19 | |
| 84 | THE POWER OF LOVE (Arista) | Lee Roy Parnell | 81 | 11 | |
| 85 | SOMEBODY ONCE TOLD ME (Platinum Plus) | Delia Charlene | DEBUT | | |
| 86 | BREAKAWAY (Phono) | Sparky | 87 | 3 | |
| 87 | HIDE & SEEK (Platinum Plus) | Todd Cordle | DEBUT | | |
| 88 | WATERMELON CRAWL (MCA 10991) | Tracy Byrd | 83 | 18 | |
| 89 | I'VE BEEN MISSING YOU JUST FINE (Platinum Plus) | Tami Taylor | 83 | 10 | |
| 90 | EUGENE (YOU GENIUS) (Asylum) | Bryan White | 84 | 9 | |
| 91 | WHEREVER SHE IS (Columbia 66153) | Ricky Van Shelton | 86 | 11 | |
| 92 | HAS ANYBODY SEEN AMY (Mercury 518853) | John & Audrey Wiggins | 88 | 19 | |
| 93 | MEN WILL BE BOYS (Liberty 27760) | Billy Dean | 89 | 9 | |
| 94 | SHE'S NOT THE CHEATIN' KIND (Ansta) | Brooks & Dunn | 90 | 16 | |
| 95 | LINDA LAVELLE (Song-1) | Todd Pulse | 85 | 13 | |
| 96 | CALLIN' BATON ROUGE (Liberty 80857) | Garth Brooks | 91 | 18 | |
| 97 | I TRY TO THINK ABOUT ELVIS (Epic 64188) | Patty Loveless | 92 | 20 | |
| 98 | RED, WHITE & BLUE COLLAR (Epic 57627) | Gibson/Miller Band | 94 | 11 | |
| 99 | WHEN YOU WALK IN THE ROOM (Arista 2726) | Pam Tillis | 96 | 19 | |
| 100 | THAT'S WHAT LOVE'S ABOUT (MCA 10880) | Marty Stuart | 97 | 9 | |

COUNTRY MUSIC

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| IF I CAN SMELL THE RAIN J. Jarrard, W. Aldridge (Alabama Band Music, BMI/Rick Hall Music, Inc., ASCAP) | 55 |
| ISURE CAN MAKE A LIVING K. Stegall, R. Murrah & A. Jackson (Tom Collins Music Corp./Murrah Music Corp., BMI/Seventh Son Music/Mattie Ruth Music, ASCAP) | 45 |
| IF YOU'VE GOT LOVE S. Seaton, M. Sanders (Love This Town Music/MCA Music Pub., ASCAP) | 34 |
| I TRY TO THINK ABOUT ELVIS G. Burr (MCA Music Pub./Gary Burr Music, Inc., ASCAP) | 97 |
| I'VE BEEN MISSIN' YOU JUST FINE (N/A) | 59 |
| JUKEBOX JUNKIE K. Mellons, J. Cupa, J. Honeycutt (Cupa Menzies, ASCAP/Cupa Music, BMI) | 76 |
| NICK A LITTLE W. Howell, D. O'Brien, B. Seals (Square West Music, Inc./Howlin' Hits Music, Inc., ASCAP) | 38 |
| LET IT SWING W. LeBlanc (Shester Pub., ASCAP) | 68 |
| LINDA LAVELLE D. Goodman, J. Marston, S. Azar (Circle South Music/On The Wall Music/Steve Azar Music, BMI) | 95 |
| LITTLE BY LITTLE J. House, R. Bowles (Sony Tree Pub. Co., Inc./Al Rollins Music/Maypop Music, BMI) | 44 |
| LITTLE HOUSES M. Cates, S. Ewing (Alabama Band Music, ASCAP/Acuff-Rose Music, BMI) | 23 |
| LIVIN' ON LOVE K. Stegall (Yee Haw Music, ASCAP) | 75 |
| LIVIN' ON THE EDGE (OF MY MIND) D. Young (BMI) | 71 |
| LONG LEGGED HANNAH (FROM BUTTE MONTANA) J. Hunter (Meat and Three Music, BMI) | 31 |
| LOSING YOUR LOVE V. Gill, K. Fleming, H. DeVito (Benefit Music/Irving Music, Inc./Eaglewood Music, BMI/Almo Music Corp./Little Nemo Music, ASCAP) | 57 |
| MAN OF MY WORD A. Shamblin, G. Burr (Hayes Street Music, Inc./Almo Music Corp./Allen Shamblin Music/MCA Music Pub./Gary Burr Music, Inc., ASCAP) | 83 |
| MAYBE SHE'S HUMAN K. Robbins, L. Martine, Jr. (Irving Music, Inc./Cotler Bay Music/Careers BMG Music Pub., Inc./Doo Laying Songs, BMI) | 29 |
| MCLOVE STORY (N/A) | 62 |
| MEN WILL BE BOYS G. Clark, V. Thompson (EMI April Music Inc./GBC Music/Idea of March Music, ASCAP) | 93 |
| MY VIDA LOCA P. Tibbs, J. Leary (Ben's Future Music/Tree Pub. Co., Inc., BMI/Dream Catcher Music, Inc., ASCAP) | 22 |
| MY KIND OF GIRL D. Goodrum, M. Powell (Alabama Band Music, ASCAP/Careers BMG Music Pub., Inc., BMI) | 39 |
| NIGHT IS FALLIN' IN MY HEART D. Linsle (EMI Blackwood Music Inc./Linsle Manor Pub. Co./Right Key Music, BMI) | 17 |
| NOT A MOMENT TOO SOON W. Perry, J. Barnhill (Zomba Enterprises, Inc./Suzy Bob Music, ASCAP) | 10 |
| NOW I KNOW C. Rana, C. Greene, D. Cook (Sony Tree Pub. Co., Inc./Don Cook Music, BMI) | 9 |
| OLD ENOUGH TO KNOW BETTER C. Rana, W. Hayes (Sony Tree Pub. Co., Inc., BMI) | 33 |
| PICKUP MAN H. Perdue, K. Phillips (Songwriters Ink, BMI/Texas Wedge Music, ASCAP) | 5 |
| PLAY IT BACKWARDS Stevan Pappin (Sony Tree Pub. Co., Inc., BMI) | 79 |
| RED, WHITE AND BLUE COLLAR D. Gibson, B. Miller (Sony Tree Pub. Co., Inc./Joined At The Hip Music/Songs Sung Blue, BMI) | 98 |
| SANTA FE S. Bruce (Flat Out Publishing, BMI) | 63 |
| SHE SHOULD'VE BEEN MINE K. Blazy, R. Crosby, J. Dowell (Songs of Grand Coalition, BMI, Songs of Grand Alliance/Hooster Music, ASCAP) | 15 |
| SHE'S IN THE BEDROOM CRYING J. Stewart, C. Carmon (Millhouse Music, Taste Auction Music, BMI) | 42 |
| SHE'S NOT THE CHEATIN' KIND R. Pagan (Tree Publishing Co., Inc./Showbilly Music, BMI) | 94 |
| SHUT UP AND KISS ME M. Carpenter (Sony Music Entertainment, Inc.) | 56 |
| SIEGE AT LUCASVILLE S. Free (Hardy Gundy Music, ASCAP) | 65 |
| SOMEWHERE IN THE VICINITY OF THE HEART B. LaBounty, R. Chaschoff (Ensign Music Corp., BMI/Hicken Planet Music, BMI/Gould Music, ASCAP/Brady Music, ASCAP) | 36 |
| SOUTHBOUND M. McAnally (Beginner Music, ASCAP) | 40 |
| SOMEBODY ONCE TOLD ME (N/A) | 85 |
| STORM IN THE HEARTLAND B. Henderson, D. Burns, C. Ryle (Per Five Music, Inc./Isham Ryle Music, BMI) | 25 |
| SUMMER IN DIXIE J. Robbin, G. Levine (Sony Cross Keys Pub. Co., Inc., ASCAP) | 53 |
| 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.) | 4 |
| TAKE THAT G. Burr, T. Shapiro (MCA Music Pub./Gary Burr Music, Inc./Great Cumberland Music/Diamond Struck Music, ASCAP/BMI) | 54 |
| TEAR-DROPS G. Ducas, T. McBride (PolyGram Int'l. Pub., Inc./Veg-O-Music/Songs of PolyGram Int'l., Inc./Songs of McBride, ASCAP/BMI) | 82 |
| TENDER WHEN I WANT TO BE M. C. Carpenter (Why Walk Music, ASCAP) | 46 |
| THAT'S WHAT I GET FOR LOSIN' YOU A. Anderson, H. Ketchum (Bash Music, ASCAP/Songs of PolyGram International, Inc./Foretadow Songs, Inc., BMI) | 52 |
| THAT'S WHAT LOVE'S ABOUT M. Stuart (Songs of PolyGram International, Inc./Tubb's Bus Music, BMI) | 100 |
| THE BIG ONE G. House, D. O'Day (Housenotes Music, BMI) | 3 |
| THE CITY PUT THE COUNTRY IN ME M. Geiger, W. Mullis, M. Huffman (Sixteen Stars Music, BMI/Duxie Stars Music, ASCAP) | 80 |
| THE FIRST STEP D. Crider, V. Thompson (Strawcaster Music/Lazy Kate Music/EMI April Music Inc./Idea of March Music, BMI/ASCAP) | 28 |
| THE GIRL FROM YESTERDAY (N/A) | 48 |
| THE POWER OF LOVE D. Cook, G. Nicholson (Cross Keys Pub. Co., Inc., ASCAP) | 54 |
| THE RUNNING KIND M. Haggard (Sony Tree Pub. Co., Inc., BMI) | 78 |
| THE VOICE OF AMERICA G. Jeffrey (COJEG Music, BMI) | 73 |
| 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) | 14 |
| THIRD RATE ROMANCE R. Sims (Fourth Floor Music, Inc., ASCAP) | 77 |
| THIS IS ME T. Shapiro, T. McHugh (Great Cumberland Music/Diamond Struck Music/Kicking Bird Music, Inc., BMI) | 8 |
| THIS TIME M. Miller, M. McAnally (Travelin' Zoo Music/Beginner Music, ASCAP) | 26 |
| TILL I WAS LOVED BY YOU M. Irwin, A. Jackson (Ten Ten Tunes, Mattie Ruth Music/Seventh Son Music, Inc., ASCAP) | 35 |
| TILL YOU LOVE ME B. DiPiero, G. Burr (Little Big Town Music/American Made Music/MCA Music Pub./Gary Burr Music, BMI/ASCAP) | 12 |
| TRUE TO HIS WORD J. Steele, C. Parren, G. Harmon (Parren-Curtis Music/Mike Curb Music, BMI/Farrenoff Music/Full Keel Music, ASCAP/August Wind Music/Longitude Music Co./Georgian Hills Music, BMI) | 51 |
| UNDERCOVER KING OF FRANCE H.J. Bonow (Noah Leifer Pub., BMI) | 70 |
| UNTANGLIN' MY MIND C. Black, M. Haggard (Blackened Music/Sony Tree Pub. Co., Inc./Sierra Mountain Music, BMI) | 2 |
| UPSTAIRS DOWNTOWN T. Keith, C. Goff, Jr. (Songs of PolyGram Int'l., Inc./Tokoco Tunes, BMI) | 43 |
| WATERMELON CRAWL B. Brock, Z. Turner (Acuff-Rose Music, Inc./Coburn Music, BMI) | 58 |
| WE CAN'T LOVE LIKE THIS ANYMORE J. Jarrard, W. Mobley (Alabama Band Music, ASCAP/Warner-Tamerlane Pub. Corp./New Works Music Co., BMI) | 6 |
| WHAT THEY'RE TALKIN' ABOUT L. Boonie, P. Nelson, R. Akma (Sony Cross Keys Pub. Co., Inc./Sony Tree Pub. Co., Inc./Terlize Music/Fire Hall Music, BMI/ASCAP) | 30 |
| WHEN I COME BACK (I WANNA BE MY DOG) C. Wiseman, A. Anderson (Almo Music Corp., ASCAP/Mighty Nce Music/Al Andersons, BMI) | 72 |
| WHEN LOVE FINDS YOU V. Gill, M. Orantian (Benefit Music/Edward Grant, Inc./Middle C Music, BMI/ASCAP) | 1 |
| WHEN THE THOUGHT OF YOU CATCHES UP WITH ME D. Ball (EMI Blackwood Music, Inc., BMI) | 7 |
| WHEN WE FIRST MET (N/A) | 66 |
| WHEN YOU WALK IN THE ROOM J. DeShannon (EMI, Unart Catalog Inc., BMI) | 99 |
| WHEREVER SHE IS J. House, J. Jarrard (Sony Tree Pub. Co., Inc., BMI/Alabama Band Music, ASCAP) | 91 |
| YOU AND ONLY YOU C. Jones, J. Martin (Great Cumberland Music/Diamond Struck Music/WB Music Corp./Might Be Music, BMI/ASCAP) | 19 |
| YOU GAVE ME A MOUNTAIN M. Robbins (Umichappell Music, Inc./Elvis Presley Music/Mohave Music, Inc., BMI) | 49 |
| YOU JUST WATCH ME R. Giles, B. Regan (Duxie Stars Music, ASCAP) | 50 |

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WOKA\Douglas, GA

CLAY WALKER—"If I Could Make A Livin'"

MARY CHAPIN CARPENTER—"Shut Up And Kiss Me"

TRACY LAWRENCE—"I See It Now"

GEORGE STRAIT—"The Big One"

JOHN MICHAEL MONTGOMERY—"If You've Got Love"

WPIK\Summerland Key, FL

CLAY WALKER—"If I Could Make A Livin'"

JOHN MICHAEL MONTGOMERY—"If You've Got Love"

THE TRACTORS—"Baby Like To Rock It"

GEORGE STRAIT—"The Big One"

VINCE GILL—"When Love Finds You"

KVOO\Tulsa, OK

GEORGE STRAIT—"The Big One"

THE TRACTORS—"Baby Likes To Rock It"

JOHN MICHAEL MONTGOMERY—"If You've Got Love"

CLINT BLACK—"Untanglin' My Mind"

VINCE GILL—"When Love Finds You"

WYXC\Cartersville, GA

ALABAMA—"We Can't Love Like This Anymore"

JOHN MICHAEL MONTGOMERY—"If You've Got Love"

CLINT BLACK—"Untanglin' My Mind"

VINCE GILL—"When Love Finds You"

GEORGE STRAIT—"The Big One"

KFMS\Las Vegas, NV

VINCE GILL—"When Love Finds You"

GEORGE STRAIT—"The Big One"

DAVID BALL—"When The Thought Of You (Catches Up With Me)"

JOE DIFFIE—"Pick-Up Man"

ALABAMA—"We Can't Love Like This Anymore"

KVLL\Woodville, TX

GEORGE STRAIT—"The Big One"

VINCE GILL—"When Love Finds You"

FAITH HILL—"Take Me As I Am"

JOE DIFFIE—"Pick-Up Man"

DAVID BALL—"When The Thought Of You Catches Up With Me"

WMDH\New Castle, IN

VINCE GILL—"When Love Finds You"

CLINT BLACK—"Untanglin' My Mind"

FAITH HILL—"Take Me As I Am"

GEORGE STRAIT—"The Big One"

JOE DIFFIE—"Pick-Up Man"

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

DECEMBER 17, 1994

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

Last Week Total Weeks

| | | | | |
|----|--|----------------------------|-------|-----|
| 1 | STONES IN THE ROAD (Columbia 64327)(P) | Mary Chapin Carpenter | 2 | 7 |
| 2 | THE TRACTORS (Arista 18728)(G) | The Tractors | 1 | 17 |
| 3 | LEAD ON (MCA 11092) | George Strait | 9 | 3 |
| 4 | WHO I AM (Arista 18759)(P) | Alan Jackson | 3 | 22 |
| 5 | WAITIN' ON SUNDOWN (Arista 18765) | Brooks & Dunn | 4 | 8 |
| 6 | NOT A MOMENT TOO SOON (Curb 77659)(P3) | Tim McGraw | 6 | 36 |
| 7 | WHEN LOVE FINDS YOU (MCA 11047)(P) | Vince Gill | 5 | 25 |
| 8 | SKYNYRD FRYNDS (MCA) | Various Artists | 8 | 4 |
| 9 | ONE EMOTION (RCA 66419) | Clint Black | 7 | 7 |
| 10 | THIRD ROCK FROM THE SUN (Epic 64357)(G) | Joe Diffie | 12 | 17 |
| 11 | KICKIN' IT UP (Atlantic 82559)(P2) | John Michael Montgomery | 13 | 44 |
| 12 | I SEE IT NOW (Atlantic) | Tracy Lawrence | 14 | 10 |
| 13 | READ MY MIND (MCA 10994)(P) | Reba McEntire | 19 | 31 |
| 14 | YOU MIGHT BE A REDNECK IF (Warner Bros. 45314)(G) | Jeff Foxworthy | 18 | 14 |
| 15 | KICK A LITTLE (Warner Bros. 45739) | Little Texas | 15 | 9 |
| 16 | STORM IN THE HEARTLAND (Mercury 526081) | Billy Ray Cyrus | 24 | 2 |
| 17 | BLACKHAWK (Arista 18708)(G) | BlackHawk | 21 | 40 |
| 18 | LOOKIN' BACK AT MYSELF (RCA 66420) | Aaron Tippin | 27 | 2 |
| 19 | HEALING HANDS OF TIME (Liberty 30420) | Willie Nelson | 20 | 3 |
| 20 | HEARTSONGS (Blue Eye/Columbia 66123) | Dolly Parton | 10 | 7 |
| 21 | I LOVE EVERYBODY (Curb/MCA 10808) | Lyle Lovett | 11 | 8 |
| 22 | GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096) | Various Artists | 17 | 6 |
| 23 | BOOMTOWN (Polydor 523407) | Toby Keith | 16 | 9 |
| 24 | IN PIECES (Liberty 80857)(P4) | Garth Brooks | 26 | 105 |
| 25 | MAMA'S HUNGRY EYES (Arista 18760) | Various Artists | 32 | 6 |
| 26 | WHAT A CRYING SHAME (MCA 10961)(G) | The Mavericks | 30 | 42 |
| 27 | THINKIN' PROBLEM (Warner Bros. 45562)(G) | David Ball | 25 | 24 |
| 28 | GREATEST HITS III (RCA 07863) | Alabama | 28 | 7 |
| 29 | COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3) | Various Artists | 29 | 55 |
| 30 | JOHN BERRY (Liberty 80472)(G) | John Berry | 40 | 34 |
| 31 | NO ORDINARY MAN (MCA 10991) | Tracy Byrd | 23 | 25 |
| 32 | FLYER (Elektra 61681) | Nanci Griffith | 33 | 10 |
| 33 | TAKE ME AS I AM (Warner Bros. 45389)(G) | Faith Hill | 38 | 48 |
| 34 | WHEN FALLEN ANGELS FLY (Epic 64188) | Patty Loveless | 34 | 13 |
| 35 | COUNTRY 'TIL I DIE (BNA 66417) | John Anderson | 31 | 5 |
| 36 | SIMPATICO (Liberty 29606) | Suzy Bogguss & Chet Atkins | 36 | 4 |
| 37 | GREATEST HITS (Epic 66803) | Doug Stone | DEBUT | |
| 38 | THE WAY THAT I AM (RCA 66288)(G) | Martina McBride | 44 | 58 |
| 39 | LOVE AND HONOR (Columbia 66153) | Ricky Van Shelton | 39 | 2 |
| 40 | CHEAP SEATS (RCA 66296) | Alabama | 37 | 55 |
| 41 | GREATEST HITS VOL. II (MCA 10906)(P2) | Reba McEntire | 48 | 59 |
| 42 | IF I COULD MAKE A LIVING (Giant 24582) | Clay Walker | 22 | 8 |
| 43 | DEEP THOUGHTS FROM A SHALLOW MIND (BNA 07863) | Doug Supernaw | 41 | 11 |
| 44 | SWEETHEART'S DANCE (Arista 18758)(G) | Pam Tillis | 49 | 31 |
| 45 | NO FENCES (Liberty 93866)(P11) | Garth Brooks | 52 | 214 |
| 46 | COME ON COME ONE (Columbia 4881)(P2) | Mary Chapin Carpenter | 35 | 119 |
| 47 | MEN'LL BE BOYS (Liberty 27760) | Billy Dean | 46 | 24 |
| 48 | LOVE A LITTLE STRONGER (Arista 18745) | Diamond Rio | 50 | 18 |
| 49 | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4) | Alan Jackson | 47 | 106 |
| 50 | FEELIN' GOOD TRAIN (Mercury 522125) | Sammy Kershaw | 45 | 22 |
| 51 | WISHES (RCA 66395) | Lari White | 59 | 22 |
| 52 | HAYWIRE (Liberty 28770) | Chris LeDoux | 53 | 10 |
| 53 | ON THE ROAD (Arista 18739) | Lee Roy Parnell | 56 | 52 |
| 54 | KEN MELLONS (Epic 53746) | Ken Mellons | 58 | 11 |
| 55 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3) | George Strait | 57 | 109 |
| 56 | KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416) | Various Artists | 43 | 9 |
| 57 | THIS IS ME (Warner Bros. 45501)(G) | Randy Travis | 54 | 31 |
| 58 | WHAT A WAY TO LIVE (Decca 11094) | Mark Chesnutt | 51 | 11 |
| 59 | NO DOUBT ABOUT IT (Atlantic 82568)(G) | Neal McCoy | 55 | 42 |
| 60 | RHYTHM COUNTRY AND BLUES (MCA 10965)(P) | Various Artists | 42 | 39 |
| 61 | RICK TREVINO (Columbia 53560) | Rick Trevino | 60 | 40 |
| 62 | RED HOT + COUNTRY (Mercury 522639) | Various Artists | 64 | 11 |
| 63 | LET THE PICTURE PAINT ITSELF (MCA 11042) | Rodney Crowell | 62 | 28 |
| 64 | EVERY LITTLE WORD (Curb 77660) | Hal Ketchum | 61 | 25 |
| 65 | EASY COME, EASY GO (MCA 10907)(P) | George Strait | 63 | 59 |
| 66 | EXTREMES (Epic 53952)(G) | Collin Raye | 65 | 44 |
| 67 | CALL OF THE WILD (RCA 66251)(G) | Aaron Tippin | 66 | 64 |
| 68 | TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(G) | Travis Tritt | 67 | 29 |
| 69 | WALKING AWAY A WINNER (Mercury 518852) | Kathy Mattea | 69 | 28 |
| 70 | GARTH BROOKS (Liberty 90897)(P5) | Garth Brooks | 74 | 270 |
| 71 | RED, WHITE AND BLUE COLLAR (Epic 57627) | Gibson/Miller Band | 70 | 18 |
| 72 | NOTORIOUS (Atlantic 82505)(G) | Confederate Railroad | 71 | 35 |
| 73 | ROPIN' THE WIND (Liberty 96330)(P9) | Garth Brooks | 73 | 159 |
| 74 | HARD WORKIN' MAN (Arista 18716)(P2) | Brooks & Dunn | 68 | 89 |
| 75 | BIG TIME (Warner Bros. 45276)(P) | Little Texas | 72 | 76 |

REVIEWS By Richard McVey

■ **BLACKHAWK: "Down In Flames"**
(Arista 2769)

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



■ **BRYAN WHITE: "Look At Me Now"**
(Asylum 9081)

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



■ **CHRIS LEDOUX: "Tougher Than The Rest"**
(Liberty 79071)

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



■ **MARTY STUART: "Don't Be Cruel (To A Heart That's True)"**
(Mercury 1385)

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

PICK OF THE WEEK

■ **GEORGE DUCAS: "Lipstick Promises"**
(Liberty 79065)

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



In Other News...

By Richard McVey

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

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

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

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

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

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



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



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



Warner Bros. recording artist Travis Tritt presented Martha W. Ferguson (l), CEO of the Atlanta Red Cross, and Shirley Sherrod (r) from Farm Aid with a check to benefit victims of this summer's flooding in Georgia. The \$50,000 check includes the proceeds from Tritt's Nashville tour stop as well as donations from his fan club and a personal contribution. The money will be split between the Red Cross, who will use their portion to help offset more than \$17 million in disaster relief spending, and Farm Aid, who will work to assist family farmers who were devastated by damage done to more than 600,000 acres of farmland.



Arista Nashville president Tim DuBois presented Steve Wariner with a Gold album for *I Am Ready*. Pictured (l-r): DuBois, Wariner, Arista Nashville v.p. of promotion and artist development Jack Weston and Wariner's manager Steve Goetzman.

Cash Box COUNTRY RADIO

High Debuts

1. **MARY CHAPIN CARPENTER**—
"Tender When I Want To Be"—(Colum-
bia)—#46

2. **JOHN ANDERSON**—"Bend It Until It Breaks"—(BNA)—#47

Most Active

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

Powerful On The Playlist

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

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

CMT Top 12 Video Countdown

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

—Compliments of CMT video countdown, week ending Dec. 7, 1994.

Cash Box COUNTRY INDIE

Indie Chart Action

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

Top Ten Rising Independents

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

Out-Of-The-Box Independent Releases

MICHAEL COPELAND—"Friends Behind Bars"

Indie Pick



■ **Jim Fullen: *Allegheny Sound* (Song-1 13407)**

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

Indie Spotlights

Ruth Van Noy: Making Her Dreams Come True

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

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

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

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

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



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

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

Feeling the call to serve his country, however, it was only two years later that he signed up for a four-year tour with the United States

Air Force. It was in the service that his interest in country music first began to grow. In fact, while overseas, Cordle purchased a guitar and started teaching himself to play. Within six months, he was singing in clubs in towns close to where he was stationed.

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

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

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

Todd Pulse: The Complete Package



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

Since that first performance, Pulse's career has taken off. In April of 1994, he had the #1 independent country single in the nation titled "Certified Man," which he also wrote. In June, during Fan Fair, he was voted

Top New Independent Male Vocalist. His current single "Linda Levelle" went as high as #51 on the *Cash Box* Top 100 Country Singles chart in late November. And for 1995, he plans to be part of a European tour.

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

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

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

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

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

When it comes to artists, Todd Pulse is the complete package—he's genuine, he's a talented singer, songwriter and entertainer, he has the looks, and he possesses a wholesome attitude and positive outlook.

COUNTRY MUSIC

INDIE SPOTLIGHTS

Steve Free: Musical Diversity



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

Eyes," peaked at #56 on the Singles chart.

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

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

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

"Livin' On The Edge" With David Young



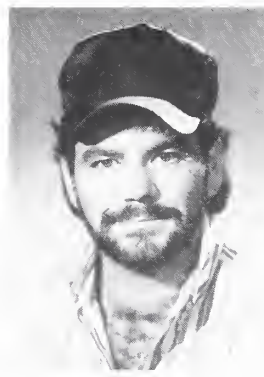
DAVID YOUNG, singer/songwriter/guitarist, had his first encounter with a musical instrument at the age of two, when he began riding his daddy's mandolin around the house like a stick horse.

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

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

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

Danny Duvall Does "Feel So Good"



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

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

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

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

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

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

Southern Belle Delia Charlene

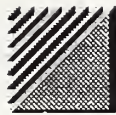


With her current single "Somebody Once Told Me" debuting at #85 on the *Cash Box* Top 100 Country Singles chart, it seems that Delia Charlene, a new, young, high-energy vocalist, is off to quite a start.

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

victims of Hurricane Andrew.

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



POSITIVE COUNTRY RADIO

This Week's Debuts

- W.C. TAYLOR—"Cryin' On Your Shoulder Again"—(Circuit Rider)—#34
- KATHY YODER TREAT/KEN HOLLOWAY—"Going Off The Deep End"—(CrossTies)—#36
- MARVELL—"Only Christian Country"—(Circuit Rider)—#37

Most Active

- SUSIE LUCHSINGER—"There Is A Candle"—(Integrity)—#25
- MANUEL FAMILY BAND—"Gloryland Hold On"—(Manuel)—#16
- CLEVE FRANCIS—"I Ain't Gonna Worry My Mind"—(Liberty)—#20
- JUDY DERAMUS—"Be A Beacon"—(Tima)—#6

Powerful On The Playlist

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

Looking Ahead

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

POSITIVE/CHRISTIAN COUNTRY

DECEMBER 17, 1994

| | | | | |
|----|---|--------------------------------|-------|----|
| 1 | GIVE WHAT IT TAKES (Warner Alliance) | MidSouth | 2 | 6 |
| 2 | NO TIME LIKE THE PRESENT (Warner Alliance) | Ron David Moore | 1 | 10 |
| 3 | THERE'S A NEW MAN (Windfall) | Southern Chapel | 3 | 8 |
| 4 | WRONG PLACE AT THE RIGHT TIME (Cheyenne) | Bruce Haynes | 8 | 6 |
| 5 | LOCAL CALL (Ropeburn) | Randy Coward | 4 | 13 |
| 6 | BE A BEACON (Tima) | Judy Deramus | 11 | 4 |
| 7 | ALL MY DREAMS (Integrity) | Lenny LeBlanc | 7 | 5 |
| 8 | I WOULDN'T MISS HEAVEN (Benson) | Brush Arbor | 5 | 11 |
| 9 | TWO OUT OF THREE (Sparrow) | Charlie Daniels | 9 | 11 |
| 10 | WORTH IT ALL (Genesis) | Brent Lamb | 6 | 6 |
| 11 | IT'S ABOUT TIME (Heartwrite) | David Patillo | 15 | 5 |
| 12 | IN MY FATHER'S EYES (SOR) | Don Cox | 10 | 10 |
| 13 | WHEN I LET IT GO (Star Song) | Sierra | 14 | 4 |
| 14 | OLD BOOK-NEW PAGE (Ransom/Brentwood 548&J) | Seneca | 13 | 18 |
| 15 | I BELIEVE HEAVEN IS REAL (Star Song) | Dinah & The Desert Crusaders | 20 | 4 |
| 16 | GLORYLAND HOLD ON (Manuel) | Manuel Family Band | 23 | 3 |
| 17 | THE SMALLER THE TOWN (Tima) | Don Richmond | 21 | 4 |
| 18 | I NEED YOU (Chapel) | Jeff & Sheri Easter | 12 | 9 |
| 19 | I'LL COME AND GET YOU (Summitt) | Heartfelt | 17 | 9 |
| 20 | IT AIN'T GONNA WORRY MY MIND (Liberty) | Cleve Francis | 26 | 3 |
| 21 | OUT OF HIS GREAT LOVE (Chapel) | The Martins | 24 | 6 |
| 22 | TORNADO SALOON (Heaven Spun) | Ted White | 25 | 5 |
| 23 | LEAVE YOUR BAGS AT THE DOOR (Pakaderm) | Lisa Daggs | 16 | 9 |
| 24 | THERE IS A LINE (Sparrow) | Susan Ashton | 18 | 7 |
| 25 | THERE IS A CANDLE (Integrity) | Susie Luchsinger | 35 | 2 |
| 26 | I'LL TRUST A MIGHTY GOD (Rising Star) | Gene Reasoner | 31 | 2 |
| 27 | ADAM'S SIDE (Tall Texan) | Billy Walker | 27 | 17 |
| 28 | THE PROMISE TREE (Benson) | Vince Wilcox | 29 | 2 |
| 29 | HEART OF A SINNER (Psalm) | Billy Arnett | 32 | 3 |
| 30 | SOWIN' SEEDS (S & K) | Steve Hamby | 34 | 2 |
| 31 | CRAZY ROAD OF LIFE (Storyville) | Steve Grace | 19 | 10 |
| 32 | I KNOW (Star Song) | Brian Barrett | 22 | 8 |
| 33 | FRIENDS FOR A LIFETIME (Brentwood) | Claire Lynche | 33 | 10 |
| 34 | CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider) | W.C. Taylor | DEBUT | |
| 35 | ROSE OF SHARON (Ransom/Brentwood) | Ken Holloway | 28 | 20 |
| 36 | GOING OFF THE DEEP END (CrossTies) | Kathy Yoder Treat/Ken Holloway | DEBUT | |
| 37 | ONLY CHRISTIAN COUNTRY (Circuit Rider) | Marvell | DEBUT | |
| 38 | AMAZING GRACE (Atlantic) | The Maverick Choir | 36 | 15 |
| 39 | JESUS SET ME FREE (Cheyenne) | Paula McCulla | 38 | 21 |
| 40 | HAVE A LITTLE FAITH (Cheyenne) | White River | 40 | 20 |

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WKGF\Arcadia, FL

- RON DAVID MOORE—"No Time Like The Present"
- SOUTHERN CHAPEL—"There's A New Man"
- BRENT LAMB—"Worth It All"
- JUDY DERAMUS—"Be A Beacon"
- RANDY COWARD—"Local Call"

WKID\Vevey, IN

- MID SOUTH—"Give What It Takes"
- CLEVE FRANCIS—"It Ain't Gonna Worry My Mind"
- LENNY LEBLANC—"All My Dreams"
- BRENT LAMB—"Worth It All"
- VINCE WILCOX—"The Promise Tree"

KEXS\Excelsior Springs, MO

- DINAH & THE DESERT CRUSADERS—"I Believe Heaven Is Real"
- BRUCE HAYNES—"Wrong Place At The Right Time"
- JEFF & SHERI EASTER—"I Need You"
- MIDSOUTH—"Give What It Takes"
- BRUSH ARBOR—"I Wouldn't Miss Heaven"

COIN MACHINE

Time Warner Expands Int'l Market; Masao Ohata Heads Int'l Exec Team



Masao Ohata

CHICAGO—In a move designed to expand its international arcade video game business, **Time Warner Interactive** (formerly Atari Games Corp.) has hired Japanese game executive **Masao Ohata** as director of international business.

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

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

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

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

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

Plan Ahead For ACME'95!

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

Deadline for submitting space applications is Friday, December 16.

Further details in next week's edition of *Cash Box*.

AMOA Skeds '95 Government Affairs Conference

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

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

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

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

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

Frankfurt's IMA Show Booked To Capacity!

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

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

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

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

Expo '94 Cassettes Available

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

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

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

Refer to the November/December AMOA "Location" for a full list of available tapes.



COIN MACHINES

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

PINBALLS: BALLY: Popeye; Twilight Zone. GOTTLIEB: Gladiators. DATA EAST: Rocky & Bullwinkle; Last Action Hero. PREMIER: Street Fighter II; 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: Samurai Showdown II \$430; Street Slam \$415; Aero Fighter II \$385; Agress. Of The Dark \$375; King Of Fighters \$325; Super Sidekicks \$300; Samurai Showdown \$200; World Hero 2 Jet \$200; Fighter History \$200; Top Hunter \$150; Gururin \$150; Art Of Fighting II \$100; World Heroes \$5.

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

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PROMOTION

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

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CHRISTIAN COUNTRY

W.C. TAYLOR JR.: Top 30 *Cash Box* Positive & Christian Country artist. Circuit Rider Records. Product available from New Day Christian

Dist., Hendersonville, Tenn. For booking, etc. call (601) 226-7299 or P.O. Box 118, Grenada, MS 38901.

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CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add \$80.00 to your present subscription price. Non-subscribers: \$260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of \$.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12:00 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

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CCMA Membership Application

Types of CCMA Membership:

Professional: Professional Members receive voting privileges in all categories of Christian Country, especially in those categories for the prestigious "CCMA" awards.

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

Name _____ DATA # D-1001 _____

Company or Group _____

Mailing Address _____

Phone _____

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

| MEMBERSHIP CATEGORIES | Rate/Annual |
|---|-------------|
| Genesis Club | \$25.00 |
| Professional Membership | |
| ___ Individual | \$50.00 |
| ___ Organization / Group | \$50.00 |
| Lifetime Membership (indicate fan or professional) | |
| ___ Individual | \$1000.00 |
| ___ Organization / Group | \$2500.00 |

For Professional Memberships, please choose one category in which you are most active.
___ Agent and Manager
___ Artist and Composer
___ Association
___ Print Media and Education
___ Record Companies, Music Publishers, and Merchandisers
___ Talent Buyers
___ Broadcast Media

Please briefly describe your activities concerning Christian Country music _____



Christian Country Music Association

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CASH BOX[™]

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