

CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

Sky Cries Mary



Luscious Jackson's Winter Of Contentment



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INSIDE THE BOX

Cover Story

Luscious Jackson's Winter Of Contentment

The all-girl group Luscious Jackson may have gotten their break by their association with Grand Royal labelmates the Beastie Boys, but they've generated their own critical raves with the full-length effort *Natural Ingredients*, which followed the buzz-making e.p. *In Search Of Manny*. Luscious Jackson's Kate Schellenbach spoke to *Cash Box* before their appearance at L.A. radio station KROQ's annual Christmas benefit concert.

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Sky Cries Mary: Seattle's Dawning Of A New Age

The first group ever to perform on the Internet, preceding the Rolling Stones by a week, World Domination's Sky Cries Mary may not be as famous—yet—but they're making a name for themselves and "ambient-improv."

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22nd Annual AMA Poll Nominations

Nominees for the 22nd annual "American Music Awards" have been announced and, not surprisingly, Boyz II Men lead the way.

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Media: Film Reviews

The holiday season brings with it a spate of cinematic offerings—some Oscar-caliber, like Paramount's *Nobody's Fool* or Jodie Foster in *Nell*, and some with less lofty ambitions, such as TriStar's *Mixed Nuts* or Walt Disney's live-action *Jungle Book*.

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(Motown)

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Amy Grant
(Myrrh)

POSITIVE CNTRY.

Give What It Takes
MidSouth
(Warner Alliance)

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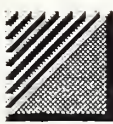
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ON THE MOVE

POLYGRAM AND ISLAND EXTEND TO 2000: PolyGram has extended the length of its working agreement with Island's Chris Blackwell until the year 2000.

Blackwell's relationship with PolyGram began when PolyGram acquired Island Records in July 1989. The arrangement also expands PolyGram's film interests with the acquisition of **Island Pictures**. The music and film companies will comprise **Island Entertainment Group**, which will function as an independent entity within the larger structure of PolyGram and **PolyGram Filmed Entertainment**.

Alain Levy, PolyGram president/CEO said, "We are delighted to be continuing our relationship with Chris. Island represents the best of independent spirit and we intend to continue and reinforce that as we expand from music into film with Island. The past five years with Chris and Island have been extremely successful and Island has contributed significantly to the PolyGram culture. We look forward to more of the same in the future."

BMI AND MUZAK RENEW AGREEMENT: Broadcast Music Inc. (BMI), a performing rights organization, and **Muzak Limited Partnership** announced that they have renewed their Video Music Services Performance Agreement for Muzak's **ZTV Video Services Program**. The agreement expires Dec. 31, 1995 and grants ZTV subscribers authorization to use music from BMI's 3 million-song catalog. Financial terms of the agreement were not disclosed.

In announcing the agreement, **Tom Annastas**, BMI's General Licensing v.p., commented, "BMI and Muzak have had a long, successful relationship. BMI's affiliates appreciate Muzak's efforts in recognizing the importance of music as a product beneficial to business."

John R. Jester, Muzak L.P. president said, "It was crucial for Muzak to be able to continue to extend the performing rights to BMI's extensive catalog to our clients. Muzak has recognized BMI music for nearly 30 years and acknowledges the contribution their affiliates make to our business."

SNOW WHITE THE FAIREST OF XMAS: Consumer sales of **Walt Disney's Snow White And The Seven Dwarfs** have exceeded 20 million copies, making it the #1 selling video this Christmas and outpacing *Aladdin* sales for the same time period last year. This Disney classic is on track to become the #1 selling videocassette of all time.

N.Y. NARAS ARM SALUTES A&R PRODUCERS: The eighth in the series of A&R/Producers Luncheons sponsored by the New York Chapter of the **National Academy of Recording Arts & Sciences** will be held January 24, 1995 at **The Supper Club** in N.Y.C. This year, NARAS will salute **Mike Berniker, Richard Mohr, Larry Rosen** and **Dave Grusin** as its honorees. **Bruce Lundvall** will receive the **Russ Sanjek Award**, given to non-A&R individuals who have made a significant contribution to the recording industry. The awards are for producers who have done the majority of their work in, or are from, the New York Metropolitan area.

NETWORK ONE LAUNCHES MOD: **Network One** has set the New Year for the debut of "Music On Demand," a daily consumer-driven, viewer-interactive three-hour block of music video programming scheduled to air 4-7 p.m. weeknights, announced N1 president **Gary Passon**.

"Music On Demand" will originate from N1's Woodland Hills, CA headquarters and feature a live VJ hosting the top hit music videos, as well as segments devoted to music news, concert information, reviews, trivia, new albums released, in-studio guests and more. "MOD" will also enable viewers to interact with the program via their telephone to request their favorite music videos, participate in viewer call-in contests and vote for the top video picks of the day.

Albert Crane, **Crane Media Sales** president, national advertising rep for Network One said, "'MOD' offers advertisers a fast-moving, state-of-the-art platform to focus their message to the key 18- to 24-year-old demographic. Advertisers will be able to sponsor segments, place traditional and direct response commercials throughout the 'MOD' music block and reach a highly focused audience. The programming block is a perfect vehicle for movie promotion and record sales."

DIGITAL MUSIC ZONE LAUNCHES JANUARY 1: **Digital Music Zone** will launch a worldwide one-stop music service through the **Internet** beginning January 1, 1995, according to **Myint Tin**, DMZ president.

DMZ will offer a total encapsulated service including a mix of music, merchandise and paraphernalia and concert-ticket ordering and will transmit to 73 countries on a 24-hour basis, stated **Richard Boshall**, executive v.p.

The interactive system will be available to PC and MAC owners employing DOS, Windows and UNIX operating systems. It will offer music-digital imagery, including 5-10 seconds from charted music videos, and a merchandise catalog containing over 200,000 items including CDs, laser discs, videos, T-shirts, posters, etc.



Boberg



Rosas



Reid



Derketsch



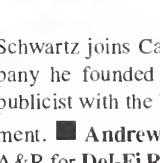
Hammond



Sowin



Kramer



Rosenthal

■ **Jay Boberg** has been appointed president of **MCA Music Publishing** worldwide. Boberg was previously president of **I.R.S. Records**, where **Miles Copeland** will now combine

roles of chairman and president. **John McKellen** will retire as **MCAMP** president at the end of his term in March 1995 and will become a consultant to the company.

■ **EMI Records** has appointed **Dave Rosas** vice president, R&B promotion and **Marcus Morton** vice president, rap promotion for the company. Rosas joined EMI in 1993 as national director, R&B promotion, and Morton joined in 1992 as national director of rap/cross-over promotion.

■ **Bryant Reid** has been appointed vice president of A&R, black music for **Atlantic Records**. Prior to joining Atlantic, Reid served as A&R director at Atlanta's **LaFace Records** from 1992 to 1994.

■ **Warner Music Group** has appointed **Deane J. Marcus** vice president, strategic planning and business development. Since 1992, Marcus had been director, corporate finance for **Alpine Capital Group**.

■ **MCA Records** has named **Lisa Derketsch** director of marketing, special projects. She was most recently marketing director at **Williams Television Time, Inc.**

■ **Chris Wheat** has been named director, publicity for **The RCA Records Label**. Wheat, formerly associate director, publicity for the label, will continue to be based in New York.

■ **Francis X. Hammond** has been promoted to director, corporate purchasing for **Sony Music Entertainment**. He had been associate director, corporate purchasing since joining Sony Music Entertainment in 1993.

■ **Jessica Sowin** has been named associate director, marketing development and administration and **Patti Matheny** has been appointed manager, new releases for **Legacy**. Sowin joined Legacy at the department's inception in 1990, and Matheny joined Sony Music in the A&R administration department.

■ **Sony Wonder** has appointed **Loris Kramer** senior director, creative affairs. She had served as director, marketing for Sony Wonder since August 1993.

■ **Rhino Records** has promoted **Dave Newberg** to director of financial planning and royalties. He was previously manager of financial planning and royalties.

■ **Capricorn Records** has announced two new appointments in their radio promotion and publicity & media relations departments: **Harvey Schwartz** has been named director of college promotion and **Jeremy Much** has been named publicist.

Schwartz joins Capricorn from **Steam Records**, an independent record company he founded in 1992; Much spent the last two-and-a-half years as a publicist with the **Warner Bros. Records/Nashville progressive music department**.

■ **Andrew Rosenthal** has been appointed director of marketing and A&R for **Del-Fi Records**. He previously worked with the publication *Hits* and is also an Emmy-nominated musician/composer.

■ **Arnold Robinson** has been promoted to senior account executive at **Rogers & Cowan**. He formerly held the position of account executive and joined the public relations firm in September of 1993.

■ **Ann Booth** has been promoted to assistant vice president, executive administration at **BMI**. She was previously executive assistant to the president and has been with BMI since 1983.

■ **Warner/Chappell Music, Inc.** has promoted **Greg Sowders** to director, film and television. He previously held the title of manager, film and television. ■ **Notting Hill Music**, one of Europe's leading independent music publishers, continues its rapid expansion with the announcement of two new senior executive appointments: In New York, **Chris Remy** becomes general manager. In London, **Andrew Jackson** has joined the company as copyright manager.

By Ted Williams

Cash Box EAST COAST



During a recent stop in New York for a performance on "The Late Show With David Letterman" to promote his new album *Music For The Native Americans*, Robbie Robertson took the opportunity to meet with the local retailers and Capitol/CEMA staff members. Pictured (rear, l-r): Jay Rosenberg, v.p./merchandising, Nobody Beats The Wiz; Joe Pszonek, regional sales mgr., CEMA; Sue Vovsi, record division mgr., J&R Music World; Dominic Pandiscia, CEMA sales rep; John Esposito, CEO music division, Nobody Beats The Wiz; John Fonrielle, Tower Records Paramus, NJ g.m.; Kathy Aderman, CEMA regional director; Robertson; Barbara Schwartz, Capitol Records label director; Mike Tannen, 86th St. Tower Records g.m.; Geoff Gibbs, CEMA sales rep.; (front, l-r): Paul Lanning, CEMA sales rep; and Doug Diaz, J&R Music World music merchandise mgr.

THE BEST OF BROADWAY, many theater-goers feel, is off-Broadway these days. An intriguing new entry is found in playwright Anne L. Thompson-Scretching's new offering titled *Looking For Love In Darkness* at N.Y.C.'s ATA Theatre. The play is an up-to-the-minute up-close look at the havoc the AIDS virus is wreaking on our society. Directed by Mark Anthony Thomas with original music by Kevin Dixon and lyrics by Thompson-Scretching, the drama explores the searing effect the disease has on two urban families and their community.

A stellar cast of young actors—Joy Foster, Danielle Barbara, Orran Farmer, Debra Bryd, Monique Berkeley, Sonja Sohn, Lawrence Winslow and Monique Enix—breathe fire into the characters as they struggle to come to terms with some of life's harsher realities. Also that finding love in darkness is not an insurmountable task. Writers write best what they know, and Thompson-Scretching brings the heart-swelling experience of having lost two sisters and one brother to the heartbreaking virus...intriguing theater.

DEAR SANTA... appreciate any assistance you can give to the effort to re-open the N.Y.C. landmark jazz club *The Village Gate*. See, Santa, the club closed earlier this year and there hasn't been even one trumpet solo since. Recently, however, real estate developer **Irwin Stillman** inked a multi-million dollar cash deal for much of the Bleeker Street block housing the club from the bank that held the mortgages. Stillman says he would like to find some savvy cabaret operators who can restore the *Village Gate* to its glory days. Any help you can give, Santa.

SWV GOES TO THE HOOP: RCA Records' SWV hosted the first annual "Our Dream" celebrity basketball game last Sunday (18) at Long Island University's Brooklyn campus. The game is being established as a fund-raising vehicle, with proceeds going to benefit the *Sickle Cell Network*.

The gathering featured the **Hot 97 FM** air personalities and staff versus SWV guest hoopsters, including Epic Records' Terri & Monica, Motown's 7669, TriBeCa/Epic's Taral Hicks, Uptown/MCA's Horace Brown, who sings his hit "Taste Your Love," and plenty more "surprise" guests.

BELINDA CARLISLE AND THE GO-GO'S sold out the *Academy* for their December 7th concert. Following the concert, the group (Carlisle, Vicki Peterson, Gina Schock, Kathy Valentine and Jane Wiedlin, for those keeping score) guested at a private reception to benefit *LIFEbeat*, the music industry's AIDS-fighting organization, at the *Food Bar*.

BOSTON'S BACK: Platinum recording artists Boston performed together for the first time in six years at an invitation-only benefit show at the *House of Blues* in Cambridge, MA on December 12th and an open to the public show on the 13th. Proceeds from both shows go to local children's charities *Operation Christmas* and *The Globe Santa*. The group's new LP is *Walk On* with the current single "Surrender To Me."...

By Steve Ballin

Cash Box WEST COAST



Newly signed Capitol act Dink recently invaded the Whisky in L.A. as part of their national tour with *Pop Will Eat Itself* and *Compulsion*. The band is out in support of their self-titled debut record, which, let's face it—if your name was Dink you'd wanna use it as much as possible also. The name aside, it's kind of hard to get past (Dink) the first single from the album *Dink* called "Green Mind," which is getting strong response at Modern Rock radio. Seen here (l-r): Paddy Spinks, v.p. international; Dave Downey, director, rock radio promotion; Mary Stuyvesant, mgr., Triple M Management; Perry Watts-Russell, v.p. A&R; Ralph Simon, exec. v.p.; Dink's Sean Carlin and Jer Herring; Tom Corson, v.p. marketing; Gary Gersh, president and CEO; Joy Feuer, label director, West Coast; Dink's Jan Eddy Van der Kuil and Rob Lightbody; Gary Gilbert, sr. v.p. business management; (back row): John Fagot, sr. v.p. promotion; Dink's Jeff Finn; and Gary Gilbert, v.p. promotion.

THE OPEN AIR THEATRE AND AVALON ATTRACTIONS have extended their agreement, which will continue Avalon's current exclusive booking arrangement with the venue. The announcement was made recently by **Brian F. Murphy**, president of Avalon, and **Dan Cornthwait**, executive director of the Associated Students of San Diego State University.

The Open Air Theatre, capacity 4841, is located on the campus of S.D.S.U. and has become the preeminent outdoor concert site since Avalon took over exclusive booking rights in 1983. It has managed to hold on to that distinction despite recent formidable competition from other promoters and the rise of another outdoor venue in the marketplace. To continue to maintain their hold over the marketplace, this season's plans call for expansion of both the variety and number of concerts offered as well as innovative new marketing strategies designed to enhance the Open Air Theatre's versatility and popularity. Among the acts who've played there in the past couple of summers are **Kenny G**, the **Reggae Sunsplash Tour**, **Harry Connick Jr.**, **Melissa Etheridge**, **Roger Daltrey**, **Cisonics**, **Crosby, Stills & Nash**, **Spin Doctors** and **Steve Miller**.

Said Murphy: "While we have a tremendously successful relationship with the Associated Students for many years, each negotiation makes us more and more aware that we must constantly strive to improve the quality and service we provide to the University and the community. Therefore, we are especially gratified that the Associated Students have once again selected us to watch over the future of the OAT and the concert program here. I think this year will see Avalon striving to entrench itself even more strongly in San Diego, and our success will rest in large part on our association with this university."

SECRET SHOW NEWS: A couple of very well-known acts recently tried to sneak in club dates in the L.A. area. **Perry Farrell's** band **Porno For Pyros** played a surprise gig at the *Dragonfly* club. The show marked the group's first public appearance since their set at Woodstock '94. During their nine-song set, the group played four songs from their forthcoming **Warner Bros.** album, which is currently being recorded at *Shangri-La* studio in Malibu. In addition, they closed the set with **Iggy Pop's** "I Got A Right." Among the packed audience were celebs **Juliette Lewis**, **Stone Temple Pilots' Weiland**, **Bob Forrest of Thelonious Monster** and model **Zoe Cassavettes**. Also there were members of **Pop Will Eat Itself** and **MC 900 Foot Jesus**.

More than a week later, a group of guys calling themselves **The O.D. Jubilee Band** packed the *Whisky* on the infamous *Sunset Strip*. The reason for the crush was that the O.D. Jubilee Band were none other than the **Black Crowes**. **Chris Robinson** and mates treated those in attendance to an hour-and-forty-minute set, covering material from all three of their studio albums including the band's latest *American* release *America*.

COVER STORY / FEATURE

Cover Story

Luscious Jackson's Winter Of Contentment

By Steve Baltin

IN THE ENTERTAINMENT WORLD, who you know can be the difference between painting houses your whole life and getting to make music. However, the right connections can only get you the opportunity—it's up to the artist to make the most of that chance. New York's Luscious Jackson have certainly done that, parlaying their signing with the Beastie Boys' Grand Royal label a couple of years ago into their buzz-making e.p. of 1993 *In Search Of Manny* and this year's successful *Natural Ingredients* full-length album.

Born in the lower East Side of Manhattan, Luscious Jackson—comprised of Jill Cunniff, Gabby Glaser, Kate Schellenbach and Vivian Trimble—wear their New York roots like a badge of honor in their blend of hip-hop/rock/funk and alternative music. Starting with *Natural Ingredients* opening track and first single "City Song," Glaser and Cunniff, who write all the group's lyrics, depict with wide-open eyes the style of city life. Sample lyric: "When I'm about to go crazy/Cause, I'm still living here/I just get my friends together/And we dance, dance, dance/Cause this is the state of the world/This city tells me/what it's like to live."



Luscious Jackson

Another large part of the women's musical background is vinyl, a subject Schellenbach was more than happy to talk about when we sat down in a suite at The Mondrian Hotel in West Hollywood during one of the press days set up between the band's own headlining appearance and the opening spot on L.A. radio station KROQ's "Almost Acoustic Christmas" benefit. The members of Luscious Jackson are obviously old vinyl fans, a style which is apparently now coming back in vogue thanks to Pearl Jam, Nirvana and many other groups who recognize what the industry didn't. A sample lyric from *Natural Ingredients* last track, "L.P. Retreat," shows where the band's loyalty lies: "Forget how the culture/We come from divides us/This is the culture of/Dusty old vinyl/This is the tribal/Record of love." The group are so much vinyl devotees that Schellenbach, who was the original drummer for the Beastie Boys, admits, "I just got a CD player last year—and someone gave it to me."

The grooves the band create would indicate a knowledge of music beyond the average, as Cunniff and Glaser co-produced the album with Tony Mangurian. But Schellenbach, who co-produced the track "Strongman" with the other three, takes that insight one step further. When a reference was made to the difference in sound between CDs and vinyl, Kate offers, "Vinyl has that compression in the sound, while CDs...are much cleaner and have that digital sound."

For a group whose sound is based so much in the studio, the idea of being involved in these national Christmas shows (the band participated in four, including one in their hometown of N.Y.) might sound a bit odd. When asked about them, Schellenbach conceded that Luscious Jackson were not going to be acoustic for their performances. As for how they got involved, they were

invited to do them and they had the time—a surprising commodity for Luscious Jackson of late, a band whose connections and early critical acclaim have had them blitzed by the media. While the group is grateful for the recent accolades, they are not above saying no. But then again, as music fans themselves, they would've missed all the bands *they* wanted to see at these shows.

One thing is clear when talking to Luscious Jackson—as much as they are musicians, and they know what it's like to be saddled with the responsibilities of that job, they love what they do.

Feature

Sky Cries Mary: Seattle's Dawning Of A New Age

By Steve Baltin

SINCE THE RELEASE OF THEIR new album *This Timeless Turning*, out in August on World Domination, Seattle "space rock" band Sky Cries Mary have appeared on "Late Night With Conan O'Brien," toured the United States and Japan, and been the first group ever to do a concert on the Internet, preceding the Rolling Stones by a week.

Co-lead singer and lyricist Roderick Romero, who shares the vocal duties with his wife Anisa, said of the Internet experience, "It was weird. 37,000 people were responding while we were playing. People from New Zealand would say, 'Hey, I'd like to hear more guitar. Could you mix the guitar a little higher?'"

It might sound a little heady for a relatively unknown band, but Sky Cries Mary have been building to this for some time, thanks to their live show. Since the band's beginnings, which stem from an Einsturzende Neubaten show, their very theatrical and visual performances have garnered them a devoted and eclectic following in the underground world.

However, it's only recently that all the pieces have come together for this next step. Between 1993's *A Return To The Inner Experience* and *This Timeless Turning*, the five-member family of Sky Cries Mary grew to seven with the additions of bassist Juano and former Shriekback guitarist Michael Cozzi. The group has had somewhat of a revolving-door policy in the past, but when asked if this was the group's incarnation for some time to come, Romero replied without hesitation, "I sure hope so...all I can do is really hope that everyone is enjoying this as much as I am and getting as much out of it. We share everything. We share all our publishing; any financial thing that comes our way, we split seven ways."

In the usually cut-throat world of the music business, the sharing of profits might seem foreign to some, but even though they've only been in this line-up a short time, Sky Cries Mary are very much like a family. As Romero says, "We're starting to look like each other. We are so together. Since we did *This Timeless Turning*, the band has completely come together. Before we were a bit at-odds with each other, I felt, musically and spiritually and psychically. We weren't sure where we were going. We knew we were making something that we liked, but there were some elements that were battling. I think we kind of worked through that. And on stage, when we go off into kind of our 'ambient-improv' things...we're communicating on another level."

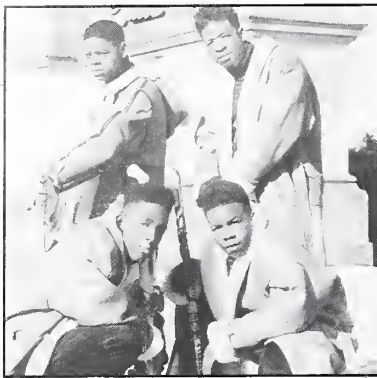
"Ambient-improv" is a good way to describe much of Sky Cries Mary's blend of college and psychedelic rock. Never is that more evident than on the 14-minute-plus instrumental song "4:00 a.m." A swirling haze of psychedelic guitars, it is the cornerstone of the second half of the album. And there is a definite division of styles, with a literal bridge to be found on the CD's eighth track "Sister Ship Twenty Three." A one-minute muddled spoken-word piece, the track carries the album from the more accessible pop sensibilities of early songs like "Shipwrecked," "Stretched" and "These Old Bones" to the space-age acid trip of the aforementioned "4:00 a.m." and "Deep Sunless Sea."

It's remarkable that any label would allow a band to place a 14-minute-plus instrumental these days, until one learns that *that* was a compromise. During the same session that produced "4:00 a.m." and the record's closing track "Walk Of Nothingness," the group laid down "Death Of A Star," a 26-minute improv with basically no vocals. Romero said the band will try to release that one on a ten-inch vinyl record at some point.

A 26-minute song on vinyl...that pretty much sums it up for Sky Cries Mary.

TOP 100 POP SINGLES

DECEMBER 24, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Luther Vandross



HIGH DEBUT: Brownstone

			Total Weeks ▼		Total Weeks ▼
			Last Week ▼		Last Week ▼
1	ON BENDED KNEE (Motown 0244)	Boyz II Men	1	6	
2	ANOTHER NIGHT (Arista 12724)	Real McCoy	2	18	
3	HERE COMES THE HOTSTEPPER (Columbia 77614)	Ini Kamoze	4	12	
4	ALWAYS (Mercury 856 227)	Bon Jovi	3	12	
5	I'M THE ONLY ONE (Island 54069)	Melissa Etheridge	5	22	
6	YOU WANT THIS/70'S GROOVE (Virgin 14212)	Janet Jackson	8	8	
7	SECRET (Maverick 18035)	Madonna	6	13	
8	CREEP (Arista 40824)	TLC	11	7	
9	I WANNA BE DOWN (Atlantic 87225)	Brandy	9	10	
10	I'LL MAKE LOVE TO YOU (Motown 4631)	Boyz II Men	7	16	
11	EVERY DAY OF THE WEEK (Giant 17988)	Jade	13	6	
12	SUKIYAKI (Next Plateau/London/Island 857 687)	4 P.M.	15	14	
13	100% PURE LOVE (Mercury 858 485)	Crystal Waters	12	29	
14	TAKE A BOW (Maverick/Sire 18000)	Madonna	32	2	
15	NEVER LIE (MCA 54850)	Immature	10	17	
16	THE SWEETEST DAYS (Mercury 851113)	Vanessa Williams	19	7	
17	TURN THE BEAT AROUND (from "The Specialist") (Crescent Moon/Epic Soundtrax 77630)	Gloria Estefan	17	13	
18	YOU GOTTA BE (550 Epic 6179)	Des'ree	21	23	
19	HOLD MY HAND (Atlantic 87230)	Hootie & The Blowfish	22	10	
20	PRACTICE WHAT YOU PREACH (A&M 0778)	Barry White	20	7	
21	BEFORE I LET YOU GO (Interscope 982-144)	Blackstreet	26	9	
22	WHAT'S THE FREQUENCY, KENNETH? (Warner Bros. 18050)	R.E.M.	16	13	
23	NEW AGE GIRL (Ichiban 2322)	Deadeye Dick	23	16	
24	ALL I WANNA DO (A&M 8298)	Sheryl Crow	14	20	
25	DANCE NAKED (Mercury 56343)	John Mellencamp	27	9	
26	LIVING IN DANGER (Arista 12754)	Ace Of Base	18	12	
27	SHORT DICK MAN (DJ Vbird 114)	20 Fingers	29	14	
28	HOW MANY WAYS/I BELONG TO YOU (LaFace 4081)	Toni Braxton	31	13	
29	DECEMBER 1963 (OH WHAT A NIGHT) (Curb 76917)	The Four Seasons	25	18	
30	SHAME (Jive 42269)	Zhane	33	5	
31	I'LL STAND BY YOU (Sire/Warner Bros. 18160)	The Pretenders	24	19	
32	SOMETHING'S ALWAYS WRONG (Columbia 77639)	Toad The Wet Sprocket	28	13	
33	YOU DON'T KNOW HOW IT FEELS (Warner Bros. 18030)	Tom Petty	43	4	
34	WILD NIGHT (Mercury 858 738)	John Mellencamp & Me'Shell Ndegeocello	35	32	
35	BLIND MAN (Geffen 19377)	Aerosmith	38	8	
36	PLAYAZ CLUB (Chrysalis/EMI 58267)	Rappin' 4-Tay	36	11	
37	WHEN WE DANCE (A&M 8464)	Sting	37	8	
38	WHEN CAN I SEE YOU (Epic 6173)	Babyface	30	30	
39	THE RHYTHM OF THE NIGHT (EastWest 98192)	Corona	48	5	
40	GIRL, YOU'LL BE A WOMAN SOON (FROM "PULP FICTION") (MCA 54935)	Urge Overkill	44	5	
41	BE HAPPY (Uptown/MCA 3148)	Mary J. Blige	41	7	
42	AT YOUR BEST (YOU ARE LOVE) (Blackground/Jive)	Aaliyah	34	16	
43	FADE INTO YOU (Capitol 98253)	Mazzy Star	39	16	
44	LUCAS WITH THE LID OFF (Big Beat 98219)	Lucas	40	10	
45	FA ALL 'YALL (So So Def/Chaos 77593)	Da Brat	42	10	
46	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	Bone Thugs N Harmony	45	11	
47	NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578)	Salt-N-Pepa	47	20	
48	U WILL KNOW (from "Jason's Lyric") (Mercury 856 200)	Black Men United	46	11	
49	STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279)	Changing Faces	49	20	
50	GET OVER IT (Geffen 19376)	Eagles	50	8	
51	TOOTSEE ROLL (Rip-it 6911)	69 Boyz	54	2	
52	ENDLESS LOVE (Columbia 57775)	Luther Vandross & Mariah Carey	51	16	
53	CIRCLE OF LIFE (from "Lion King") (Hollywood 64516)	Elton John	53	17	
54	OUT OF TEARS (Virgin 38459)	The Rolling Stones	52	10	
55	STAY (from "Reality Bites") (RCA 66364)	Lisa Loeb	55	38	
56	MISHALE (Metro Blue/Capitol 58256)	Andru Donalds	72	3	
57	GOOD ENOUGH (Arista 12731)	Sarah McLachlan	56	13	
58	BAD REPUTATION (Elektra 44954)	Fredy Johnston	70	3	
59	ALWAYS AND FOREVER (Epic/LV 77735)	Luther Vandross	65	8	
60	I ALONE (Radioactive/MCA 49434)	Live	64	3	
61	MENTAL PICTURE (SBK/EMI 54231)	Jon Secada	67	6	
62	FAR BEHIND (Maverick/Sire/Warner 18118)	Candlebox	60	16	
63	THIS D.J. (Violator/RAL/Island 853 236)	Warren G	57	22	
64	GET READY FOR THIS (Radikal/Critique 15535)	2 Unlimited	68	4	
65	SPIN THE BLACK CIRCLE/TREMOR CHRIST (Epic 77771)	Pearl Jam	66	5	
66	DOLL PARTS (DGC/Geffen 19379)	Hole	71	2	
67	CONSTANTLY (MCA 54948)	Immature	69	5	
68	IF YOU LOVE ME (MJJ/Epic)	Brownstone	DEBUT		
69	I MISS YOU (Arista 1-2768)	N II U	82	2	
70	FOOLIN' AROUND (Spoiled Rotten/Big Beat/Atlantic 98207)	Changing Faces	77	5	
71	BUDDY HOLLY (DGC/Geffen N/A)	Weezer	78	2	
72	HOUSE OF LOVE (A&M 0802)	Amy Grant With Vince Gill	76	3	
73	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	81	6	
74	BLACK COFFEE (Uptown/MCA 54931)	Heavy D & The Boyz	74	6	
75	PICTURE POSTCARDS FROM L.A. (SBK/EMI 58238)	Joshua Kadison	75	5	
76	(I COULD ONLY) WHISPER YOUR NAME (Columbia 77718)	Harry Connick Jr.	79	9	
77	DO YOU SEE (Violator/RAL/Island 853962)	Warren G.	80	3	
78	BRING THE PAIN (Def Jam/RAL/Island 853 964)	Method Man	86	2	
79	DON'T SAY GOODBYE GIRL (Qwest/Warner 18254)	Tevin Campbell	DEBUT		
80	DON'T TURN AROUND (Arista N/A)	Ace of Base	DEBUT		
81	YOU GOT ME ROCKING (Virgin 26442)	Rolling Stones	83	3	
82	SHE DON'T USE JELLY (Warner Bros 41102)	The Flaming Lips	DEBUT		
83	SUPERNOVA (Matador/Atlantic 98206)	Liz Phair	88	2	
84	SUN'S GONNA RISE (Impact/MCA 54970)	Sass Jordan	84	5	
85	MISSING YOU (Columbia 77760)	Steve Perry	85	3	
86	YOU SUCK (MCA 54979)	The Murmurs	DEBUT		
87	JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	The Notorious B.I.G.	61	11	
88	ALL I WANT FOR CHRISTMAS (Columbia 6644)	Mariah Carey	DEBUT		
89	I CAN GO DEEP (from "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42264)	Silk	89	6	
90	COME TO MY WINDOW (Island/PLG 858 028)	Melissa Etheridge	62	41	
91	DREAM AWAY (Fox 0020)	Babyface/Lisa Stansfield	87	5	
92	UNDONE-THE SWEATER SONG (DGC/Geffen 19378)	Weezer	63	12	
93	LUCKY ONE (A&M 58072)	Amy Grant	58	20	
94	GET UP ON IT (Elektra 64506)	Keith Sweat	73	9	
95	BUT IT'S ALRIGHT (Elektra 64524)	Huey Lewis & The News	95	15	
96	BODY & SOUL (Elektra 9008)	Anita Baker	91	18	
97	I'D GIVE ANYTHING (EastWest 98244)	Gerald Levert	92	22	
98	CAN U GET WIT IT (LaFace/Arista 2-4075)	Usher	98	9	
99	SPIN THE BOTTLE (RCA 64207)	Juliana Hatfield	90	9	
100	DO YOU WANNA GET FUNKY (Columbia 77581)	C+C Music Factory	94	22	

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THIS D.J. Warren G. (Warren G,ASCAP)	14
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WHEN CAN I SEE YOU Babyface, L. A. Reid, D. Simmons (Sony/Earl,BMI)	38
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YOU DON'T KNOW HOW... T. Petty (Gone Gator Music,ASCAP)	33
YOU GOT ME ROCKING M. Jagger, K. Richards (Promopub B.V.,ASCAP)	51
YOU GOTTA BE Des'ree, A. Ingram (Sony,BMI/HL)	81
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REVIEWS By Steve Baltin



THE STONE ROSES: "Love Spreads" (Geffen 4715)

AAHHH!! It's here. Finally, after something like three centuries (or as long as it takes between each Boston album), England's The Stone Roses have released the first single from their forthcoming second album, appropriately and humorously titled *Second Coming*. Around the time the group's debut record came out, they were put in line to be the next sensation, a mantle that many other bands have tried unsuccessfully to wear since. "Love Spreads" is a good song, with a strong guitar intro and catchy bass hook thrown in the middle, but after all this time, a good song may not be enough to put them back at the front of the line.

THE FORCE MD'S: "It's A Funk Thang" (NUWR/Onyx Records 0283)

The first single from this new band is an infectious combination of soul and hip-hop, with the hip-hop base ultimately prevailing. Produced by the group, this single features three versions of the song, including an instrumental and radio edit. Thanks to the catchy bass line, this song could be a crossover hit.

CHRIS JASPER: "Forever" (Gold City 9401)

During his tenure with the Isley Brothers as the band's keyboardist, Chris Jasper helped define the group's sound. Fans of the group's many hits in the '70s will love Jasper's new maxi-single, which also features the tracks "Nobody But Me" and "Deep Inside," as it brings back his sound in a big way. However, the crux of this single is "Forever," a strong but sweet soulful number.

DADA: "Feet To The Sun" (I.R.S. 10781)

The second single from the band's *American Highway Flower* album is more accessible than the record's first single and could recapture many of the fans who latched onto the band after their surprise hit of last year, "Dizz Knee Land." Built as a standard pop song with a catchy chorus and a strong but subtle hook, the track will likely continue the trio's recent success on AAA radio.



PICK OF THE WEEK

JIMMY PAGE & ROBERT PLANT: "Thank You" (Atlantic 6017-2)

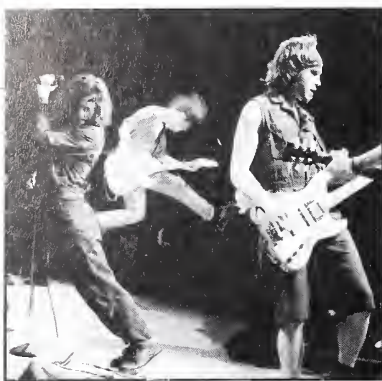
"If the sun refused to shine, I would still be loving you. If mountains crumbled to the sea, there would still be you and me." It may look corny and cheesy, but sung with the heartfelt sincerity Plant gives these words, "Thank You" is a Zeppelin classic. A song that was originally very sparse in its lush overtones, there were little changes made to this live remake. Page's guitar solo in the middle of the tune is drawn out and given room to breathe in this new live format, but fans of the band will recognize the indulgent jams and welcome back that Zeppelin trademark as Page and Plant show themselves to still be in perfect synch. With the Page and Plant names on it and the fan familiarity factor, this song is a monster at AOR and Classic Rock formats.



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TOP 100 POP ALBUMS

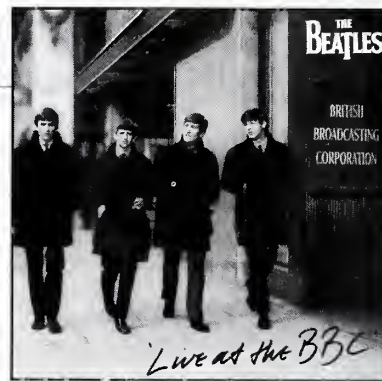
DECEMBER 24, 1994



#1 ALBUM: Pearl Jam



TO WATCH: Vanessa Williams



HIGH DEBUT: The Beatles

			Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼		
1	VITALOGY (Epic 66900)	Pearl Jam	37	3	54	WEEZER (DGC/Geffen 24629)	Weezer	63	3
2	LIVE AT THE BBC (CDP 31796)	The Beatles	DEBUT		55	WHO I AM (Arista 18759)	Alan Jackson	57	24
3	MIRACLES: THE HOLIDAY ALBUM (Arista 18767)	Kenny G	1	5	56	MTV: THE UNPLUGGED COLLECTION VOLUME ONE (Warner Bros. 45774)	Various Artists	DEBUT	
4	II (Motown 530323)	Boyz II Men	3	15	57	CHANT NOEL (Angel 55206)	Benedictine Monks Of Santo Domingo De Silos	60	4
5	MERRY CHRISTMAS (Columbia 64222)	Mariah Carey	6	4	58	THROWING COPPER (Radioactive/MCA 10997)	Live	58	33
6	UNPLUGGED IN NEW YORK (DGC/Geffen 24727)	Nirvana	4	6	59	HOLLY & IVY (Elektra 61704)	Natalie Cole	73	2
7	HELL FREEZES OVER (Geffen 31365)	The Eagles	2	5	60	THE CONCERT (Columbia 66109)	Barbra Streisand	66	57
8	SMASH (Eptaph 86432)	Offspring	5	28	61	SUPERUNKNOWN (A&M 0198)	Soundgarden	59	39
9	DOOKIE (Reprise/Warner Bros. 45529)	Green Day	10	43	62	PISCES ISCARIOT (Virgin 39834)	Smashing Pumpkins	48	10
10	MONSTER (Warner Bros. 45740)	R.E.M.	8	11	63	BRANDY (Atlantic 82610)	Brandy	61	10
11	BIG ONES (Geffen 24716)	Aerosmith	9	6	64	THE BLACK ALBUM (Warner Bros. 45793)	Prince	24	2
12	WILDFLOWERS (Warner Bros. 45759)	Tom Petty	7	6	65	CRACKED REAR VIEW (Atlantic 82613)	Hootie & The Blowfish	56	12
13	DUETS II (Capitol 28103)	Frank Sinatra	16	4	66	REGULATE...G FUNK ERA (Violator/RAL/Island 52335)	Warren G	62	27
14	NO NEED TO ARGUE (Island 524050)	The Cranberries	14	10	67	A LOW DOWN DIRTY SHAME (Hollywood/Jive 41536)	Soundtrack	67	4
15	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	19	4	68	WHEN LOVE FINDS YOU (MCA 11047)	Vince Gill	68	27
16	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	13	28	69	CHANT (Angel 55138)	Benedictine Monks Of Santo Domingo De Silos	75	39
17	THE BEST OF SADE (Epic 66686)	Sade	12	4	70	THIRD ROCK FROM THE SUN (Epic 64357)	Joe Diffie	70	20
18	FIELDS OF GOLD-BEST OF STING 1984-1994 (A&M 0269)	Sting	18	5	71	STEET FIGHTER (Priority 53948)	Soundtrack	DEBUT	
19	MY LIFE (Uptown/MCA 11556)	Mary J. Blige	38	2	72	LIVE AT THE ACROPOLIS (Private Music 82116)	Yanni	74	39
20	THE LION KING (Walt Disney 60858)	Soundtrack	22	28	73	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)	Jeff Foxworthy	64	12
21	TUESDAY NIGHT MUSIC CLUB (A&M 0126)	Sheryl Crow	23	19	74	THE CHRISTMAS ALBUM VOLUME III (Columbia 66465)	Neil Diamond	92	2
22	GREATEST HITS (Capitol 30334)	Bob Seger & The Silver Bullet Band	25	7	75	THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)	Nine Inch Nails	69	41
23	FROM THE CRADLE (Duck/Reprise 45735)	Eric Clapton	17	13	76	WOODSTOCK 94 (A&M 540289)	Various Artists	81	2
24	CROSS ROAD (Mercury 26013)	Bon Jovi	31	8	77	SINGIN' WITH THE BIG BANDS (Arista 18771)	Barry Manilow	77	7
25	PULP FICTION (MCA 11103)	Soundtrack	20	7	78	HOUSE OF LOVE (A&M 0230)	Amy Grant	77	16
26	NO QUARTER (Atlantic 82703)	Jimmy Page & Robert Plant	15	5	79	AMERICAN THIGHS (Minty Fresh/Geffen 24732)	Veruca Salt	79	9
27	BEDTIME STORIES (Mavenck/Sire/Warner Bros. 45767)	Madonna	27	7	80	KICKIN' IT UP (Atlantic/AG 82559)	John Michael Montgomery	87	45
28	YES I AM (Island 848660)	Melissa Etheridge	28	64	81	MTV PARTY TO GO VOLUME 6 (Tommy Boy 1109)	Various Artists	DEBUT	
29	ICON IS LOVE (A&M 540115)	Barry White	29	10	82	BLACKSTREET (Interscope/AG 92351)	Blackstreet	72	25
30	PURPLE (Atlantic 82607)	Stone Temple Pilots	30	26	83	I SEE IT NOW (Atlantic 82656)	Tracy Lawrence	71	10
31	DARE IZ A DARKSIDE (RAL/Island 523846)	Redman	11	3	84	FOREST (Dancing Cat/Windham Hill 11157)	George Winston	82	9
32	HOLD ME, THRILL ME, KISS ME (Epic 66205)	Gloria Estefan	32	8	85	AMORICA (American/Reprise/Warner Bros. 43000)	The Black Crowes	54	6
33	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	33	13	86	READ MY MIND (MCA 10994)	Reba McEntire	83	33
34	THE SWEETEST DAYS (Ving/Mercury 526172)	Vanessa Williams	DEBUT		87	ALL-4-ONE (Blitz/Atlantic 82588)	All-4-One	84	35
35	NOT A MOMENT TOO SOON (Curb 77659)	Tim McGraw	35	36	88	STORM IN THE HEARTLAND (Mercury 526081)	Billy Ray Cyrus	88	4
36	THE SIGN (Arista 18740)	Ace Of Base	41	46	89	VERY NECESSARY (Next Plateau/London/Island 828392)	Salt-N-Pepa	90	60
37	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	21	3	90	NON-FICTION (Mercury 522685)	Black Sheep	DEBUT	
38	AMERIKKA'S NIGHTMARE (Jive 41547)	Spice 1	40	2	91	LIVE THROUGH THIS (DGC/Geffen 24631)	Hole	80	24
39	CANDLEBOX (Mavenck/Sire/Warner Bros. 45313)	Candlebox	39	46	92	PROMISED LAND (EMI 30711)	Queensryche	85	8
40	THE TRACTORS (Arista 18728)	The Tractors	45	11	93	SHE (Columbia 64376)	Harry Connick Jr.	98	22
41	SONGS (LV/Epic 57775)	Luther Vandross	43	12	94	BEHIND BARS (Def Jam/RAL/Island 523847)	Slick Rick	44	3
42	JASON'S LYRIC (Mercury 522915)	Soundtrack	42	11	95	THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 41555)	Keith Murray	65	4
43	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	36	8	96	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	93	19
44	TICAL (Def Jam/RAL/Island 523893)	Method Man	26	4	97	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	95	60
45	LEAD ON (MCA 11092)	George Strait	49	4	98	ONE EMOTION (RCA 66419)	Clint Black	76	10
46	AUGUST & EVERYTHING AFTER (DGC/Geffen 24528)	Counting Crows	46	48	99	GROOVE ON (EastWest 92416)	Gerald Levert	89	14
47	THE 3 TENORS IN CONCERT 1994 (Atlantic 82614)	Carreras, Domingo, Pavarotti	50	14	100	SHAQ-FU: DA RETURN (Jive 41550)	Shaquille O'Neal	96	5
48	STONES IN THE ROAD (Columbia 64327)	Mary Chapin Carpenter	51	10					
49	WAITIN' ON SUNDOWN (Arista 18765)	Brooks & Dunn	52	10					
50	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	47	18					
51	VOODOO LOUNGE (Virgin 39782)	Rolling Stones	53	22					
52	FOREST GUMP (Epic Soundtrax/Epic 66329)	Soundtrack	55	23					
53	YOUTHANASIA (Capitol 29004)	Megadeth	34	6					

POP ALBUMS

REVIEWS by Steve Baltin



■ BUSH: *Sixteen Stone* (Trauma Records 71011)

Bush are an English quartet who for some odd reason have drawn comparisons to Pearl Jam, thanks mostly to their first single "Everything Zen." While vocalist Gavin Rossdale may sound a bit like Eddie Vedder, it's little more than a tad, and the band's music and subject matter are worlds away from Pearl Jam. And while I know the powers that be may want the comparisons for record sales, Bush will be a lot better off if they are allowed to find their own niche because they do demonstrate that capability here.

"Everything Zen" is a gloriously raw track, and the band transcend the one-note mentality on the slower "Bomb" and the repetitious grooves of "Body." An impressive debut effort that deserves to be heard...for Bush, though.

■ EMERSON, LAKE & PALMER: *In The Hot Seat* (Victory 0034)

What can be said about Emerson, Lake & Palmer? They've been at it for over two decades, with intermittent hiatuses and various incarnations. Who can forget Emerson and Lake teaming with Cozy Powell? Imagine the luck of finding another drummer with the last initial of "P." And during their two-decade run they've remained true to their overproduced, grandiose hearts, making maybe more noise than any other band in history. Their latest record carries on the tradition made famous with such works as *Brain Salad Surgery*, *Tarkus* and *Pictures At An Exhibition*. And what other band would think to include a nearly 15-minute version of "Pictures At An Exhibition," this time presented in Dolby Surround sound (just in case you missed any of their truly important intricacies the first time around)? And they were important. Just listen to the music.

■ VARIOUS ARTISTS: *Pret-A-Porter: Music From The Motion Picture* (Columbia 66791)

Though it may not have seemed possible at first, the soundtrack to Robert Altman's look at Parisian high fashion is every bit as hip as the lifestyle the movie depicts. By crossing musical boundaries to include acts from soul, rock and hip-hop, album music supervisors Happy Walters and Pilar McCurry have created a soundtrack that defies categorization, except for belonging in the world of "cool." Starting off with Ini Kamoze's smash single "Here Comes The Hotstepper," the record instantly establishes a tone of festive flippancy. The up-tempo grooves continue with Supercat's "My Girl Josephine" and Salt-N-Pepa's "Here We Come," leaving the mood embedded in stone before shifting into various speeds, like Janet Jackson's seductive "'70s Love Groove." From the realm of rock the producers have brought in two of the heaviest hitters in the Rolling Stones and U2. The

Stones do a typically strutting number, "Jump On Top Of Me," while U2 explore their club sounds with the Perfecto Mix of "Lemon." With the marquee value of Jackson, U2, et al. and the anticipation of the film, this could be a much-deserved smash.

■ BLUES TRAVELER: *Four* (A&M 0265)

Often thought of as an Allman Brothers rip-off, an impression probably not aided by the Traveler's touring with the Allman Brothers on this year's HORDE Festival, the new effort from this quartet has them branching off in drastically different directions. The result is their most impressive record to date, as they've considerably tightened their free-flowing jams. By doing so they've managed to bring more of a spark to their already sound playing, as they show on "Stand," a perfect cross of the band's old ways and their newfound ability to come up with strong pop hooks. Which leads to the other area of marked improvement for the band—their songwriting. Whether it be on the aforementioned "Stand," the lovely ballad "Look Around" or the album's first single "Hook," the songs on *Four* reveal a band who can now reel listeners in.



■ DONNA SUMMER: *Endless Summer* (Casablanca/Mercury 61782)



The queen of disco, Summer was responsible for numerous hits in the '70s, dominating the charts at the end of the decade the way Whitney Houston did at the beginning of this decade. Gloriously upbeat with no shame about wanting to simply inspire a great time in people, all the hits are here, from "On The Radio" to "Last Dance," "Heaven Knows" to "No More Tears (Enough Is Enough)," her duet with Barbara Streisand. In addition, the inclusion of many songs that haven't resurfaced in the retro craze, such as "I Feel Love" or "She Works Hard For The Money," make this a great reminder of how prolific Summer was. However, nothing sums up the time better than her cover of Barry Manilow's "Could It Be Magic." A straight-forward disco take of Manilow's most blatantly schmaltzy song, the match is made in '70s heaven (though a lot of people would dispute that place exists). *Endless Summer* is just that.

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PICK OF THE WEEK

■ VARIOUS ARTISTS: *The Unplugged Collection, Volume One* (Warner Bros. 45774)

In the hit-and-miss universe of music, one of the few sure-fire ways over the last couple of years to guarantee a successful album has been to attach the "MTV Unplugged" name to it. Artists as diverse as Nirvana, who are currently in the top ten with their *Unplugged In New York*, and Rod Stewart, whose career was practically resurrected by his "Unplugged" effort, have proven the formula to be nearly fail-safe. Keeping that in mind, the only question about this compilation of performances from the MTV series is why it took so long. It's here now, though, and with the holiday season in full bloom, please clear a spot near the top of the charts for this one. To ensure the series of a successful start (it's called "Volume One"), the parties responsible have gone the safe route here, placing some of the biggest names in the history of the industry on the album, including Paul Simon, Paul McCartney, Elton John and Eric Clapton. Even the so-called alternative acts that made the cut are proven sellers, like R.E.M. and Elvis Costello. Maybe the most unproven artists—and that's only because of the overwhelming name value of everyone else on the record—are Stevie Ray Vaughan and Lenny Kravitz. And Kravitz does the most unique take of anyone here, turning his up-tempo rocker "Are You Gonna Go My Way?" into a slow, grinding blues number. As for Vaughan, what can be said? It's Stevie Ray doing "Pride And Joy," and the opportunity to hear the late, great guitarist do something you haven't heard before is a beautiful gift.



TOP 100 R&B SINGLES

DECEMBER 24, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Shanice



HIGH DEBUT: Aaliyah

1	ON BENDED KNEE (Motown 0244)	Boyz II Men	1	6	52	THINKING ABOUT YOU (Motown 37463)	Felicia Adams	53	8
2	CREEP (Arista 40824)	TLC	2	8	53	THUGGISH RUGGISH BONE			
3	BEFORE I LET YOU GO (Interscope 982-144)	Blackstreet	3	15		(Ruthless/Relativity 5527)	Bone Thugs N Harmony	46	17
4	BE HAPPY (Uptown/MCA 3148)	Mary J. Blige	4	8	54	SLIDE (Warner Bros. 18407)	EI Debarge	59	5
5	PRACTICE WHAT YOU PREACH (A&M/Perspective 0778)	Barry White	4	14	55	WHERE I WANNA BE BOY (Stepsun 0144)	Missjones	62	5
6	HERE COMES THE HOTSTEPPER (Columbia 77614)	Ini Kamoze	6	13	56	SPACE (Warner Bros. 18012)	Prince	38	7
7	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	12	9	57	BOUNCE (RCA 62873)	Kansas City Original Sound	81	3
8	HOW MANY WAYS/II BELONG TO YOU (LaFace 4081)	Toni Braxton	8	15	58	STAY THE NIGHT (Street Life/Scotti Bros. 75393)	Gerald Alston	60	6
9	SHAME (Jive 42269)	Zhane	10	5	59	JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	The Notorious B.I.G.	48	16
10	CAN'T HELP MYSELF (EastWest 98208)	Gerald Levert	9	7	60	WHERE DID WE GO WRONG (RCA/Caper 62989)	Blackgirl	50	14
11	I WANNA BE DOWN (Atlantic 87225)	Brandy	11	17	61	STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279)	Changing Faces	56	23
12	YOU WANT THIS/70'S GROOVE (Virgin 14212)	Janet Jackson	7	10	62	TIC TOC (Pendulum/EMI)	Lords Of The Underground	68	4
13	I APOLOGIZE (Elektra 64497)	Anita Baker	18	3	63	TASTE YOUR LOVE (Uptown/MCA 54672)	Horace Brown	55	12
14	FOOLIN' AROUND (Big Beat 5929)	Changing Faces	15	8	64	KITTY KITTY (Rip-it 6921)	69 Boyz	70	4
15	THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 42249)	Keith Murray	21	5	65	TOOTSEE ROLL (Rip-it 6911)	69 Boyz	65	20
16	ALWAYS AND FOREVER (Epic/LV 77735)	Luther Vandross	17	7	66	THE HUMP IS ON (Atlantic 87201)	J. Little	61	6
17	OLD SCHOOL LOVIN' (Silas/MCA)	Chante' Moore	14	9	67	THIS LIL'GAME WE PLAY (Biv/Motown 10 860 252)	Subway	85	2
18	LET'S TALK ABOUT IT (EastWest 98221)	Men At Large	13	13	68	THROUGH THE RAIN (Polydor/Island 853 314)	Tanya Blount	39	20
19	U WILL KNOW (from "Jason's Lyric") (Mercury 856 200)	Black Men United	16	13	69	5-4-3-2 (YO! TIME IS UP) (Giant 2-41758)	Jade	69	16
20	I MISS YOU (Arista 12773)	N II U	22	7	70	BRING THE PAIN (Def Jam/RAL 853 964)	Method Man	78	2
21	I CAN GO DEEP (from "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42264)	Silk	19	8	71	BIOLOGICAL, DIDN'T BOTHER (Jive 42267)	Shaquille O'Neal	73	4
22	THE SWEETEST DAYS (Mercury 851113)	Vanessa Williams	24	7	72	GROOVE OF LOVE (Gasoline Alley 54912)	Ebony Vibe Everlasting (E.V.E.)	72	10
23	CAN I STAY WITH YOU? (Warner 18007)	Karyn White	25	6	73	DREAM AWAY (FROM "THE PAGEMASTER") (Fox 10020)	Babyface & Lisa Stanfield	84	2
24	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	26	6	74	HOLD ON (Island 851 064-4)	Tonya Blount	86	2
25	EVERY DAY OF THE WEEK (Giant 17988)	Jade	27	6	75	GIT UP, GIT OUT (LaFace/Arista 2-4085)	Outkast	88	2
26	BLACK COFFEE (Uptown/MCA 54931)	Heavy D & The Boyz	20	8	76	ALL I NEED (Reprise 18064)	Take 6	76	6
27	WHY NOT TAKE ALL OF ME (Warner Bros. 18101)	Casserine feat. Cato	23	11	77	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	DEBUT	
28	TURN IT UP (Perspective 7472)	Raja-Nee	29	10	78	I'D GIVE ANYTHING (EastWest 98244)	Gerald Levert	66	22
29	FLAVA IN YA EAR (Bad Boy/Arista 7-9001)	Craig Mack	28	17	79	NEVER LIE (MCA 54850)	Immature	67	22
30	END OF THE ROAD MEDLEY (MCA 54967)	Gladys Knight	57	3	80	SLYDE (Vay 2 Funky 30001)	Cameo	83	4
31	FORGET I WAS A "G" (Motown 2271)	Whitehead Brothers	36	7	81	ECSTASY (Atlantic 87179)	Angela Moore	89	2
32	TASTY (Perspective 7476)	Lo-Key	33	8	82	BEHIND BARS (JAM/RAL/Island)	Slick Rick	82	4
33	DON'T SAY GOODBYE GIRL (Qwest/Warner 18254)	Tevin Campbell	44	4	83	NO MORE BLUE CHRISTMAS (Elektra 9044)	Natalie Cole	DEBUT	
34	AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 42273)	Aaliyah	DEBUT		84	STRAIGHT TO MY FEET (Priority 50835)	Hammer & Deion Sanders	90	2
35	I'LL MAKE LOVE TO YOU (Motown 374631)	Boyz II Men	30	20	85	DISTANT LOVER (Solar 70057-4)	Betty Wright	87	2
36	WHEN A MAN CRIES/CAN'T LET GO (Virgin 38450)	Tony Terry	37	13	86	I WISH (Motown 1241)	Shanice	DEBUT	
37	NOT ENOUGH HOURS IN THE NIGHT (Giant 18016)	After 7	40	4	87	BREAKDOWN (Jive 42244)	Fu-Schnickens	75	9
38	WHY YOU WANNA PLAY ME OUT? (Columbia 77269)	Trisha Covington	41	5	88	ALL THIS LOVE (MCA 54925)	Patti Labelle	49	11
39	CONSTANTLY (MCA 54948)	Immature	64	4	89	(SHE'S GOT) SKILLZ (Blitz/Atlantic 5738)	All-4-One	DEBUT	
40	BODY & SOUL (Elektra 9008)	Anita Baker	31	17	90	I'LL TAKE YOU THERE (Elektra N/A)	Pete Rock & C.L. Smooth	DEBUT	
41	DO YOU SEE (RAL/Violator 0001)	Warren G	63	5	91	ONE TOUCH (MCA/GRP 3054)	Phil Perry	58	9
42	AT YOUR BEST (YOU ARE LOVED) (Blackground/Jive 42239)	Aaliyah	34	22	92	9TH WONDER (BLACKITOLISM) (Pendulum/EMI 58159)	Digable Planets	71	12
43	GET UP ON IT (Elektra 64506)	Keith Sweat	32	16	93	HIT BY LOVE (A&M/Perspective 580768)	Ce Ce Peniston	80	13
44	CAN U GET WIT IT (LaFace/Arista 2-4075)	Usher	35	19	94	I DON'T WANT TO KNOW (MCA 54919)	Gladys Knight	91	19
45	THIS LOVE IS FOREVER (Caliber 21008)	Howard Hewett	47	7	95	YOUR LOVE IS A 1-8-7 (Motown 2253)	Whitehead Brothers	93	22
46	FA ALL 'YALL (So So Def/Chaos 77593)	Da Brat	42	12	96	WHERE DID THE LOVE GO (SAY WHAT, SAY WHAT, SAY WHAT?) (Tommy Boy 640)	Sabelle	74	9
47	TAKE A TOKE (Columbia 77742)	C+C Music Factory	52	6	97	IF ANYTHING EVER HAPPENED TO YOU (Capitol 58241)	BeBe & CeCe Winans	94	16
48	I'LL TAKE HER (Mercury 522 661)	III AI Skratch & Brian McKnight	43	16	98	WHERE IS MY LOVE? (Reprise 18140)	EI Debarge feat. Babyface	96	17
49	BACK SEAT (WIT NO SHEETS) (Luke 814)	H-Town	51	6	99	PLAYAZ CLUB (Chrysalis/EMI 58267)	Rappin' 4-Tay	95	14
50	DOWN 4 WHATEVER (Jive/Hollywood 42260)	Nuttin' Nyce	54	7	100	WHEN CAN I SEE YOU (Epic 6173)	Babyface	77	30
51	WHEN YOU NEED ME (Silas/MCA 54902)	Aaron Hall	45	14					

URBAN

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BLACK SUPERMAN Cold 187 U.M., K.M.G., K-OSS (Dollarz-N-Sense/Phonix Street/Pimp Clinic/D.J. K-Oss, BMI)	97
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BRING THE PAIN C. Smith, R. Diggs (N/A)	70
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FREE N. Watts, J. Williams, S. Green, H. Red (Black Eye,ASCAP/Kee-Drick/Warner Bros, BMI)	100
FUNKY AFIED J. Dupri, M. Seal (So So Def/EMI April/Air Control,ASCAP)	75
GET UP ON IT K. Stewart, E. Scott (Kash Sweet Pub./E/A Music Inc./Warner Bros. Music Corp.,ASCAP)	43
GROOVE OF LOVE P. L. Stewart III, T. L. Harrell Jr. (Lane Brane,ASCAP, BMI)	72
HERE COMES THE HOTSTEPPER I. Kamote, Kammer, Dommo, A. Kestley, K. Nix (Salaam Rema,ASCAP/Longitude, BMI/Pnc, PRS)	6
HIP HOP RIDE M. Marli (Marley Marl/EMI April/Top Jam/Supreme, C,ASCAP)	9
HIT BY LOVE E. Nicholas, B. Sibley, Soudschock, Karlin, Cutfinger (EMI Virgin/Steven And Brandon/Casadea,ASCAP)	93
HONEY ON K. Jackson, E. White (K-Jay/EMI Virgin,ASCAP)	74
HOW MANY WAYS WE BELONG, V. Herbert, T. Braxton, N. Goring, K. Miller, P. Field (Three Boyz From Newark Music Polygram Music,ASCAP/Lady Ashlee Music/3rd Alley Music, Inc./Blackland 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)	66
I APOLOGIZE A. Baker, B.J. Eastmond, G. Chambers (Heritage Hill/WB/Oraha/Pasley Park,ASCAP/All Baker's, BMI)	13
I'D GIVE ANYTHING C. Farren, J. Steele, V. Milamed (Full Keel/Go Farren/11 Curb Songs,ASCAP/Farren Curtis/Longitude/Go August Wind/Albert Paw/Mike Curb, BMI)	78
I CAN GO DEEP M. Chapman, T. Thomas, T. Evans (Today's Critical/Me And My Boy/Warner-Tamerlane, BMI)	21
I DON'T WANT TO KNOW Babyface (Sony Songs Inc./Ear, BMI)	67
I MISS YOU N/A (N/A)	20
I NEVER SEEN A MAN CRY B. Jordan, J. Johnson, M. Dean (N-The Water,ASCAP/EMI Blackwood, BMI)	24
I WISH N/A (N/A)	86
IF ANYTHING EVER HAPPENED TO YOU A. Mardm (PSO Ltd./Music By Candlelight,ASCAP/Music Corp. Of America/MCA/Nelara, BMI)	97
IF YOU LOVE ME G. Chambers, N. Gilbert, D. Hall (Sony Jam Music/Rebel & Cash/EMI Virgin/WB Music/Brown Girl Music/The Night Rambow,ASCAP)	7
I'LL MAKE LOVE TO YOU Babyface (Sony Songs/Ear, BMI)	35
I'LL TAKE HER LG, Londer (Gabz/Brian Paul/11 C/Deep Soul/EL,ASCAP)	48
I'LL TAKE YOU THERE N/A (N/A)	90
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)	18
LITTLE UNBELIEVABLE S. Combs, H. Red (Today's Critical/Me And My Boy/Warner-Tamerlane, BMI)	59
LITTLE KID W. Da'S W. A. T. (Down Low/Drop Science,ASCAP)	64
MOST BEAUTIFUL THING, THE K. Murray, E. Sermon, C. Jasper, E. Isley, M. Isley, R. B. Isley, O. Isley, R. Isley (Zomba, Blithe, Eric Sermon,EMI April/Boyna,ASCAP/WBM, HL)	15
NEVER LIE C. Stokes, C. Cuen (Hook/Zomba/Teaspoon,ASCAP)	79
NO MORE BLUE CHRISTMAS N/A (N/A)	83
NONE OF YOUR BUSINESS S. Azor (Sota Of K-Oss/Out Of The Basement/Next Plateau,ASCAP/Unart, BMI/CPP)	22
NOT ENOUGH HOURS... K. Edm, G. N. Edwards, K. Mitchell (N/A)	37
NUTTIN' BUT LOVE Heavy D., Kid Capri (ASCAP)	68
OLD SCHOOL LOVIN' C. Moore, P. L. Stewart II, T. L. Harrell Jr., G. Stewart, M. Stewart (MCA Records Inc.)	17
ON BENDED KNEE J. Harris III, T. Lewis (Flyte Tyme,ASCAP)	1
ONE TOUCH II Skinner, B. Eastmond (WB Music/Zomba,ASCAP)	91
PASS THE LOVIN' K. Kessie (Night Rambow/Brown Girl Kwakwani/Ness, Nitty & Capone/WB/Darn Whittington,ASCAP)	99
PLAYAZ CLIP B. A. Fonz (Big Top, BMI)	99
PRACTICE WHAT YOU PREACH B. White, G. Levert, E. "Tony" Nicholas (Seven Songs/Super Songs/Divided Music/Zomba/Warner-Tamerlane/Ramal Music, BMI)	5
RIGHT KIND OF LOVER, THE J. Jam, T. Lewis (Flyte Tyme/New Perspective,ASCAP)	93
SHAMEJ. Finch, R. Cross Umchappell/Mills and Mills, BMI)	9
(SHE'S GOT) SKILLS N/A (N/A)	89
SLIDE N/A (N/A)	54
SLOW WINE D. Wiggins, The Whole Nine (Polygram Publishing)	100
SLYDE N/A (N/A)	80
SPACE Prince (WB,ASCAP)	56
STAY THE NIGHT R. Gasset Jr., G. Alston, E. McFarland, R. Redd (AACI,ASCAP/Perry & Lisa C./Alstonian, BMI)	22
STRAIGHT TO MY FEET N/A (N/A)	84
STROKE YOU UP R. Kelly (Zomba, BMI)	81
SWEETEST DAYS, THE J. Lind, W. Waldman, P. Vladston (Famous Music/Kazem Music,ASCAP/EMI Virgin/Big Mystique/Longitude Music/Sprint Line, BMI)	47
TAKE A TOKE R. Chiviles, D. Ramos, G. B. Jones (EMI Virgin/Cole/Chiviles/Duraman/Chilean Swing,ASCAP)	41
TAKE IT EASY KRS-ONE (Misam,ASCAP)	96
TASTE YOUR LOVE H. Brown, Butkaked Tim Dawg, D. Hall (Zomba/Honore Brown/My Two Sons/Vanessa/Clyde Otis/WB/Stone Jam,ASCAP)	63
TASTY L. Alexander, T. Tolbert, J. Wright (New Perspective,ASCAP)	32
THINKING ABOUT YOU F. Adams, D. Whittington (Nyansa/Ness, Nitty & Capone/Warner Chapel,ASCAP/P-Man, BMI)	52
THIS LIL' GAME WE PLAY G. Levert, E. Nicholas (N/A)	67
THIS LOVE IS FOREVER C. Brown, N. Kinnel (Lakona/Warner Chapel,ASCAP/Power Physics/Balanga, BMI)	45
THROUGH THE RAIN K. Jackson, E. White, F. Laurence (K-Jack Top 10/Nerosea,ASCAP)	68
THUGGISH RUGGISH BONE DJ Uneek (Rubless Attack,ASCAP/Dollarz-N-Sense/Keenu, BMI)	53
TIC TOC D. Kelly, A. Wardrick, Marley Marl (LOTUG/Marley Marl/EMI April,ASCAP/HL)	62
TOOTSEE ROLL 95 South (Downlow Quad, BMI)	65
TURN IT UP J. Harris III, T. Lewis, Raja-Nee, R. Isley, M. Isley, O. Isley, E. Isley (Flyte Tyme/EMI April,ASCAP/Ten-eight Tunes & Help The Bear, BMI)	28
U WILL KNOW Polygram/Polygram Int'l/Ab-zoo/12 AM/Metodes Nvide,ASCAP (N/A)	19
WHAT ABOUT US N/A (Apr. DeSving, Mo'z/Saga/Trouman/Devel-Up-Mo, BMI)	98
WHAT MAKES A MAN... M. Riky (MCA/Deedee Dee,ASCAP)	85
WHERE DID THE LOVE GO Salah, Sabelle (The Lady Roars/Amplified Isvanni/7 girl/Warner-Tamerlane, BMI)	96
WHERE DID WE GO WRONG D. Allen (ATV Music/Penny Punk, BMI)	60
WHERE IS MY LOVE? Babyface (Ramnub/MCA,ASCAP/Ear/Sony, BMI)	98
WHERE I WANNA BE... T. Jones, B. Bowser (Potential Missions/Ron G., BMI)	36
WHEN A MAN RISES I. B. Jones, K. Bames (Jam, BMI)	45
WHEN I CAN SEE YOU Babyface, L. A. Reid, D. Simmons (Sony/Ear, BMI)	100
WHEN YOU NEED ME V. Benford (MCA/Geffen/Romie Onyx,ASCAP)	51
WHY NOT TAKE ALL OF ME Cato (Alvie's House, BMI)	23
WHY YOU WANNA PLAY... A. Tatum, L. Johnson (Briefit,ASCAP)	38
YOU WANT THIS J. Jackson, J. Harris III, T. Lewis (Flyte Tyme Tunes/Jobete,ASCAP/Ice Stone Agate, BMI)	12
YOUR BODY'S CALLIN' R. Kelly (Zomba, R. Kelly, BMI/CPP)	99
YOUR LOVE IS A 1-8-7 K. Whitehead, E. Johnson, Dr. Dre, Snoop Dogg (Sony Tunes,ASCAP/KNJ, BMI)	95

REVIEWS by M.R. Martinez

JEFF LORBER: *West Side Stories* (Verve Forecast 523 738). Producers: J. Lorber.

Lorber has been the launch pad for several top acts. Saxophonist Kenny G was spawned in the Jeff Lorber Fusion; Nu Shooz danced away shiny after Lorber's production; and Karyn White became a reckoning force after her guest appearance on a Lorber album. This record is a compendium of the keyboardist's myriad of musical sensibilities. While there is an underlying jazz continuum here, Lorber provides some accessible music. Armed with a great sense of rhythm, the keyboardist is often overlooked for his hook-filled melodic visions. Flautist Hubert Laws on "No Regrets," soprano saxist Gary Meek on "Let The River Run," Eric Benet, Marlon McClain and Nate Phillips on "Say Love," Art Porter on "Tour's End" and Paulinho da Costa on nearly every track make this a tapestry of testament to the Lorber sound in progress.



J. LITTLE: *Puttin' It Down* (Atlantic 82705). Producers: G. Levert & others.

While there is a fragrant Gerald Levert vibe throughout, Little does bring his own brand of funk. The title track, "Puttin' It Down," is a tongue-in-cheek homage to hustlers, pimps and G's no matter where they are. So it's easy to believe that "The Hump Is On," a sinewy midtempo groover, has been a successful first single. But there are other gems, like "Break U Off," "The Way We Used To Roll" and "Flex & Sex." You surely get the cheeky picture.

THE WHISPERS: *Christmas Moments* (Capitol 89070). Producers: Magic Muzik Prods. & Al Johnson.

Some things seem perennial, like the marvelous harmonies and lush production that have always been the trademark of The Whispers. While this is a seasonal album, take a close listen to the opening track, "Favorite Things," anytime you want to be moved from one side of the bed to the other. The underlying soul of most of this music is compelling enough to make it an evergreen for the holiday season. Walter, Scotty and the crew kick some mistletoe.

VICIOUS: *Destination Brooklyn* (Epic Street 57857). Producers: Various.

Latch-key rappers are all the rage. And this youngster could be the picture in the dictionary next to the word "ragamuffin." The dancehall vibe is raw, rubbed clean by def beats and a groovy undertow. "Freaks" with Doug E. Fresh, "Life Of A Shortie" featuring Shyheim, "Nika" and "The Glock" are alternately engaging, exciting and frightening. This manchild is indeed vicious.



PICK OF THE WEEK

VARIOUS ARTISTS: *Pret-A-Porter ("Ready To Wear")* (Columbia 66791). Producers: Various.

If Robert Altman's film about fashion has nearly as many peaks and valleys as this kaleidoscopic soundtrack, then you might have to pursue therapy, seek thorazine protocol, or just pop open a bottle of Dom. The album leans heavily to urban, dancehall and groove-oriented music, although some rockers are represented (see pop album review on page 9). "Get Wild" from the New Power Generation is the first single and just the tip of the iceberg. If you want to find a fashion runway to dance on, then the soundtrack has succeeded. Salt-N-Pepa gift-rap a spicy condiment to the collection; M People bring down some house on "Natural Thing"; Janet Jackson's "'70s Love Groove" is a satiny sequence; "Close To You" by The Brand New Heavies provide some easy-going retro-soul flavor; and CeCe Peniston's David Morales-produced track "Keep Givin' Me Your Love (West End Mix)" is a gaunt twist on the movie's theme.



URBAN

TOP 75 R&B ALBUMS

CASH BOX • DECEMBER 24, 1994

1	THE ICON IS LOVE (A&M 0115)	Barry White	1	9
2	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	17	2
3	JASON'S LYRIC (Mercury 522915)	Soundtrack	3	9
4	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	2	8
5	II (Motown 530323)	Boyz II Men	4	14
6	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	8	3
7	AMERIKKA'S NIGHTMARE (Jive 41547)	Spice 1	9	2
8	TICAL (Def Jam/RAL/Island 523839)	Method Man	7	3
9	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	10	13
10	DARE IZ A DARKSIDE (Def Jam/RAL/Island 523846)	Redman	6	2
11	GROOVE ON (EastWest 92416)	Gerald Levert	12	13
12	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	13	2
13	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	5	7
14	BLACKSTREET (Interscope 92351)	Blackstreet	11	24
15	JUST FOR YOU (MCA 10946)	Gladys Knight	15	13
16	SONGS (LV/Epic 57775)	Luther Vandross	16	11
17	A LOW DOWN DIRTY SHAME (Hollywood/Jive 41536)	Soundtrack	18	4
18	BRANDY (Atlantic/AG 82610)	Brandy	14	9
19	BEHIND BARS (Def Jam/RAL/Island 523847)	Slick Rick	19	2
20	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	20	12
21	THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 41555)	Keith Murray	21	4
22	THE BLACK ALBUM (Warner Bros. 45793)	Prince	22	2
23	A LOVE SUPREME (Silas/MCA 11157)	Chante Moore	23	3
24	VOLUME I (Interscope 92360)	Thug Life	25	8
25	THE BEST OF SADE (Epic 66686)	Sade	24	4
26	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	27	22
27	PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001)	Craig Mack	32	11
28	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	28	25
29	CHANGING FACES (Spoiled Rotten/Big Beat/AG 92369)	Changing Faces	26	15
30	MERRY CHRISTMAS (Columbia 64222)	Mariah Carey	DEBUT	
31	THE MAIN INGREDIENT (Elektra 61661)	Pete Rock & C.L. Smooth	29	4
32	THE SWEETEST DAYS (Ving/Mercury 526172)	Vanessa Williams	DEBUT	
33	MIRACLES: THE HOLIDAY ALBUM (Arista 18767)	Kenny G	DEBUT	
34	SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907)	Big Mike	30	23
35	HOLLY & IVY (Elektra 61704)	Natalie Cole	DEBUT	
36	FUNKDAFIED (So So Def/Chaos/Columbia 66164)	Da Brat	33	23
37	STREETFIGHTERS (Priority 53948)	Soundtrack	DEBUT	
38	GET UP ON IT (Elektra 61550)	Keith Sweat	31	22
39	AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 41533)	Aaliyah	35	27
40	ONE SIZE FITS ALL (EastWest/AG 92459)	Men At Large	40	7
41	MIND, BODY & SONG (Giant/Warner Bros. 24558)	Jade	37	9
42	GEMS (MCA 10870)	Patti LaBelle	36	26
43	BEGGIN' AFTER DARK (Luke 212)	H-Town	38	3
44	EVERYTHING IS EVERYTHING (Elektra 61682)	Brand Nubian	34	5
45	SHAQ-FU: DA RETURN (Jive 41550)	Shaquille O'Neal	43	3
46	IT'S TIME (Caliber 21008)	Howard Hewett	47	2
47	BLOWOUT COMB (Pendulum/EMI 30654)	Digable Planets	42	7
48	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	49	55
49	REGULATE...G FUNK ERA (Violator/RAL/Island 52333)	Warren G	50	26
50	SUPERTIGHT (Jive 41524)	U.G.K.	44	13
51	MAKE HIM DO RIGHT (Warner Bros. 45400)	Karyn White	53	9
52	PLAYTIME IS OVER (MCA 11068)	Immature	48	17
53	THE TRUTH (Silas/MCA 10810)	Aaron Hall	51	49
54	RUTHLESS BY LAW (In-A-Minute 8700)	R.B.L. Posse	55	2
55	ASS, GAS OR CASH (NO ONE RIDES FOR FREE) (Lench Mob 1002)	K-Dee	41	2
56	12 PLAY (Jive 41527)	R. Kelly	56	48
57	KEEPERS OF THE FUNK (Pendulum/EMI 30710)	Lords Of The Underground	39	5
58	janet. (Virgin 87825)	Janet Jackson	57	65
59	NUTTIN' BUT LOVE (Uptown/MCA 10998)	Heavy D & The Boyz	59	28
60	DOGGY STYLE (Death Row/Interscope/AG 92279)	Snoop Doggy Dogg	66	47
61	USHER (LaFace/Arista 26008)	Usher	64	13
62	RACHELLE FERRELL (Manhattan/Capitol 93769)	Rachelle Ferrell	61	33
63	SHARE MY WORLD (EMI 30789)	Najee	63	8
64	NERVOUS BREAKDOWN (Jive 41519)	Fu-Schnickens	65	6
65	PLANET OF DA APES (Street Knowledge/Priority 53939)	Da Lench Mob	45	5
66	SERIOUS (Motown 0346)	Whitehead Brothers	67	13
67	VERY NECESSARY (Next Plateau/London/Island 828392)	Salt-N-Pepa	62	48
68	RELATIONSHIPS (Capitol 28216)	BeBe & CeCe Winans	68	9
69	DO YOU NEED A LICKER (Jive 41549)	Marvin Sease	46	5
70	CREEP WIT ME (Mercury 522661)	Ill Ai Skratz	52	17
71	ACE OF DIAMONDS (N/A 20554)	Various Artists	58	2
72	PLAY WITCHA MAMA (V/Wrap/Chiban 8141)	Willie D	54	4
73	THE DEAD HAS ARISEN (Priority 53937)	Lil' 1/2 Dead	60	5
74	FOR THE COOL IN YOU (Epic 53558)	Babyface	69	53
75	SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 26010)	Outkast	70	29

THE RHYTHM

By Michael Martinez



A coalition of colored girls with New Jack blues—namely (from left to right) Street Life/Scotti Bros. recording artist Sweet Sable, Uptown/MCA hit artist Mary J. Blige and Mercury recording artist Jamecia, whose "Rodeo Style" single from the *Jason's Lyric* soundtrack has done well—got together for a wow-pow backstage at Honeysuckle West.

SAMPLES: Youthful vocal sensation Brandy Norwood continues to get down with her break-out single "I Wanna Be Down," which was recently re-released in The Human Rythm [sic] Hip Hop Remix featuring mic work and inspiration by folks like MC Lyte, Queen Latifah and Yo Yo. An already hot track that has given this young Carson, CA-based singer across a solid profile in the recording business was improved and should provide additional juice to her self-titled debut album on EastWest Records...Big Beat/Atlantic Records' comely duo Changing Faces snuck back up to the top 20 of the *Cash Box* Top 100 R&B Singles Chart with their "Foolin' Around" single, which sits at #14 on the list...Stepsun Records is on a chart-rising jag with the success of "Where I Wanna Be, Boy" by Missjones. The single has made some steady jumps since debuting over a month ago, and is now at #55 on the *Cash Box* R&B Singles list...Although the movie might not do much to help the soundtrack or the single from which it is culled, the Babyface & Lisa Stansfield duet of "Dream Away," the first single from the box-office-poor *Pagemaster* soundtrack, has jumped on the chart with some verve and should excel for a few weeks on the strength of the performers...As if the soundtrack to the runaway hit Disney film *The Lion King* hasn't already enjoyed enough success (it is listed at quintuple Platinum, or more than five million copies sold), the collection has in part inspired another album. South African performer Lebo M, who lent a vivid sonic authenticity to the soundtrack, has written, performed and is co-producing a follow-up album, *Rhythm of the Pridelands*, set for February 28 release by Walt Disney Records. The 12-track album features inspirations from *The Lion King* soundtrack, original songs and a reggae version of the hit "Hakuna Matata" featuring guest Jimmy Cliff. Lebo also has created music for Michael Crichton's upcoming Paramount Pictures release *Congo* and performed the song "Welcome To Our World" for the Disney Channel's upcoming special titled "People."



While they couldn't have been ready for the sudden political change that occurred during the recent mid-term elections that swept the Republican party into power in both houses of Congress, EastWest recording act Sudden Change lent a hand to the recent voter registration rally at the Riverbank State Park in Harlem. Among the politicos stumping about was Matilda Cuomo, wife of Mario Cuomo, outgoing governor of New York State. While trying to get young people attending the rally to vote and participate in the political process, Sudden Change performed their songs "Comin' On Strong" and "Nodd Your Head" from their debut album *All Of The Sudden*, due out in spring of next year.

By M.R. Martinez

THE RHYME



Sean "Puffy" Combs, the svengali behind Bad Boy Entertainment and a former A&R rep for Uptown Entertainment, recently signed a co-publishing/co-venture deal with EMI Music Publishing, which will include signings made by Combs to the Bad Boy roster. Having learned at the elbow of Uptown impresario Andre Harrell, Combs is credited with development and signing of Mary J. Blige and Jodeci. He has also excelled as a producer and executive producer, having co-written and co-produced portions of the latest Mary J. Blige album on Uptown/MCA Records *My Life* and executive produced the current Usher album on LaFace/Arista. Combs has a relationship with Arista through his Bad Boy Entertainment company, whose first two signings have yielded near-Gold hits by Craig Mack and The Notorious B.I.G. Pictured following the signing at EMI Music Publishing headquarters in New York are (l-r): Evan Lamberg, v.p. creative, EMI Music Publishing, East Coast; Robert Flax, executive v.p., EMI Music Publishing Worldwide; Coombs; and Martin Bandier, chairman/CEO, EMI Music Publishing Worldwide.

REACT: London-based indie label React Music, which has carved out a successful niche as a dance, techno and rave music company, has opened a U.S. division, **React Recordings**, in Los Angeles where it will develop a street-oriented roster of hip-hop, rap and acid-jazz acts. The first signing to the label is the consistently popular rap group **Rodney O & Joe Cooley**, who've entered a joint label venture deal with React. The U.K. company was founded in 1990 by **Gray Jones**, **James Horrocks** and **Steve Edgley** and has logged success with a number of street music compilations, including the techno series *Reactive Volumes One through Nine*. The U.S. operation will be helmed by Jones, who at press time was in negotiations with two major record companies for distribution of the new label.

React Recordings has jumped into the U.S. marketplace in a pair of phases, the first being recent releases of a pair of singles by artists on the label. Rodney O and Joe Cooley's "It Bumps" and "How We Do It" b/w "Nayborhood Man," the debut single by **Da Nayborhoodz**, will dropped in January. Another single, "You Better Ask Somebody" from **Insane Poetry**, will be released during the same period. *Insane Poetry* was known for its 1992 precursor to horrorcore "How You Gonna Reason With Psycho?" A greatest hits compilation by Rodney and Joe and the debut album by **Nayborhoodz**, *After Dark*, are due out in the first quarter of 1995. *Insane Poetry's* album debut for the label, *Ain't Got No Brain Cells*, will be out next spring. As part of the second phase of the company's U.S. launch, React Recordings has unleashed *Best of U.K. Street Soul Vol. 1*, a compilation featuring tracks by shakers such as **Femi** of acid-jazz group **Young Disciples** and **Orlando Aguillen**, a DJ/promoter of **Brass** in Los Angeles.

The company also plans release of a special American version of *Mastercuts*, a retro series of music that brings together separate volumes of classic jazz, funk, soul and R&B. The 'Colonies version will be renamed *MVP (Most Value Plays)*, and in January four volumes will be released with a total of 14 to be released through the coming year.

TOP 25 RAP SINGLES

CASH BOX • DECEMBER 24, 1994

1	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	2	6
2	FLAVA IN YA EAR (Bad Boy 7-9001)	Craig Mack	1	37
3	BRING THE PAIN (Def Jam/RAL/Island 853 965)	Method Man	4	6
4	HERE COMES THE HOTSTEPPER (Columbia 77614)	Ini Kamoze	6	13
5	THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 42249)	Keith Murray	5	9
6	ROCKAFELLA (Polygram 853 967)	Redman	7	6
7	TOOTSEE ROLL (Down Low/Rip-It 6911)	69 Boyz	8	26
6	BEHIND BARS (Def Jam/RAL/Island 851 061)	Slick Rick	9	3
9	BLACK COFFEE (Uptown/MCA 3169)	Heavy D & The Boyz	3	8
10	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	Bone Thugs N Harmony	10	17
11	PLAYAZ CLUB (Chrysalis/EMI 58267)	Rappin' 4-Tay	12	10
12	FA ALL 'YALL (So So Def/Chaos 77593)	Da Brat	11	11
13	KITTY-KITTY (Rip-It 6921)	69 Boyz	18	5
14	JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	The Notorious B.I.G.	15	17
15	PARTY (Epic Street/Epic 77400)	Dis-N-Dat	14	9
16	PIMP OF THE YEAR (Relativity 1223)	Dru Down	DEBUT	
17	BREAK DOWN (Jive 42244)	Fu- Schnickens	17	11
18	DO YOU SEE (Violator/RAL/Island 853 962)	Warren N G	19	3
19	TIC TOC (Penulum/EMI 58246)	Lords Of The Underground	20	7
20	STRAP ON THE SIDE (Jive 42232)	Spice 1	13	5
21	I'LL TAKE HER (Mercury 856 124)	III Al Skcratch feat. Brian McKnight	16	13
22	BIOLOGICAL DIDN'T BOTHER (Jive 42267)	Shaquille O'Neal	22	5
23	TAKE IT EASY (Weeded/Nervous 20094)	Mad Lion	21	23
24	LOVE SONG (Salmon 40001)	Michael Wall Love Foundation	23	5
25	WHUTCHA WANT? (Profile 5426)	Nine	DEBUT	



Lo-Rider, who has made a mark co-writing and producing with Mercury recording act III Al Skcratch, recently signed an exclusive worldwide publishing deal with Zomba Music Publishing. As a partner in Trackworkz, Lo-Rider had a hand in III Al Skcratch's hit single "I'll Take Her," which featured soul singer Brian McKnight, as well as the current album's first single "Where My Homiez?" He's also recently produced a track for the upcoming soundtrack to the film *New Jersey Drive*, and co-produced Shaquille O'Neal's current single "Biological Didn't Bother." Pictured standing around Lo-Rider (seated) at the signing are (l-r): Michael Pantaleoni, Esq.; Richard Blackstone, v.p. business affairs, Zomba Music; David Renzer, sr. v.p./g.m., Zomba Music; Rob Cavichio, Trackworkz partner; and Rachelle Greenblatt, senior v.p., Zomba.

INDIE

Indie Spotlight

World Domination's Dave Allen

By Steve Baltin



Dave Allen

AS A FORMER MEMBER of Gang Of Four and Shriekback, as well as a current recording artist with the Elastic Purejoi, Dave Allen could be considered another in the line of artists trying to stretch themselves into the business side of the industry. But with the success the label has had in breaking new bands on the college level, a practice they are likely to take even further with the early 1995 releases of new records from Low Pop Suicide and Stanford Prison Experiment, it becomes easy to think of Allen as a factor in the business realm.

Though he has a personal assistant, Allen currently serves as the only A&R rep for the five-year-old company. Given the way that he goes about signing artists, the success that World Domination acts have had is cause for celebration. Allen says, "The whole criteria for signing any band to the label is if I genuinely like the music...the other side of the coin is I want to be able to get on with the band. I see it as a symbiotic relationship."

Obviously this is a perspective colored by the artist's point of view, something that is also a factor once the courting stage of signing is over and the working relationship begins. Especially for first albums, Allen often ends up producing the records himself. He says it's always by the band's request, as he wouldn't "force himself" upon anyone. That same attitude permeates his views on producing once they are in the studio. Allen says, "Producing to me is just being there and helping. It's not about just taking points and putting your ego all over it."

It's exactly that way of looking at things that has enabled World Domination to put together the roster it has. In addition to Stanford Prison Experiment and Low Pop Suicide, the new year will likely see new efforts from Latimer and Pyscolone Rangers, as well as the continued development of Sky Cries Mary.

Indie News: On The Cutting Edge

By Steve Baltin

CORE ENTERTAINMENT LABEL RELOCATES HEADQUARTERS: Keith Dressel, president and founder of CORE Entertainment Corporation, has announced the opening of the company's Nashville-based headquarters.

CORE Entertainment relocated its headquarters to Nashville from Austin, TX, where the company was named Independent Record Label of the Year by the Texas Music Association in 1993. With an anticipated public offering slated for early 1995, CORE is finalizing plans for releases by CORE recording artists The Hardliners, Podunk, Moon Martin, Fontaine Brown and others.

The company's past successes include the discovery and original signing of Ed E Roland, now the lead singer and chief songwriter for the multi-million-selling group Collective Soul. Dressel also originally signed the Vigilantes of Love, who now record for Capricorn.

Dressel has been on medically-imposed hiatus since October 1993, and as such CORE has not released any new projects in 1994. Dressel's involvement in a Los Angeles chemical spill resulted in a lengthy but full recovery from a sophisticated set of medical problems, culminating in the extraction of his 22-pound spleen in May 1994.

Noted Dressel, "Everything was totally put on hold for over a year—but I have pulled through and now we're back on chart and ready to take CORE Entertainment to the next level."

ROYALTY RECORDS RECORDING ARTIST, Po'Boy Swing announced their signing to Talent Consultants International (TCI) booking agency. Inspired by the band's rave reviews, TCI signed the band and immediately secured their first-ever U.S. tour to begin on January 21 in Springfield, Virginia. Following that, Po'Boy Swing, who will be opening for Dangerous Toys, will be working their way through cities east of the Mississippi.

Prior to their upcoming tour, Po'Boy Swing had been selling out venues with their brand of heavy, alternative rock throughout the New York area, playing with the likes of Blind Melon and Joan Jett.

REVIEWS By Steve Baltin and M.R. Martinez



■ **KEVIN SALEM:** *Soma City* (Roadrunner Records 8979)

An impressive debut effort to say the least. The singer/songwriter comes out swinging with the attention-grabbing opener "Lighthouse Keeper" and carries forward triumphantly from there, mixing up his moods with the near-psychedelic "Diviner" and the ballad "Shot Down." It's hard to tell where Salem's strength as a songwriter comes from, as his lyrics and melodies are equally strong. In the Dylan mode, Salem portrays intangibles like *betrayal* and *nowhere* as physical entities to create fascinating stories. However, it's his confessional moments, such as the pop-tinged "Falter," that are likely to elicit the most response from fans. *Soma City* goes beyond being a good debut to simply being a good record. (S.B.)

■ **JASON & ALISON:** *Woodshed* (Whitehouse 10004)

A lovely little acoustic record from this duo, Jason & Alison seem to be trying to bring back the folk movement on their own. Not quite traditional folk, their album doesn't qualify as country or rock, and the harmonies lend themselves to the earliest days of the Byrds. While the songs are nice enough, this type of a record depends very much on the lyrics, an area the two need to work on. Still, fans of the genre who've missed it might delight in their nostalgic harmonies. (S.B.)

■ **BAZOOKA:** *Blowhole* (SST Records 0308)

Though the band's name and the album's packaging might lead you to a different conclusion, the foundation of this trio's sound is Tony Atherton's work on both the alto and tenor saxophones. Atherton and his bandmates—Vince Meghrouni on drums and flute and Bill Crawford on bass—have created a hybrid of standard jazz and more New Age material that helps give this band a slightly unique fusion sound. (S.B.)



■ **THE MUNDAHS:** *Tropical Update* (Trumpeter 21146)

The Mundahs are a trio from an island off the coast of South Carolina. Their debut record reflects their somewhat unusual place of origin, as the 11 songs here qualify as "beach psychedelia," a label their press release places on them. But the beautiful thing about this record is the diversity the band show, whether it be on the poppy "Smilin'," the blues-based hook of "Splash Casino," or the darker-edged "Here." While nothing here is likely to blow people away, the group have made a consistent record with few, if any, down moments, a noteworthy feat. (S.B.)

PICK OF THE WEEK



■ **DJ MAGIC MIKE:** *Bass Bowl* (Magic/CDG 9427).

If you've considered the progenitor of the deep bass effect that was spawned in the Southeast, and you've mined five Gold and one Platinum album from the deep bottom, then you might be expected to find another sonic vein to exploit. But not DJ Magic Mike. While the deep bottom, rump-shakin', frenetic groove is still in effect, Mike has merely added fresh textures atop the main attraction. There's more R&B, funk, old school scratch-dub and house attitude on this record than on some of the earlier efforts, but Mike spreads them evenly over a 16-track collection that is mainly an instrumental hip-hop mutation. "Kick It On The One" will probably be sampled and become a click track for rappers, "Bassin' After Midnight" is an ambient retro-soul instrumental ballad with just the proper amount of bass flow, and "Pump It Loud" is a slick celebration. (M.R.M.)

Nominees In 22nd Annual AMA Poll Announced

NOMINEES FOR THE 22ND ANNUAL "American Music Awards" have been announced. The awards will be presented during a special airing over ABC-TV January 30, 1995, 8-11 p.m. from Los Angeles' Shrine Auditorium.

Nominations for the AMAs are in seven categories. In the Pop/Rock, Country and Soul/Rhythm & Blues categories, awards will be presented for Favorite Male and Female Artist, Favorite Group, Favorite Album and Single, and Favorite New Artist. In the Adult/Contemporary, Heavy Metal/Hard Rock, Rap/Hip-Hop and Alternative Music Categories, awards will be presented for Favorite Artist.



Boyz II Men garnered four AMA nominations

The nominees are:

POP/ROCK

Favorite Male Artist—

Bryan Adams, Michael Bolton, Meat Loaf.

Favorite Female Artist—

Mariah Carey, Janet Jackson, Bonnie Raitt.

Favorite Band, Duo or Group—

Ace of Base, Pink Floyd, Stone Temple Pilots.

Favorite Single—

"I'll Make Love To You," (Boyz II Men); "The Power Of Love," (Celine Dion); "The Sign," (Ace of Base).

Favorite Album—

August & Everything After, (Counting Crows); *The Lion King* (sound-track); *Music Box*, (Mariah Carey).

Favorite New Artist—

Ace of Base; All-4-One; Counting Crows.

SOUL/RHYTHM & BLUES

Favorite Male Artist—

Babyface; Tevin Campbell; The Artist Formerly Known As Prince.

Favorite Female Artist—

Anita Baker; Toni Braxton; Janet Jackson.

Favorite Band, Duo or Group—

Boyz II Men; Jodeci; Salt-N-Pepa.

Favorite Single—

"I Swear," (All-4-One); "I'll Make Love To You," (Boyz II Men); "Whatta Man," (Salt-N-Pepa).

Favorite Album—

Music Box, (Mariah Carey); *Toni Braxton*, (Toni Braxton); *12 Play*, (R. Kelly).

Favorite New Artist—

Aaliyah; All-4-One; Warren G.

COUNTRY

Favorite Male Artist—

Garth Brooks; Vince Gill; Alan Jackson.

Favorite Female Artist—

Mary Chapin Carpenter; Reba McEntire; Lorrie Morgan.

Favorite Band, Duo or Group—

Alabama; Brooks & Dunn; Little Texas.

Favorite Single—

"I Swear," (John Michael Montgomery); "Indian Outlaw," (Tim McGraw); "Whenever You Come Around," (Vince Gill).

Favorite Album—

Common Thread: Songs of the Eagles, (Various Artists); *Read My Mind*, (Reba McEntire); *Who I Am*, (Alan Jackson).

Favorite New Artist—

Faith Hill; The Mavericks; Tim McGraw.

HEAVY METAL/HARD ROCK

Favorite Artist—

Nirvana; Pearl Jam; Stone Temple Pilots.

RAP/HIP-HOP

Favorite Artist—

Warren G; Salt-N-Pepa; Snoop Doggy Dogg.

ADULT CONTEMPORARY

Favorite Artist—

Michael Bolton; Boyz II Men; Mariah Carey.

ALTERNATIVE MUSIC

Favorite Artist—

Counting Crows; Green Day; Ninc Inch Nails.

Winners of the American Music Awards are selected by the public. A national sampling of approximately 20,000, taking into account age, sex, geographical location and ethnic origin, have been sent ballots by the **National Family Opinion, Inc.** firm under the supervision of **Broadcast Research and Consulting, Inc.** Results of the voting, tabulated by the **KPMG Peat Marwick** accounting firm, are kept secret until envelopes are opened during the presentation ceremonies.

Nominations for the 22 awards were announced by **Tom Jones** and **Queen Latifah** at a press conference at the Beverly Hilton Hotel. Jones and Latifah will be joined by country singer **Lorrie Morgan** in hosting this year's telecast.

Also to be presented on the AMA telecast will be the annual "Award Of Merit," which is for "outstanding contributions to the musical entertainment of the American public." Previous winners of this award have been **Bing Crosby**, **Berry Gordy**, **Irving Berlin**, **Johnny Cash**, **Ella Fitzgerald**, **Perry Como**, **Benny Goodman**, **Chuck Berry**, **Stevie Wonder**, **Kenny Rogers**, **Michael Jackson**, **Loretta Lynn**, **Paul McCartney**, **Elvis Presley**, **The Beach Boys**, **Willie Nelson**, **Neil Diamond**, **Merle Haggard**, **James Brown**, rock promoter **Bill Graham** and **Whitney Houston**.

Additionally, the "International Artist Award," which recognizes those artists whose popularity and impact cross national boundaries, and is only given when there is a deserving recipient of outstanding stature and accomplishments, will be presented. Previous recipients of this award have been **Michael Jackson** and **Rod Stewart**.

The "American Music Awards" special is a presentation of **dick clark productions, inc.**, with Clark serving as executive producer. Producers are **Al Schwartz** and **Larry Klein**, with **Jeff Margolis** directing. Writers are **Robert Arthur** and **Fred Bronson**. Executive in charge of production is **Don Wollman**. Music director is **Lenny Stack**. **Ray Klausen** is production designer. Talent executive is **Susan Abramson**. Talent coordinator is **Brandon Bates**. Executive in charge is **Fran La Maina**.

Antonio Carlos Jobim Dies At 67

By Christopher Pickard

RIO DE JANEIRO, BRAZIL—With the death in New York on December 8 of the country's most popular and loved musician, Antonio Carlos Brasileiro de Almeida Jobim, Brazil's musical year ends on a sad note.

Jobim, 67, who normally avoided his apartment in New York during the winter months, was in America to treat a small tumor in his bladder and to have what had been expected to be some relatively simple surgery to unobstruct a coronary artery. Jobim had successfully undergone the surgery on his bladder December 6 and was recovering at Mount Sinai Medical Center in New York awaiting the second surgery, expecting to be back in his beloved Rio de Janeiro for the Christmas holidays. It was not to be, as on the morning of Thursday, December 8, he suffered two heart attacks, the second of which was fatal.

A national institution, Jobim was Brazil's best-known musician and composer, standing comfortably alongside Lennon & McCartney as one of the most recorded composers of all time. He was revered by his fellow musicians, especially in jazz circles, and few artists came to Brazil who did not want to spend some time with the *maestro*. In 1993, the Free Jazz Festival organized a special tribute to Jobim but in essence every Free Jazz Fest had been a tribute to the Brazilian as few artists did not include at least one of his works in their repertoire.

And what a repertoire the "father of bossa nova" has left—a repertoire of over 300 compositions that spread over 40 years from his first album *Symphony In Rio* with Billy Blanco in 1954 to *Antonio Brasileiro*, recently released worldwide by Sony Columbia. Along the way were "One Note Samba," "Chega da Saudade," "Aguas de Marco," "Dindi," "Corcovado," "Desafinado," "How Insensitive" (which he re-recorded with Sting for his new album *Wave*) and the most famous of them all, "The Girl From Ipanema," a song which has been recorded by over 180 artists and received over one million airplays since its release in 1964.

His very last recording was not his own composition, but a duet with longtime friend Frank Sinatra on "Fly Me To The Moon" for *Duets II*. In 1967, the album *Francis Albert Sinatra & Antonio Carlos Jobim* was outsold that year only by the Beatles' *Sergeant Pepper's Lonely Hearts Club Band*.

New albums from Jobim came around as infrequently as Brazil winning the World Cup. It was seven years between *Passarim* in 1987 and *Antonio Brasileiro* in 1994. When *Cash Box* last spoke to Jobim in Rio at the end of July, he was in no particular hurry to finish the new album and seemed willing to talk about just about anything except the album. "I'm an expert in useless information," he said at the time by way of an explanation.

Jobim was very much a man at peace with himself. He was devoted to his large family and Rio de Janeiro, a city that was very special, both to him and because of him. He was not bothered by stardom or its trappings, given the many years he had worked out of the spotlight as a composer and arranger. In Rio, he woke and went to bed early, trying to take full advantage of the light of day. "I think it is a reaction to the number of years I spent playing the nightclubs of Rio," he told *Cash Box*.

Jobim appreciated that at times he was expected to carry the weight of Brazil musically on his shoulders. "What is often forgotten is that we in the Americas had to invent ourselves. When the countries were settled, we didn't have our own culture; we brought other cultures from Europe and Africa with us. We had to invent Brazil; we had to invent Brazilian music. One of the results was bossa nova. Today it does not matter what I produce, I could write a prelude and they would still call it *bossa nova*."

As his recent album clearly shows, Rio and Brazil inspired Jobim to the end, as did the country's women. "The girl from Ipanema" still exists," he told *Cash Box*, "I've seen her on the streets of Rio, on the beaches, and in the interior. The daughters of my generation are every bit as beautiful as their mothers were."

He joked in July that he was "decomposing" faster than he was composing. He continued to work, he said, to pay for those "little extras" like taxes, restaurant bills and the odd whiskey or two. "People often assume that we artists are very rich," he said, "but in reality there are not many around who

are. When I was young, I happily signed any contract they put in front of me and never read them. It means that I have been earning less than one U.S. cent for every record sold. At that rate, you have to sell many millions of records to make any decent money." Jobim had also joked on another occasion that when he died there was bound to be someone who would say he did it just to avoid income tax.

Jobim was not a man in a hurry. With a young family with his second wife, Ana, he had many plans. He had waited patiently to see the reaction to his new album, but even before its release was pleased to see the popularity today in the U.S. of Sinatra, Tony Bennett and Barbra Streisand. In Brazil, *Antonio Brasileiro* was close to sales of 100,000 units in its first month of release, and in 1995 he had expected to do a number of shows both in and outside of Brazil in support of the new album. He was also excited that Oscar Castro Neves was working on a project on which other artists would cover his compositions in an AIDS benefit similar to *Red, Hot And Blue*.

Jobim had promised to talk again to *Cash Box* about the new album and his plans for 1995 just as soon as he had recovered from surgery. Back in July, when told that he would not be allowed to escape from the interview until he had said something about the new album, he offered, "Just tell them that it is another album of 15 new Jobim classics." He smiled and was gone, off to meet his younger children for lunch.

Rio won't be the same without Antonio Carlos Jobim. He will be greatly missed, and not just by his fellow Brazilians.

RIAA Pre-Holiday Anti-Piracy Program In N.Y., L.A.

THE RECORDING INDUSTRY ASSOCIATION OF AMERICA (RIAA), in cooperation with the New York City Police Department, has once again launched an extensive campaign to combat music piracy during the holiday season, the most important retail period for the recording industry. This year's pre-holiday anti-piracy enforcement program has so far yielded nearly 40 arrests and the seizure of more than 80,000 alleged counterfeit cassettes in the N.Y.C. area.

Also, law enforcement officials, assisted by the RIAA, recently raided four residences and two storage facilities in the Los Angeles area, resulting in the seizure of more than nine million alleged counterfeit insert cards, nearly 15,000 alleged counterfeit cassettes, approximately 58,000 additional cassettes in progress and duplication equipment. Latin music accounted for approximately 98 percent of the product seized.

According to **Steven D'Onofrio**, RIAA's executive vice president and director of anti-piracy, "At this time of the year, the bulk of pirated product has moved from the factories and distributors out onto the streets. Consequently, we focus more of our resources on shutting down the retail market for counterfeit cassettes."

The New York regional office of the RIAA's anti-piracy unit has provided comprehensive training in counterfeit product identification to NYPD peddler task force units throughout the city.

From November 1 through December 8, as a result of the pre-holiday enforcement program, 35 street vendors have been arrested for the sale of illegal product, including 11 on felony charges. In addition, three individuals have been arrested for manufacturing illegal product, and one individual has been arrested as a distributor. A total of 80,220 alleged counterfeit cassettes have been seized during this period, consisting of approximately 70 percent Latin music titles and 30 percent R&B titles.

The RIAA represents companies that create, manufacture or distribute more than 90 percent of the sound recordings sold in the U.S. The RIAA's anti-piracy unit investigates the illegal production and distribution of pirated sound recordings, which cost the U.S. music industry between \$400 and \$600 million a year domestically, and approximately \$4 billion worldwide. The anti-piracy unit operates a toll-free hotline, 1-800-BAD-BEAT, which can be used by consumers and retailers to report suspected music piracy.

News From U.S. & Latin America

By Hector Resendez

THE LATIN LOWDOWN

THE TELEVISION SPECIAL "Navidad En Las Americas" aired last Wednesday evening on the Spanish-language network **Univision**. The one-hour special was filmed entirely at Disneyland in Anaheim, CA this past October. This highly unique event was produced in conjunction with **Walt Disney Records** and **Buena Vista Productions International** in association with producers **Michael Dagnery** and **Dan Guerrero** of **There Goes the Neighborhood Productions**. The well-paced musical extravaganza marks a milestone for all who were involved. "We have been extremely pleased with the tremendous support from Disney and Buena Vista on the TV special as well as the album," said Guerrero.

The album, *Navidad En Las Americas*, features 12 internationally known Latin artists singing Christmas-themed selections. **Celia Cruz**, **Lucha Villa**, **Plácido Domingo**, **José Feliciano**, **Tito Puente**, **Chayanne**, **Xuxa**, **Juan Gabriel**, **Veronica Castro**, **Pedro Fernandez** and **Ricky Martin** took part in the album. A portion of the proceeds are slated for an AIDS hospice, **Casa Tina**, in Mexico City and for the **RIF (Reading Is Fundamental)** program in the U.S.

The TV special, which featured all but **Gabriel**, **Xuxa**, **Domingo** and **Castro**, was aired two days after the anniversary of **Walt Disney's** birthday...

Coincidentally, the date also marks the birth of a very special baby girl called **Emily Marie Estefan**. Congrats are in order to **Gloria** and **Emilio Estefan**. The **Epic** label superstar and daughter rested comfortably in a Miami hospital while papa **Emilio** was recuperating at home after nearly fainting during the delivery (who says being a father is easy?).

ON OTHER FRONTS: Six million issues of the Spanish-language monthly magazine *TVy Novelas* were sold recently. The reason: the entire issue was dedicated to Spanish crooner **Julio Iglesias**. Currently residing in Miami, the 51-year-old pop singer describes how his physician father cared for him after an auto accident at age 20 left him a semi-invalid. Years later, **Iglesias** can boast of a personal fortune worth over \$500 million, not including the \$15-18 million he receives for appearances and album sales worldwide. "Fragile" is **Iglesias'** second single from his current album *Crazy*. **Sting** is also featured along with producer **Albert Hammond**....American singer **Dionne Warwick** has recently released her latest album *Aquarela Do Brasil*. The album is a compilation of popular Brazilian music which was actually recorded three years ago. **Warwick** plans soon to do a promotional tour of Europe, Asia and South America for the new recording. Since childhood, she professes to having been in love with Brazilian music. Joining her are other American artists like **Sarah Vaughan**, **Stan Getz** and **Nat King Cole** (many of whom are longtime friends of **Warwick's**). The popular singer would like to be known as an international singer. Perhaps her Portuguese lessons will prove helpful in the near future. **Warwick** is apparently considering a permanent move to Rio de Janeiro one day soon....Guatemalan singer-composer **Ricardo Arjona** has been gaining in chart action throughout Latin America. His current single, "Historia de Taxi," has been a #1 hit in Chile. The song was written by **Arjona** as a tribute to taxi drivers in Mexico City. This typifies the artist's style of writing songs about everyday occurrences. **Arjona** is expected, although not confirmed as of yet, to participate in Chile's *Vina del Mar* music festival this coming February....Buenos Aires was the site for the recent release of singer-songwriter **Joaquin Sabina's** latest album *Esta Boca es Mia*. The latest project has sold over 300,000 units in the artist's native Spain and 30,000 units in Argentina. **Sabina** will begin a promotional tour to Uruguay and Chile right away....**Raul Di Blasio** is slated to appear at the **Universal Amphitheatre** in Los Angeles on February 4....Top Mexican rock group **Caifanes** were "unplugged" on **MTV Latino** this past week. The group sold out their December 8th appearance at the 22,000-plus seat venue **Palacio de los Deportes** in Mexico.

BALBOA/PEERLESS/MUSART LAUNCH NEW RELEASES: Heavy promotional activity is associated with the recent releases of traditional and regional product by **Balboa Records**. Some of these include: **El Grupo Libra's** "Tu Consejo," **Carlos El Tiburon's** "La Gorda," **Super Express'** "Te Necesito Tanto Amor," **El Vampiro y sus Fantasmas del Norte's** "Nino Triste," Colombian cumbia group **La Sonora de Margarita's** album *Corona de Espinas* and the pop Mexican group **Los Acosta** with their latest album *En Cada Esquina De Mi Barrio*.

REVIEWS By Hector Resendez



■ **GUADALUPE PINEDA: Enamorase Así (BMG Ariola 22501)** Producer: **Pepe Aguilar**.

Guadalupe Pineda continues with her mariachi sound in her latest album *Enamorase Así*. The Mexican romantic stylings of Pineda have earned her an endearing place in the public's heart. With this latest effort, Pineda offers a good deal of impeccably produced material. The title track is a **Joan Sebastian** number. Pineda follows it up with a sure-hit medley of romantic ballads. A tribute to **Javier Solis** can only be termed as "way too brief." All in all, Pineda's latest endeavor captures the nostalgia of yesteryear's romance with a dash of contemporary flavor.

■ **LA SONORA MARGARITA: Corona de Espinas (Peerless 422)** Producer: **Victor M. Nanni**.

Hailing from her native land of **Medellin, Colombia**, **Vargas** heads her band on their latest album called *Corona de Espinas*. The production has strong production values with an array of well-selected material. Known as the "goddess of the cumbia," **Vargas** swings easily through some rhythmic samples. She really starts to shine with other eclectic numbers. For example, her ballad "Temes," written by Puerto Rican composer **Curet Alonso**, is simply ingenious. **Vargas** even throws in the salsa cover number "Hazme el Amor" for good measure. Her 1991 compilation album has sold over 100,000 units.



■ **MANNY MANUEL: Rey de Corazones (Mereganzo/Sony 81453)** Producer: **Luisin Marti**.

The debut recording artist for the **Mereganzo** label, **Manny Manuel** has the distinction of being one of the first non-Dominican Republican artists to penetrate the merengue market. **Manuel** is no stranger to this musical genre. Before his solo album, the 20-something singer recorded with such other merengue bands as **Mayra & Celines** and **Los Sabrosos Del Merengue**. The first single, "Pero Que Necesidad," is a **Juan Gabriel** composition and arranged by **Manuel Tejada**. No expense was spared in the making of this first merengue album for the **RMM** network. With the fierce competition from smaller independent labels, **Mereganzo** will have lots of work in store this coming year.

PICK OF THE WEEK

■ **VICTOR VICTOR: Un Chin de Veneno (BMG 24349)** Producer: **Manuel Tejada** and **Victor Victor**.

Dominican singer/songwriter **Victor Victor** must first of all be described as a poet. His latest album will undoubtedly stand as a true masterpiece. From his signature bachata stylings to some of the most romantic works in contemporary Latin music bar none, **Victor's** songs are sincere, mature and beautiful inspirations. But beware the unsuspected might of his sharp wit and sarcasm—**Victor** bares his soul on this album. The production values are simply sublime. The duet with **Mariela Mercado** is sensually delightful. **Victor** mixes in a couple of reggae- and salsa-flavored cuts, but the real treats are the ballads, especially with "La Ultima Tanda" (a bolero-song), the duet piece and "Quiero Saber," which has that live lounge feel. This album will appeal to consumers who can come to appreciate **Victor's** creative musical style as well as simply great quality music.



News From England & The United Kingdom

By David Courtney

PRS PROBE CONTINUES: The MMC inquiry into PRS got underway last week with the announcement of the men who will lead the probe. Included is competition law specialist **Dan Goyder**, who sat on the MMC study of the U.K. record industry. The others are ex-Unigate International chairman **Ian Barter**, British Alcan managing director **John Bridgeman**, the ex-chairman of Thomson Travel **Roger Davies**, economics specialist **Professor Stanley Metcalfe** and Throckmorton Estates head **Clare Tritton QC**. The MMC will invite industry views on the year-long inquiry next week via advertisements in various magazines.

R&B CHART FOR THE U.K.: The U.K. is to get the first R&B chart next month following a successful three-month trial period. The first R&B singles rundown will be published in January, based on CIN data and compiled by **Milward Brown**.

CD SALES SET TO BOOST SEASON: Music retailers are predicting Christmas 1994 will prove to be one of the best ever, with boosted CD sales turnover and customer numbers. Sales have increased by up to 25% on last year, with two big shopping weekends to go before the Christmas break.

BEAUTIFUL SOUTH MAKE HISTORY: Go Discs' *Beautiful South* compilation *Carry On Up The Charts*, currently at #1 in the U.K. album charts had one of the hottest selling albums in history, certified triple Platinum last week after four weeks on sale. This rivals **Michael Jackson's** *Dangerous*, which reached triple Platinum in two-and-a-half weeks in 1991, and **Phil Collins' But Seriously...**, which went four times Platinum in five weeks in November 1989.

TOLHURST MUSIC TO PAY LEGAL COSTS: Lol Tolhurst's *Tolhurst Music* company has earned more than £1.5 million in royalties since the drummer left the **Cure** in 1987, the High Court has heard. The figures emerged as manager **Chris Parry** and band frontman **Robert Smith** won a ruling that Tolhurst Music should bear the costs of the recent legal action between Tolhurst and the band. Legal costs are estimated at around £1 million.

NEGATIVE RESULTS FOR PICKWICK: Pickwick had a "disappointing year," according to the annual report of parent company **Carlton Communications**. The report offers no detailed financial breakdown for Pickwick, but Carlton managing director **John De Moller** says, "Pickwick's audio sales suffered from a decline in the availability of catalogue from major record companies."

DEMAND FOR BEATLES STRETCHES EMI: EMI Records is still having trouble trying to keep up with the demand for the **Beatles' Live At The BBC** album. As Beatlemania continued last week, the major was able to satisfy only 50% of retail demand with re-orders adding up to 350,000 units by Monday. Staff at EMI's Lemington Spa distribution plant were on increased shifts and are working over Sundays in a bid to satisfy demand.

REGGAE MOURNS PIONEER: The U.K. reggae music industry has lost one of its founding fathers following the death of **George Price**, better known as **Daddy Peckins**, at the age of 67. Peckins founded the country's oldest surviving reggae shop **Sir Peckins' 'Studio One'** in London's Shepherd's Bush in 1974. He was probably the first man to import Jamaican music into the U.K. and became a mentor to many leading reggae figures.

MASSIVE LOTTERY PAY-OUT: (A little bit of non-music news.) Last week saw a pay-out of £18 million to a single winner in the U.K.'s new lottery. The individual concerned insisted that his identity not be revealed. However, this did not deter the Fleet Street tabloids from trying to search out the winner and went about it by offering a reward of £10,000 to anyone who could supply the name. **Camelot**, the lottery organisers, managed to get a court injunction against the newspapers concerned and the reward was consequently withdrawn. All that is known about the winner is that he is a factory worker from the north of England, married with three children. (Congratulations, whoever you are.)

U.K. SINGLES CHART:

1. "Stay Another Day" East 17
2. "All I Want For Christmas Is You" Mariah Carey
3. "Power Rangers" The Mighty Morphin Power Rangers
4. "Love Me For A Reason" Boyzone
5. "Crocodile Shoes" Jimmy Nail
6. "We Have All The Time In The World" Louis Armstrong
7. "Please Come Home For Christmas" Bon Jovi
8. "Think Twice" Celine Dion
9. "Let Me Be Your Fantasy" Baby D
10. "Another Day" Whigfield

Highest climber of the week at #4 is "Love Me For A Reason" by Boyzone; highest entry is Power Rangers; and new in is "Please Come Home For Christmas" at #7.

U.K. ALBUM CHART:

1. *Carry On Up The Charts* The Beautiful South
2. *Live At The BBC* The Beatles
3. *Cross Road (Best Of)* Bon Jovi
4. *Second Coming* The Stone Roses
5. *Steam* East 17
6. *Crocodile Shoes* Jimmy Nail
7. *Always And Forever* Eternal
8. *Fields Of Gold* Sting
9. *Bizarre Fruit* M People
10. ? (*The Best Of*) New Order

Highest climber of the week at #39 is *Hell Freezes Over* by The Eagles; highest entry at #4, *Second Coming*.

U.K. MUSIC VIDEO CHART:

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

Highest entry at #10, The Carpenters.

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. *The 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.

INT'L / REVIEW

News From Japan And The Orient

By Sachio Saito

THE TOTAL WHOLESALE SHIPMENTS of audio and video softwares in Japan for October 1994 amounted to \$707.72 million, up 9% over the comparable month of the prior year. In volume that was 48.491 million units, up 11%. Audio softwares showed \$543.14 million, 77% of the total and up 7%; video softwares were \$140.7 million, 20% of the total and 6% up while in volume they were 3.852 million units, 8% of the total, up 9%. Audio softwares, discs were \$515.85 million, 8% up with 39.015 million units, up 8%; audio discs, CDs shared almost 100%; audio tapes were \$27.29 million, a 14% drop while 2.722 million units in volume, down 8%; video softwares, discs were \$45.44 million, 32% of the total and 28% down with 1.531 million units in volume, 40% of the total and a 16% drop. Video tapes were \$95.27 million, 68% of the total, up 36% with 2.321 million units volume, 60% of the total, up 36%.

THE TOTAL REVENUES OF PONY CANYON RECORDS for the first six months of fiscal 1994 (March to September 1994) amounted to \$404 million, up 14.77% over the comparable period of fiscal '93. Audio softwares accounted for \$201 million, up 21.39% while video softwares were \$160 million, up 7.3%. In the audio section, Chage & Aska, Miyuki Nakajima, Fumiya Jujii, Shizuka Kudo, Tunnels, Hikaru Genji The Alfee and Hidetaka Yoshioka (local artists) together with 14 Carat Soul have contributed to increase sales.

LOCAL 45s TOP 10

TW LW

- | | | | |
|----|---|---|------------------|
| 1 | 1 | "Tomorrow Never Knows" (Toys Factory) | Mr. Children |
| 2 | - | "Meguriai" (Pony Canyon) | Chage & Aska |
| 3 | 3 | "Haruyo Koi" (Toshiba EMI) | Yumi Matsutoya |
| 4 | 5 | "Koibitotachi No Christmas" (Sony) | Mariah Carey |
| 5 | 4 | "Aini Tamenis" (Sony) | Tamio Okuda |
| 6 | 2 | "Suki Kizuiteyo" (Epic/Sony) | Dreams Come True |
| 7 | - | "Days" (Pony Canyon) | Fumiya Fujii |
| 8 | 6 | "Eien No Hateni" (Apollon) | Hideaki Tokunaga |
| 9 | - | "Tsuki Hitoshizuku" (Victor) | Kyoko Koizumi |
| 10 | - | "Matsuri No Ato" (Victor) | Keisuke Kuwata |

LOCAL CDs TOP 10

- | | | | |
|----|---|---|-------------------|
| 1 | - | <i>Melodies & Memories</i> (Sony) | Tube |
| 2 | 1 | <i>Merry Christmas</i> (Sony) | Mariah Carey |
| 3 | 1 | <i>Eien No Yumeni Mukatte</i> (Bgram) | Maki Daikoku |
| 4 | 3 | <i>Max</i> (Sony) | Various Artists |
| 5 | 4 | <i>Now 2</i> (Toshiba EMI) | Various Artists |
| 6 | - | <i>Pharmacy</i> (WEA) | Takayuki Makihara |
| 7 | 6 | <i>Hell Freezes Over</i> (MCA Victor) | Eagles |
| 8 | 8 | <i>7 Days Girl</i> (Pony Canyon) | Airi Matsudaira |
| 9 | - | <i>Fields Of Gold</i> (Pony Canyon) | Sting |
| 10 | 9 | <i>Mega Hits</i> (BMG Victor) | Various Artists |

Talent Review

Bryan Ferry

By Karen Allen

THE PANTAGES, HOLLYWOOD, CA—As the golden voice behind Roxy Music, the coolest, suavest, smoothest band of the '70s and early '80s, Bryan Ferry has to be accorded a special place in the music world. Though not a superstar in terms of sales, a phenomenon that makes no sense, Ferry is still very much a name presence. The ease with which he sold out his three-night engagement at the Pantages verifies his name stature. And as a performer with a certain amount of mystique left, part of which comes from how infrequently he tours, an appearance by Ferry should be cause to rejoice. However, joy was not the emotion of the evening at the opening night of Ferry's L.A. run.

It started out that way, as Ferry's eight-piece backing band came on stage to be followed by Ferry's "entrance," an occasion that prompted a standing ovation before he ever sang a note (one thing is true of Ferry—he has some of the most rabid fans in the world). Working the crowd immediately, Ferry performed "Slave To Love," his biggest solo hit, two songs into the set. An atmospheric and romantic track, "Slave..." is the type of song that Ferry became famous for. Given that, logic follows that Ferry's ambient songs are what the fans came to see.

Yet, that is hardly what they were treated to, as Ferry at times looked like the ringmaster of a circus, an impression furthered by the stage's big-top set-up. After so long between tours, it's understandable that Ferry would be uncomfortable on stage, but to see Ferry in a hot pink vest dancing around, clapping his hands and throwing glitter over himself shattered the illusion of many a fan who listened to *Avalon* late at night with the lights way down low.

At the infrequent moments where he did have the opportunity to redeem himself, he only fueled disappointment by relinquishing too much of the stage to his band. A perfect example came with his cover of John Lennon's "Jealous Guy," a song he's been doing in concert for years. One of the most beautiful songs in rock, Ferry has in past tours maintained the sparse beauty of the song while adding his own trademark touch, but this time around he sacrificed a little of both by adding unnecessary sax solos. And while the audience did go into near ecstasy during Melvin Davis' grueling bass solo near the middle of the set, it was a far too theatrical and obvious move designed for cheap applause...something not befitting rock's equivalent of Clark Gable.

Adding to the problems was poor pacing. When Ferry appeared on "The Late Show With David Letterman" a couple of weeks ago, he made the very odd move of performing "Love Is The Drug," one of Roxy Music's biggest hits, rather than something off *Mamouna*, his new Virgin album. Thus, it was no mystery that Ferry was going to perform material from Roxy Music. But for whatever reason, Ferry tried to keep up the air of suspense, waiting until late in the set to delve into Roxy music. By waiting he cheaply acquired the obligatory end-of-the-set momentum, especially by placing "Additions Of You" near the end and closing with "Love Is The Drug."

By the time he and his band came back for the encore of "Avalon," a wonderful song that they performed true to the original in tone, what should have been joy was replaced with disillusionment. Still, there was a great pleasure in watching the master perform "Avalon," one of his trademark tunes. Unfortunately, that was followed in the encore by "Do The Strand," one of the group's most undeserving hits.

As the lead vocalist of Roxy Music, Bryan Ferry has brought so much pleasure to fans it would be nice to be able to like everything he does. And the saddest part of all is the fans would've if he hadn't tried so hard.



Bryan Ferry

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Film Reviews

By John Goff

Paramount's *Nobody's Fool*, Everybody's Gem



You just can't beat experience. Jessica Tandy and Paul Newman.

PAUL NEWMAN'S CHARACTER is definitely the focal point of *Nobody's Fool*, but there's so much more to it than the individualist character he portrays. It's a glimpse of small-town life that is, unfortunately and sadly, a disappearing way of life. Each person here is unique and whether they like one another or not, at least they *care*. *Nobody's Fool* is also bittersweet in that it is the late Jessica Tandy's final performance. The film carries the legend—*For Jessica Tandy*.

Robert Benton wrote the script from Richard Russo's novel and directed with a loving hand. Not only does *he* know and care about these characters, he makes sure we do, too. From Thanksgiving to Christmas we learn to love and admire the people of this cold, snowy little upstate New York town, intertwine in their relationships and root for them to come together, succeed, and pray for their hopes. *Nobody's Fool* is a rich and enriching experience in living and caring.

Newman is a man who learns to be both father and grandfather in a role that is complex but made simple and comprehensible by the actor's depth of understanding and direct playing of it. Melanie Griffith is touching as Bruce Willis' cheated-on wife. Willis as the philandering husband and small-town legend in his own mind is solid. Dylan Walsh as Newman's son captures a small-town concern. Town character Rub, a dim-witted worker Newman looks after, is excellently essayed by Pruitt Taylor Vince, and one-legged forever-losing lawyer is Gene Saks is understanding and touching.

And a chill goes through as we watch Jessica Tandy witness a frozen tree limb wipe out a birdbath then remark, "I think God's zeroing in on me." But if she had to go out on a property, she must have been proud of this one.

The heartbeat of a small town is its people. Those few heartbeats that remain are constantly encroached upon by the money-mad's "progress." Benton seems to know that, feels and projects it with a proposed development project to the town. It may have failed, but we have the feeling it only failed for the moment and will push in to take over somewhere else down the line. But it didn't here, and for the moment the people can still leave their doors unlocked.

Howard Shore's music is filling and touching, wonderfully mood-evocative and John Bailey's photography is rich.

Executive producer is Michael Hausman; Scott Rudin and Arlene Donovan produced.

20th and Egg's *Nell* One Of '94's Best

JODIE FOSTER'S LOOKING FOR A THIRD OSCAR in a role that's sort of, but not quite, the female Forrest Gump—*Nell* only appears to be dysfunctional, initially—and she's marvelous. It's a multi-layered role and multi-layered story, completely engrossing and exquisitely packaged and

presented by Foster's Egg Pictures production company and 20th Century Fox. It may not do *Gump* box-office because it's for a thinking-sensitive-emotional audience (an almost-as-endangered species as the virgin North Carolina territory filmed in), but it will haunt those who do care enough to see it and will be a solid hit.

William Nicholson and Mark Handley lovingly fashioned the script from Handley's play *Idioglossia* and Michael Apted directed his expert cast with insight, allowing and encouraging them to dig and explore emotionally. What emerges is a beautiful film concerned with humanity and touching of the unseen, inner soul of troubled beings relating to one another on an invisible but nonetheless real level.

Nell is the remaining half of identical twins, one of whom died around six, kept away from civilization by her just-deceased mother. She has her own language, a cross between *twin-speak* and that gleaned from the dialect of her stroke-garbled mother, and possesses a highly developed inner sense which allows her to run and play with her deceased twin and communicate with others on an almost telepathic plain. *Nell* is a soul-healing character.

Foster's performance is full even without the benefit of understandable lines of dialogue. She is, at once, a child, a woman, fearful and strong, combustible and introspective, land-bound and ephemeral in the moonlight. Liam Neeson as the local doctor who discovers, befriends, protects and is ultimately guided by *Nell* is solid on all levels. Natasha Richardson, clinical psychologist working with Neeson—the pair become a secondary love story, the love first realized and brought together by their subject—makes up the central trio of stars and is totally convincing as a compassionate being putting the person above the science.

Also turning in solid performances are Richard Libertini as the hospital head more interested in research than living; Nick Searcy in an understanding turn as the local small-town officer; and Robin Mullins as his disturbed wife who is helped and befriended by *Nell*.

Dante Spinotti's photography captures the mystique and beauty of the deep woods territory, making you feel the isolation while giving the feeling that God lives here. Mark Isham's score is haunting, beautiful and totally in synch with the mood of the story. Jim Clark's editing moves the mind back and forth with *Nell*'s inner and outer visions without confusing the audience.

Renée Missel and Jodie Foster produced.



Disney's *Jungle Book* Is Colorful Tale



Jason Scott Lee as Tarzan...er.. Bomba...er..Mowgli!

RUDYARD KIPLING'S MATERIAL is the source for Walt Disney's live action *Jungle Book*. It's all there: the stiff-upper-lip Brits; elephants, camels, tigers, panthers, bears; a treasure hunt the plot of which looks to be skimmed from an old Tarzan movie—bad guys capture Jane, Tarzan fall in line, take to elephant graveyard—and Mowgli the jungle boy, takes on a Tarzan-esque persona in Jason Scott Lee. There's even

more of the Tarzan appearance, as well as a racial line-crossing, with a love story between Mowgli and the daughter of the fort's head.

Written by Stephen Sommers and Ronald Yanover & Mark D. Goldman from a story by Yanover & Goldman, based on characters from Kipling's *The Jungle Book*, it's a fantasy-harsh blend with some pretty violent scenes that



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made youngsters jumpy in Westwood, CA. Don't look for this book to become a classic.

Stephen Sommers keeps a fast pace to the direction with emphasis on pace and action rather than performance. Combined with Juan Ruiz-Anchia's splashy photography, it's a diverting piece. As with most projects of this sort, most impressive are the animals in beauty and characteristics. Credited are a battery of trainers, but Head Trainer credit goes to Steve Martin—I doubt it's *that* one).

Lee's performance is spirited. Lena Headey as the love interest is relaxed and comfortable. Sam Neill does a credible impression of a standard stuffy Brit soldier. John Cleese manages, as usual, to mix the ridiculous with the believable for a complete portrait of a doctor in the wild. Cary Elwes credits himself admirably in a turn from the hero image to that of stealthy and even vicious villain.

Edward S. Feldman and Raju Patel produced. Sharad Patel, Mark Damon and Lawrence Mortorff were executive producers.

Columbia's *Immortal Beloved*; Immortal Music, Mortal Story

THE SINGLE BEST sequence of *Immortal Beloved* is the young Beethoven fleeing from another beating by his brutal father, floating in a reflective pond and becoming one with the stars in the heavens, backed with the composer's stirring Ninth Symphony. It said it all—no explanatory dialogue...visuals, and music that, as Beethoven himself said, shows you what is inside the person. The commercial prospects for *Immortal Beloved* aren't plentiful, but it deserves a good look for those visuals, the music and Gary Oldman's central performance.

Writer/director Bernard Rose is a marvelous illustrator, and when he's doing that the film soars—though one is struck with the hysteria of Ludwig Van's funeral as being a parallel to today's rock star adulation; this one was like the 1800s Elvis funeral procession—but the story of the search for the cryptic *Immortal Beloved* the composer left his estate to at his death becomes confusing in the writer's attempt to solve the mystery in a non-linear time-frame. But Rose entertains constantly, with the help of Jimi Hlupý's excellent production design and Peter Suschitzky's magnificent photography of the incredible period settings representing 1800 Germany and Hungary. And, at all times, the Beethoven music.

Gary Oldman not only gets into the soul of Beethoven, conveying the torment of being deaf to the music he writes, but he also convinces during keyboard fingering. One absolutely memorable moment is deaf artist alone, head on piano, loving the instrument, search desperately for the music, longing for the sound...a moving moment and a moving portrayal overall. Jerroen Krabbe adds to an ever-growing list of solid and impressive portrayals as Beethoven's devoted servant. Isabella Rossellini as one of Beethoven's primary lovers is touching and, momentarily eerie through lighting and a camera angle, looks as though her mother has inhabited her. Valeria Golino and Johanna Ter Steege complete the triangle of lovers whose alliances with the composer cross and interweave to the point of confusion in the search for *The* one love. Rose attempts to answer the *who* question scholars have wondered about for years.

The bottom line here is, the man created some of the world's most beautiful, recognizable and lasting music. And Sir Georg Solti fills the screen with that music.

Bruce Davey produced and Steve McEveety executive produced the Icon Production.

TriStar's *Mixed Nuts*, A Mixed Bag

NORA EPHRON STRUCK A NERVE across the romantic comedy country with *Sleepless In Seattle*. There's romance in *Mixed Nuts* and comedy but they're not blended to tap into that same nerve. This one's more on the farce-fantasy side with a nothing-is-what-it-seems theme—nothing and nobody and no place—set in Venice, CA (doubled, except for some exterior filming, in Astoria, NY), taking place Christmas Eve at a suicide prevention hotline center run by borderline suicidals. Ephron's assembled a talented troop of performers and penned (computered?) a couple good gags, but don't

look for *Mixed Nuts* to become a seasonal perennial. Possibly paired with *Nightmare Before Christmas* as a video duo, though. Hmmm.

Sisters Nora and Delia Ephron wrote the screenplay based on *Le Pere Noel Est Une Ordure*, with which I can't claim familiarity, so what I saw is what I got. And I got a few laughs. Setting of Venice with rollerblading couples toting home their "perfectly symmetrical" Christmas tree, sand snowmen...a good setting since even kooky Californians look at Venice Beach as being kooky. This *looks like* it was fun to make. It's fun to watch. But it's quickly forgettable.

Madeline Kahn as a rather staid, virginal phone person at the suicide center is a delight; has a marvelous sequence stuck in an elevator. Robert Klein, who delivers her from her singular sexual state during a romp in the sand, shows what timing's all about. Steve Martin underplays except in a dance sequence with cross-dressing Liev Schreiber. Adam Sandler has perfected the dippy persona and works it to perfection here, especially during a ukelele-accompanied, self-penned tune "Grape Jelly." Funny bit. Now, can he break out of this and the *Airheads* arena? Juliette Lewis reprises her waif character, putting a nice comedy-pregnancy spin on it. Anthony LaPaglia as her doofus boyfriend and father of her Christmas child reels around after being bopped on the head for some fun. Rob Reiner is always a delight and brings a nice human touch to a vet treating humans and delivering babies on the boardwalk. Schreiber makes his debut with a deft comedy touch under the wig and make-up. Garry Shandling as a Scrooge-like landlord evicting the suicide group is fun. And Rita Wilson is both touching and fun as Martin's love interest.

You know you're not in for a conventional Christmas when a film opens with The Drifters doing "White Christmas," and the rest of the score, including Fats Domino doing "I'll Be Home For Christmas," Eartha Kitt, "Santa Baby," "The Chipmunk Song," all add to the tone delightfully.

Producers are Paul Junger Witt, Tony Thomas and Joseph Hartwick.

TriStar's *Legends Of The Fall* Not Likely To Rise Too High

A LOT OF TALENT is spread too thin for *Legends Of The Fall* to succeed in being the kind of epic it wants to be, and in attempting to weave a multi-layered pioneer family saga, brother-against-brother love story, it falls into a TV-like soap opera mire from which it never emerges.

Performances range from passionate to cool and are overall solidly professional with none providing the breakout excitement needed to spill over from pot-boiling...well, simmering. The prevailing feeling is that, worked on a smaller scale with the pretensions of grandeur edited out and some of the longing, love stares pared down for better pacing, interest could be picked up. As it is, the inner urge is to want it all to speed up, or at least become a mini-series. The story by Susan Shilliday and Bill Wittliff based on the novella by Jim Harrison is predictable enough.

Director Edward Zwick has a good eye for the territory, but then he drops TV sensibilities into his characters and brings them down to living-room figures which is, however, the size they are written.

Brad Pitt is another wildlife loner here, recalling *A River Runs Through It*, only given to the more rigorous sport of hunting as taught by Native American Gordon Tootoosis, who understands English but refuses to speak it. Pitt's his spiritual son who learns to speak Indian. The actor broods alone in his travels around the world trying to purge himself of the loss of a younger brother. Anthony Hopkins is the patriarch—sort of the spiritual brother of *Broken Lance*'s Spencer Tracy with Pitt standing in for Robert Wagner and Aidan Quinn for Richard Widmark from that more entertaining opus—who rules with isolationism. The actor seems to have trouble, continuity-wise, getting a handle on just how much damage that stroke did to him. Quinn whines his way through three-quarters of the piece as the older brother. Julia Ormond is the fulcrum of the triangular love interest of the brothers who marries two and beds all three. Karina Lombard brings some life to the film as a young Indian girl.

James Horner's score is as broad as the vistas, but with the small characters and action the sweeping sounds become overkill. John Toll's photography also is larger than the story and its people, capturing beautiful vistas of the Calgary, Alberta and Vancouver, B.C. Canada locations.

Executive producer was Patrick Crowley; producers Zwick, Wittliff and Marshall Herskovitz; co-producers Jane Bartelme and Sarah Caplan. Film is a TriStar Pictures presentation of A Bedford Falls/Pangaea production and Edward Zwick film.

NEWS / SCHMOOZE



Carl Perkins (l) and Chuck Berry (r) joined legendary Beatles producer George Martin and others at an intercontinental, interactive press conference to formally announce the release of Capitol Records' *Live At The BBC*, the first release of studio recordings from the Beatles in over 20 years. Unpublished photos and rare Beatles footage were unveiled at the release party at the Hard Rock Cafe in N.Y.C.



GRP recording artist Arturo Sandoval (l) is pictured with NARAS executive director Jim Berk (r) at the recent USC/Notre Dame football game, where he was presented with the inaugural NARAS Foundation Award for Excellence in Music Education. Sandoval also performed with his trumpet before a sold-out crowd during the halftime festivities at the L.A. Coliseum.



Also at the Hard Rock, Grammy award-winning SBK/EMI singer/songwriter Jon Secada (center, receiving a Hard Rock jacket) appeared at a National Academy of Recording Arts & Sciences luncheon to speak with N.Y.C. junior high school students about the importance of staying in school, making it in the music business and other topics. The program was the second installment of the New York Hard Rock Cafe Grammy Education Outreach Program. The first program, held in November, was a phenomenal success with L.L. Cool J as the featured speaker.



Luscious Jackson recently kicked off their second leg of a U.S. tour by performing and signing copies of their Grand Royal/Capitol release *Natural Ingredients* at Tower Records in New York City. After their successful in-store, the band were greeted by Tower Records and Capitol folks. Shown here (l-r): Capitol Records' Marivi Magsino, marketing manager; Tower Records' Dave Benzine, record sales manager; Tim Devin, general manager, and Russ Soloman, president; Luscious Jackson's Jill Cuniff; Capitol Records' Barbara Schwartz, label director; and Luscious Jackson's Gabby Glaser, Kate Schellenbach and Vivian Trimble.



Magnapop took a break from their national tour with Sugar recently to do an in-store performance at Tower Records. Magnapop's album *Hot Boxing* was produced by Sugar's Bob Mould and has garnered international critical acclaim. The tour also stopped at Hollywood's Palladium, and in January Magnapop will start their own headlining club tour. The group is also scheduled to perform on Lollapalooza's second stage in the summer of 1995. Pictured here backstage are (l-r): Dino Parades, director of A&R, Priority Records; guitarist Ruthie Morris, drummer David McNair & vocalist Linda Hopper, Magnapop; Bob Mould, vocals and guitar & Malcolm Travis, drummer, Sugar; Shannon Mulvaney, bass, Magnapop; and Michelle St. Clair, director of rock & alternative radio promotion, Priority.



West Coast daytime soap opera stars gathered at O'Henry Studios in L.A. to shoot a video for "Merry Christmas Wherever You Are," the single from RCA Records' *A Soap Opera Christmas*. Pictured (l-r): Brooks Arthur, producer; Marilyn Arthur, senior director, publicity, West Coast, RCA Records Label; Louise Sorel & Paul Kersey, "Days Of Our Lives"; Sharon Wyatt & Brad Maule, "General Hospital"; Arthur Gorson, video director; Scott Thompson-Baker, "The Bold & The Beautiful"; Diana Barton, "The Young & The Restless"; Monika Schnarre, "The Bold & The Beautiful"; Victoria Rowell, "The Young & The Restless"; Marilyn Lipsius, v.p., publicity, RCA Records Label; Scott Reeves, "The Young & The Restless"; Matthew Ashford, formerly of "Days Of Our Lives"; and John Gabriel, executive producer.



POSITIVE / CHRISTIAN COUNTRY

POSITIVE COUNTRY RADIO

This Week's Debuts

- MONTE STEPHENS—"Tomorrow"—(Freedom)—#33
 BRUCE CARROLL—"Middle Ages"—(Word)—#36
 KARA-LEE—"He Even Loves Me"—(King's Day)—#37

Most Active

- W.C. TAYLOR—"Cryin' On Your Shoulder Again"—(Circuit Rider)—#26
 DON RICHMOND—"The Smaller The Town"—(Time)—#11
 CLEVE FRANCIS—"I Ain't Gonna Worry My Mind"—(Liberty)—#14

Powerful On The Playlist

MidSouth's "Give What It Takes" holds on tight to the #1 spot on this week's *Cash Box* Positive/Christian Country Singles chart with labelmate **Ron David Moore** and "No Time Like The Present" right behind at #2. "Wrong Place At The Right Time" by **Bruce Haynes** moves up one to the #3 position. **Southern Chapel's** "There's A New Man" drops to #4. After just five weeks on the chart, **Judy Deramus** and "Be A Beacon" is at #5. "Local Call" by **Randy Coward** drops down one spot to #6. **David Patillo** leaps four spots into the Top 10 this week, taking "It's About Time" to #7. Hanging on to the #8 position is **Brush Arbor** and "I Wouldn't Miss Heaven." Dropping to #9 is **Lenny LeBlanc** with "All My Dreams" followed by **Brent Lamb's** "Worth It All" to finish off this week's Top 10.

Looking Ahead

It's going to be a close race for next week's debuts. **Bobby Miller's** "Christian Outlaw," **Herman Truelove's** "Rock-A-Bye Daddy," **Mark Hampton's** "Fairweathered Friends," **Deborah Kay** with "Love Makes It Right" and "He Was Thinking Of Me" by **Del Way** are all receiving a considerable amount of airplay.

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WJCR/Upton, KY
 RON DAVID MOORE—"No Time Like The Present"
 MIDSOUTH—"Give What It Takes"
 BILLY WALKER—"Adam's Side"
 JUDY DERAMUS—"Be A Beacon"
 RANDY COWARD—"Local Call"

WTWZ/Clinton, MS
 MIDSOUTH—"Give What It Takes"
 JUDY DERAMUS—"Be A Beacon"
 LENNY LEBLANC—"All My Dreams"
 K. YODER TREAT/K. HOLLOWAY—"Worth It All"
 VINCE WILCOX—"The Promise Tree"

KLTV/Denver, CO
 CLEVE FRANCIS—"I Ain't Gonna Worry My Mind"
 BRUCE HAYNES—"Wrong Place At The Right Time"
 SUSIE LUCHSINGER—"There Is A Candle"
 MIDSOUTH—"Give What It Takes"
 DAVID PATILLO—"It's About Time"

POSITIVE/CHRISTIAN COUNTRY

DECEMBER 24, 1994

1	GIVE WHAT IT TAKES (Warner Alliance)	MidSouth	1	7
2	NO TIME LIKE THE PRESENT (Warner Alliance)	Ron David Moore	2	11
3	WRONG PLACE AT THE RIGHT TIME (Cheyenne)	Bruce Haynes	4	7
4	THERE'S A NEW MAN (Windfall)	Southern Chapel	3	9
5	BE A BEACON (Time)	Judy Deramus	6	5
6	LOCAL CALL (Ropeburn)	Randy Coward	5	14
7	IT'S ABOUT TIME (Heartwrite)	David Patillo	11	6
8	I WOULDN'T MISS HEAVEN (Benson)	Brush Arbor	8	12
9	ALL MY DREAMS (Integrity)	Lenny LeBlanc	7	6
10	WORTH IT ALL (Genesis)	Brent Lamb	10	7
11	THE SMALLER THE TOWN (Time)	Don Richmond	17	5
12	I BELIEVE HEAVEN IS REAL (Rain)	Dinah & The Desert Crusaders	15	5
13	WHEN I LET IT GO (Star Song)	Sierra	13	5
14	IT AIN'T GONNA WORRY MY MIND (Liberty)	Cleve Francis	20	4
15	TWO OUT OF THREE (Sparrow)	Charlie Daniels	9	12
16	GLORYLAND HOLD ON (Manuel)	Manuel Family Band	16	4
17	IN MY FATHER'S EYES (SOR)	Don Cox	12	11
18	I NEED YOU (Chapel)	Jeff & Sheri Easter	18	10
19	OLD BOOK-NEW PAGE (Ransom/Brentwood 5488J)	Seneca	14	19
20	TORNADO SALOON (Heaven Spun)	Ted White	22	6
21	OUT OF HIS GREAT LOVE (Chapel)	The Martins	21	7
22	THERE IS A CANDLE (Integrity)	Susie Luchsinger	25	3
23	I'LL TRUST A MIGHTY GOD (Rising Star)	Gene Reasoner	26	3
24	I'LL COME AND GET YOU (Summit)	Heartfelt	19	10
25	HEART OF A SINNER (Psalm)	Billy Arnett	29	4
26	CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)	W.C. Taylor	34	2
27	ADAM'S SIDE (Tall Texan)	Billy Walker	27	18
28	THE PROMISE TREE (Benson)	Vince Wilcox	28	3
29	SOWIN' SEEDS (S & K)	Steve Hamby	30	3
30	LEAVE YOUR BAGS AT THE DOOR (Pakaderm)	Lisa Daggs	23	10
31	THERE IS A LINE (Sparrow)	Susan Ashton	24	8
32	GOING OFF THE DEEP END (Crossies)	Kathy Yoder Treat/Ken Holloway	36	2
33	TOMORROW (Freedom)	Monte Stephens	DEBUT	
34	ONLY CHRISTIAN COUNTRY (Circuit Rider)	Marvell	37	2
35	CRAZY ROAD OF LIFE (Storyville)	Steve Grace	31	11
36	MIDDLE AGES (Word)	Bruce Carroll	DEBUT	
37	HE EVEN LOVES ME (King's Day)	Kara-Lee	DEBUT	
38	FRIENDS FOR A LIFETIME (Brentwood)	Claire Lynche	33	11
39	ROSE OF SHARON (Ransom/Brentwood)	Ken Holloway	35	21
40	I KNOW (Star Song)	Brian Barrett	32	9

COUNTRY MUSIC

COUNTRY SINGLES INDEX

A GOOD YEAR FOR THE ROSES J. Chesna (Sony Tree Pub. Co., Inc., BMI)	41
BABY IN DISGUISE M. Allen (Marlyn Allen Pub., BMI)	80
BABY LIKES TO ROCK IT'S Ripley, W. Richmond (Warner-Tamerlane Pub. Corp./Boy Rocking Music/Chinguan Music, BMI)	52
BEND IT UNTIL IT BREAKS J. Anderson, L. DeHorne (Almo Music Corp./Holmes Creek Music/PolyGram International Pub., Inc./Foggy Joaz Music, ASCAP)	39
BETWEEN AN OLD MEMORY AND MEK. Stegall, C. Craig (EMI April Music Inc./Keith Stegall Music, ASCAP/EMI Blackwood Music Inc., BMI)	29
BREAKAWAYD. Spartz (Great North Publishing, BMI)	86
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COUNTRY 'TIL I DIE J. Anderson, T. Seals, E. Setzer (Almo Music Corp./Holmes Creek Music, ASCAP/Irving Music, Inc./Baby Dimples Music, BMI)	89
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DOCTOR TIME S. Longacre, L. Wilson (W.B.M. Music Corp./Long Acme Music, SESAC/Zomba Enterprises Inc., ASCAP)	11
DOING GOOD FEELIN' BAD B. Horton, G. Hawthorne (Bobby Horton Music, ASCAP)	59
DOWN IN FLAMES M. Clark, J. Stevens (Warner-Tamerlane Pub. Corp./Flying Dutchman Music/Jeff Stevens Music, BMI)	51
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GOIN' THROUGH THE BIG D R. Rogers, J. Wright, M. Wright (Maypop Music/Route Six Music/Songs of Jasper, Inc./EMI Blackwood Music Inc., BMI)	10
GONE COUNTRY B. McDill (PolyGram International Pub. Inc./Ranger Bob Music, ASCAP)	12
HARD LOVIN' WOMAN M. Collie, D. Cook, J. Jarvis (Music Corp. of America, Inc./Mark Collie Music/Sony Tree Pub. Co., Inc./Don Cook Music/Zomba Enterprises, Inc./Inspector Barlow Music)	20
HEART TROUBLE P. Kennerley (Irving Music, Inc./Littlenarch Music, BMI)	26
HELLO MISS HEARTACHE (N/A)	76
HERE I AMT. Arata (Morganactive Songs, Inc./Pookee Bear Music, ASCAP)	23
HEY FRIEND M. Grande (Mr. G Publishing, BMI)	66
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I CAN BRING HE BACK G. Simmons, D. Dodson, K. Mellons (Capit Music, BMI/Capit Memories, ASCAP)	50
I DON'T FEEL SO GOOD (N/A)	63
I GOT IT HONEST A. Tippin, B. Burch, M. Johnson (Acuff-Rose Music/Big Beat Music, BMI/Brace Burch Music, SESAC)	19
ILL NEVER FORGIVE MY HEART R. Dunn, J. Dunn, D. Dillon (Tree Pub. Co., Inc./Showbilly Music/Acuff-Rose Music Inc., BMI)	13
I SEE IT NOW P. Nelson, L. Boone, W. Lee (Sony Tree Pub. Co., Inc., BMI/Sony Cross Keys Pub. Co., Inc./WB Music Corp., ASCAP)	77
I SURE CAN SMELL THE RAIN J. Jarrard, W. Aldridge (Alabama Band Music, BMI/Rick Hall Music, Inc., ASCAP)	74
IF I COULD MAKE A LIVING K. Stegall, R. Murrain & A. Jackson (Tom Collins Music Corp./Murrain Music Corp., BMI/Seventh Son Music/Mattie Ruth Music, ASCAP)	56
IF YOU'VE GOT LOVE S. Seakan, M. Sanders (Love This Town Music/MCA Music Pub., ASCAP)	46
I TRY TO THINK ABOUT ELVIS G. Burr (MCA Music Pub./Gary Burr Music, Inc., ASCAP)	100
JURKBOX JUNKIE K. McElroy, J. Capri, J. Honeycutt (Capit Memories, ASCAP/Capit Music, BMI)	82
KICK A LITTLE P. Howell, D. O'Brien, B. Seals (Square West Music, Inc./Howlin' Hit Music, Inc., ASCAP)	55
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LIVIN' ON LOVE K. Stegall (Yee Haw Music, ASCAP)	79
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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)	47
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)	90
MAYBE SHE'S HUMAN K. Robbins, L. Martine, Jr. (Irving Music, Inc./Colter Bay Music/Careen-BMG Music Pub., Inc./Doo Layng Songs, BMI)	28
MCLOVE STORY (N/A)	61
MEN WILL BE BOYS G. Clark, V. Thompson (EMI April Music Inc./CBC Music/Idea of March Music, ASCAP)	97
MI VIDA LOCA P. Tilgh, J. Leary (Ben's Future Music/Tree Pub. Co., Inc., BMI/Dream Catcher Music, Inc., ASCAP)	21
MY KIND OF GIRL D. Cochran, J. Jarrard, M. Powell (Alabama Band Music, ASCAP/Careen-BMG Music Pub., Inc., BMI)	33
NIGHT IS FALLIN' IN MY HEART D. Linkie (EMI Blackwood Music Inc./Linda Manor Pub. Co./Right Key Music, BMI)	16
NOT A MOMENT TOO SOON W. Perry, J. Bamhill (Zomba Enterprise Inc./Suzi Bob Music, ASCAP)	8
NOW I KNOW C. Rana, C. Greene, D. Cook (Sony Tree Pub. Co., Inc./Don Cook Music, BMI)	5
OLD ENOUGH TO KNOW BETTER C. Rana, W. Hayes (Sony Tree Pub. Co., Inc., BMI)	32
PICKUP MAN H. Penlow, K. Phillips (Songwriters Ink, BMI/Texas Wodge Music, ASCAP)	3
PLAY IT BACKWARDS Stevan Pippin (Sony Tree Pub. Co. Inc., BMI)	92
SANTA FE S. Bruce (Flat-Out Publishing, BMI)	62
SHE SHOULD'VE BEEN MINE K. Blazy, R. Crosby, J. Dowell (Songs of Grand Coalition, BMI, Songs of Grand Alliance/Hoosier Music, ASCAP)	15
SHE'S IN THE BEDROOM CRYING J. Stewart, C. Cannon (Midhouse Music Taste Auction Music, BMI)	75
SHE'S NOT THE CHEATIN' KIND R. Dunn (Tree Publishing Co., Inc./Showbilly Music, BMI)	42
SHUT UP AND KISS ME M. Carpenter (Sony Music Entertainment Inc.)	96
SIEGE AT LUCASVILLE S. Free (Hurdy Gurdy Music, ASCAP)	64
SOMEWHERE IN THE VICINITY OF THE HEART B. Labounty, R. Chakaloff (Erasin Music Corp., BMI/ Hidden Planet Music, BMI/Gouda Music, ASCAP/Budha Music, ASCAP)	34
SOUTHBOUND M. McAnally (Beginner Music, ASCAP)	38
SOMEBODY ONCE TOLD ME (N/A)	81
STORM IN THE HEARTLAND B. Henderson, D. Burns, C. Ryle (Pier Five Music, Inc./Adam Ryle Music, BMI)	24
SUMMER IN DIXIE J. Robbin, G. Levine (Sony Cross Keys Pub. Co., Inc., ASCAP)	73
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.)	2
TAKE THAT G. Burr, T. Shapiro (MCA Music Pub./Gary Burr Music, Inc./Great Cumberland Music/ Diamond Struck Music, ASCAP/BMI)	45
TEARDROPS G. Ducas, T. McBride (PolyGram Int'l. Pub., Inc./Veg. O Music/Songs of PolyGram Int'l., Inc./Songs of McBride, ASCAP/BMI)	93
TENDER WHEN I WANT TO BE M. C. Carpenter (Why Walk Music, Inc., ASCAP)	36
THAT'S WHAT I GET FOR LOSIN' YOU A. Anderson, H. Ketcham (Bash Music, ASCAP/Songs of PolyGram International, Inc./Foreshadow Songs, Inc., BMI)	72
THE BIG ONE G. House, D. O'Day (Housenotes Music, BMI)	17
THE CITY PUT THE COUNTRY IN ME M. Geiger, W. Mullis, M. Huffman (Sixteen Stars Music, BMI/Dixie Stars Music, ASCAP)	88
THE FIRST STEP D. Crider, V. Thompson (Stroudcaster Music/Lazy Kato Music/EMI April Music Inc./Idea of March Music, BMI/ASCAP)	27
THE GIRL FROM YESTERDAY (N/A)	97
THE POWER OF LOVE D. Cook, G. Nicholson (Cross Keys Pub. Co., Inc., ASCAP)	51
THE RUNNING KIND M. Haggard (Sony Tree Pub. Co., Inc., BMI)	87
THE VOICE OF AMERICA G. Jeffrey (COJEG Music, BMI)	71
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. Smith (Fourth Floor Music, Inc., ASCAP)	84
THIS IS ME T. Shapiro, T. McHugh (Great Cumberland Music/Diamond Struck Music/Kicking Bird Music, Inc., BMI)	4
THIS TIME M. Miller, M. McAnally (Travelin' Zoo Music/Beginner Music, ASCAP)	25
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)	9
TRUE TO HIS WORD J. Steele, C. Farren, G. Harrison (Farren-Curtis Music/Mike Curb Music, BMI/Farrenoff Music/Full Keel Music, ASCAP/August Wind Music/Longitude Music Co./Georgan Hills Music, BMI)	44
UNDERCOVER KING OF FRANCE H. J. Bonow (Noah Leifer Pub., BMI)	68
UNTAGLIN' MY MIND C. Black, M. Haggard (Blackened Music/Sony Tree Pub. Co., Inc./Sierra Mountain Music, BMI)	1
UPSTAIRS DOWNTOWN T. Keith, C. Goff, Jr. (Songs of PolyGram Int'l., Inc./Tokico Tunes, BMI)	97
WATERMELON CRAWL B. Brock, Z. Turner (Acuff-Rose Music, Inc./Coburn Music, BMI)	34
WE CAN'T LOVE LIKE THIS ANYMORE J. Jarrard, W. Mobley (Alabama Band Music, ASCAP/Warner-Tamerlane Pub. Corp./New Works Music Co., BMI)	43
WE GOT A LOT IN COMMON R. Archer, J. Park, B. Barber (Collins Court Music, Inc., ASCAP/Ken-Tel Pub., Inc., BMI)	53
WHAT THEY'RE TALKIN' ABOUT L. Boone, P. Nelson, R. Atkins (Sony Cross Keys Pub. Co., Inc./Sony Tree Pub. Co., Inc./Terlie Music/Fire Hill Music, BMI/ASCAP)	30
WHEN I COME BACK (I WANNA BE MY DOG) C. Wiseman, A. Anderson (Almo Music Corp., ASCAP/Mighty Nice Music/AJ Andersons, BMI)	78
WHEN LOVE FINDS YOU V. Gill, M. Omartian (Benefit Music/Edward Grant, Inc./Muddle C Music, BMI/ASCAP)	7
WHEN THE THOUGHT OF YOU CATCHES UP WITH ME D. Ball (EMI Blackwood Music Inc., BMI)	6
WHEN WE FIRST MET (N/A)	65
WHEREVER SHE IS J. House, J. Jarrard (Sony Tree Pub. Co., Inc., BMI/Alabama Band Music, ASCAP)	96
YOU AND ONLY YOU C. Jones, J. Martin (Great Cumberland Music/Diamond Struck Music/WB Music Corp./Might Be Music, BMI/ASCAP)	18
YOU GAVE ME A MOUNTAIN M. Robbins (Umchappell Music, Inc./Elvis Presley Music/Mohave Music, Inc., BMI)	49
YOU JUST WATCH ME R. Giles, B. Regan (Dixie Stars Music, ASCAP)	40

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

- WIKEA/Newport, VT
- VINCE GILL—"When Love Finds You"
- FAITH HILL—"Take Me As I Am"
- JOE DIFFIE—"Pickup Man"
- RANDY TRAVIS—"This Is Me"
- TIM MCGRAW—"Not A Moment Too Soon"
- KGKL/San Angelo, TX
- GEORGE STRAIT—"The Big One"
- LARI WHITE—"Now I Know"
- TIM MCGRAW—"Not A Moment Too Soon"
- MARK CHESNUTT—"Goin' Through The Big D"
- RICK TREVINO—"Doctor Time"
- KYKZ/Lake Charles, LA
- GEORGE STRAIT—"The Big One"
- TIM MCGRAW—"Not A Moment Too Soon"
- DAVID BALL—"When The Thought Of You Catches Up With Me"
- JOE DIFFIE—"Pickup Man"
- RICK TREVINO—"Doctor Time"
- KKAJ/Ardmore, OK
- DAVID BALL—"When The Thought Of You (Catches Up With Me)"
- MARK CHESNUTT—"Goin' Through The Big D"
- JOE DIFFIE—"Pickup Man"
- FAITH HILL—"Take Me As I Am"
- MARK COLLIE—"Hard Lovin' Woman"
- WKCN/Columbus, GA
- CLINT BLACK—"Untaglin' My Mind"
- JOHN MICHAEL MONTGOMERY—"If You've Got Love"
- LARI WHITE—"Now I Know"
- FAITH HILL—"Take Me As I Am"
- DAVID BALL—"When The Thought Of You (Catches Up With Me)"
- KQFC/Boise, ID
- DAVID BALL—"When The Thought Of You (Catches Up With Me)"
- CLINT BLACK—"Untaglin' My Mind"
- MARK CHESNUTT—"Goin' Through The Big D"
- JOE DIFFIE—"Pickup Man"
- VINCE GILL—"When Love Finds You"
- WKJC/Tawas City, MI
- JOHN MICHAEL MONTGOMERY—"If You've Got Love"
- ALABAMA—"We Can't Love Like This Anymore"
- CLINT BLACK—"Untaglin' My Mind"
- GEORGE STRAIT—"The Big One"
- DAVID BALL—"When The Thought Of You (Catches Up With Me)"

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

DECEMBER 24, 1994

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

Last Week Total Weeks

			Last Week	Total Weeks
1	THE TRACTORS (Arista 18728)(P)	The Tractors	2	19
2	STONES IN THE ROAD (Columbia 64327)(P)	Mary Chapin Carpenter	1	9
3	LEAD ON (MCA 11092)	George Strait	3	5
4	WHO I AM (Arista 18759)(P)	Alan Jackson	4	24
5	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	5	10
6	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	6	38
7	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	7	27
8	ONE EMOTION (RCA 66419)	Clint Black	9	9
9	THIRD ROCK FROM THE SUN (Epic 64357)(G)	Joe Diffie	10	19
10	KICKIN' IT UP (Atlantic 82559)(P2)	John Michael Montgomery	11	46
11	READ MY MIND (MCA 10994)(P2)	Reba McEntire	12	33
12	SKYNYRD FRYNDS (MCA)	Various Artists	8	6
13	KICK A LITTLE (Warner Bros. 45739)	Little Texas	13	11
14	I SEE IT NOW (Atlantic)(G)	Tracy Lawrence	14	12
15	GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096)	Various Artists	15	8
16	STORM IN THE HEARTLAND (Mercury 526081)	Billy Ray Cyrus	16	4
17	HEALING HANDS OF TIME (Liberty 30420)	Willie Nelson	18	5
18	LOOKIN' BACK AT MYSELF (RCA 66420)	Aaron Tippin	17	4
19	YOU MIGHT BE A REDNECK IF (Warner Bros. 45314)(G)	Jeff Foxworthy	19	16
20	JOHN BERRY (Liberty 80472)(G)	John Berry	27	36
21	I LOVE EVERYBODY (Curb/MCA 10808)	Lyle Lovett	21	10
22	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	24	26
23	IN PIECES (Liberty 80857)(P5)	Garth Brooks	23	107
24	MAMA'S HUNGRY EYES (Arista 18760)	Various Artists	22	8
25	WHAT A CRYING SHAME (MCA 10961)(G)	The Mavericks	25	44
26	BLACKHAWK (Arista 18708)(G)	Blackhawk	20	42
27	WHEN FALLEN ANGELS FLY (Epic 64183)(G)	Patty Loveless	32	15
28	GREATEST HITS III (RCA 07863)	Alabama	26	9
29	SIMPATICO (Liberty 29606)	Suzy Bogguss & Chet Atkins	29	6
30	TAKE ME AS I AM (Warner Bros. 45389)(G)	Faith Hill	34	50
31	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3)	Various Artists	31	57
32	IF I COULD MAKE A LIVING (Giant 24582)	Clay Walker	37	10
33	GREATEST HITS (Epic 66803)	Doug Stone	35	3
34	BOOMTOWN (Polydor 523407)(G)	Toby Keith	28	11
35	FLYER (Elektra 61681)	Nanci Griffith	30	12
36	GREATEST HITS VOL. II (MCA 10906)(P3)	Reba McEntire	45	61
37	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	46	20
38	WISHES (RCA 66395)	Lari White	48	24
39	HEARTSONGS (Blue Eye/Columbia 66123)	Dolly Parton	33	9
40	IN THE VICINITY OF THE HEART (Liberty 31109)	Shenandoah	41	2
41	CHEAP SEATS (RCA 66296)	Alabama	42	57
42	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	38	60
43	NO FENCES (Liberty 93866)(P11)	Garth Brooks	43	216
44	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	44	33
45	COUNTRY 'TIL I DIE (BNA 66417)	John Anderson	36	7
46	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	47	108
47	LOVE AND HONOR (Columbia 66153)	Ricky Van Shelton	39	4
48	NO ORDINARY MAN (MCA 10991)	Tracy Byrd	40	27
49	DEEP THOUGHTS FROM A SHALLOW MIND (BNA 07863)	Doug Supernaw	49	13
50	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	53	111
51	MEN'LL BE BOYS (Liberty 27760)	Billy Dean	51	26
52	COME ON COME ONE (Columbia 4831)(P2)	Mary Chapin Carpenter	50	121
53	HAYWIRE (Liberty 28770)	Chris LeDoux	52	12
54	ON THE ROAD (Arista 18739)	Lee Roy Parnell	54	54
55	WHAT A WAY TO LIVE (Decca 11094)	Mark Chesnutt	58	13
56	FEELIN' GOOD TRAIN (Mercury 522125)(G)	Sammy Kershaw	56	24
57	KEN MELLONS (Epic 53746)	Ken Mellons	55	13
58	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)	Various Artists	57	11
59	RICK TREVINO (Columbia 53560)	Rick Trevino	61	42
60	EASY COME, EASY GO (MCA 10907)(P2)	George Strait	63	61
61	THIS IS ME (Warner Bros. 45501)(G)	Randy Travis	59	33
62	RED HOT + COUNTRY (Mercury 522639)	Various Artists	62	13
63	RHYTHM COUNTRY AND BLUES (MCA 10965)(P)	Various Artists	60	41
64	LET THE PICTURE PAINT ITSELF (MCA 11042)	Rodney Crowell	64	30
65	NO DOUBT ABOUT IT (Atlantic 82568)(G)	Neal McCoy	65	44
66	HARD WORKIN' MAN (Arista 18716)(P2)	Brooks & Dunn	74	91
67	CALL OF THE WILD (RCA 66251)(G)	Aaron Tippin	67	66
68	EVERY LITTLE WORD (Curb 77660)	Hal Ketchum	66	27
69	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(G)	Travis Tritt	69	31
70	GARTH BROOKS (Liberty 90897)(P6)	Garth Brooks	70	272
71	WALKING AWAY A WINNER (Mercury 518852)	Kathy Mattea	68	30
72	NOTORIOUS (Atlantic 82505)(G)	Confederate Railroad	71	37
73	ROPIN' THE WIND (Liberty 96330)(P10)	Garth Brooks	72	161
74	RED, WHITE AND BLUE COLLAR (Epic 57627)	Gibson/Miller Band	73	20
75	BIG TIME (Warner Bros. 45276)(P)	Little Texas	75	78

It's A Country Christmas

By Richard McVey

IT SEEMS THAT it's that time of year once again... a time for peace, a time for caring, and a time for country artists to release CHRISTMAS MUSIC. If you're a country music fan and even like Christmas then get ready, because there's a lot—a whole lot of music and programming to choose from. Expect to hear a dozen or so albums, singles and radio specials offered up for your listening pleasure throughout this holiday season. Whether it's the re-issuing of Garth Brooks' singles from *Beyond The Season*, the Sammy Kershaw "Christmas Time's A Comin'" Radio Special or a two-song sampler from the Nitty Gritty Dirt Band, it appears that country artists are ready to deliver.

Also ready to deliver is TNN: The Nashville Network, which has an abundance of Christmas specials to look forward to during mid- to late December. Here's what you can expect: "A Phyllis George Christmas Special," which features Vice President Al Gore; "Christmas In Dixie," a yuletide special featuring Alabama; "The Statler Brothers Christmas," a Christmas special featuring—who else?—The Statler Brothers; "American Music Shop Christmas Show," which features Kathy Mattea and Aaron Neville; "A Wrangler Cowboy Christmas," which stars Charlie Daniels and Chris LeDoux; "A Riders In The Sky Christmas"; "Barbara Mandrell & The Mandrell Sisters Christmas Show," which features the trio of sisters; and what holiday would be complete without "Christmas With Vince Gill," featuring Gill with the 70-piece Tulsa Philharmonic Orchestra.

And although it would be practically impossible to review every country Christmas album out or coming out, here are three of the most recent that seem to represent some of the best of the projects out this year.

REVIEWS



■ **VARIOUS ARTISTS: *Giant Country Christmas Volume 1* (Giant 24573)**

Great vocals and original tunes are the hallmark of this album. Carlene Carter, who co-wrote the first cut, kicks things off with an uptempo "Rockin' Little Christmas." Other tunes on the album include "Reason For The Season" by Robert Ellis Orrall of Orrall & Wright, the humorous "Santa's On Vacation" by Dennis Robbins and a little bluesy-styled "Walk All The Way To Memphis" by Deborah Allen. Overall, this Christmas project offers up a great culmination and variety of Giant recording artists highlighting some great voices as well as inspired songwriting.

■ **JOHN ANDERSON: *Christmas Time* (BNA 66411)**

Even though the signature Elvis-version background singers are missing on "Blue Christmas," this is still a great Christmas album. Anderson's vocals are well-suited for the Christmas tempo on much of the project. With James Stroud co-producing as well as helping out on the percussion, the album comes to life with a couple of Anderson-penned tunes, "Christmas Time" and "Jesus Our Savior." As usual, the collection is full of classics such as "Silent Night," "The Christmas Song" and "I'll Be Home For Christmas." For the most part, the album is made up of mostly slow-tempo, easy-paced cuts, so don't expect to have a rockin' little Christmas with this one. By the way, "Silent Night" is found on the CD only.



■ **SAMMY KERSHAW: *Christmas Time's A Comin'* (Mercury 522638)**

With 12 songs to choose from, Kershaw fans will love this one as it includes the classics "White Christmas," a country-styled "Rudolph The Red-Nosed Reindeer," a vocal duet with the young Erin Kershaw on "Up On The Housetop" and a great cajun-flavored version of "Christmas Time's A Comin'." According to Kershaw, "I wanted this album to be fun because Christmas now is a very happy time for me." And it seems that Kershaw has done just that.

COUNTRY MUSIC

RIAA Applauds GATT

By Richard McVey

THE RIAA (Recording Industry Association of America, a trade group representing companies that create, manufacture or distribute approximately 90 percent of the sound recordings sold worldwide, hailed the Senate's recent passage of the GATT.

"Simply put, ratification of the GATT means that the creativity of American sound recording artists will be protected abroad," said **Jason Berman**, RIAA chairman and CEO. "We can safeguard existing markets for American music and create new ones as we now have greater legal protection and more weapons to employ in the fight against piracy—a fight currently costing the industry more than \$2 billion per year worldwide.

"In one fell swoop, this agreement commits more than 120 nations to a level of intellectual property protection that we have spent a decade trying to achieve on a country-by-country basis through bilateral negotiations. Now, we are free to concentrate our negotiating efforts where they are really needed—in China and Mexico, where piracy is rampant."

The GATT agreement and the implementing legislation contain several critical points of benefit to the U.S. recording industry:

- All GATT members are required to protect sound recordings for at least 50 years, including protection in 60 countries for the first time;
- Record producers will have the exclusive right to prohibit rental;
- Record producers will have the legal means to require enforcement against piracy; and
- Performers will have the ability to prohibit bootlegging of their performances, creating protection for U.S. performers for the first time in virtually every country.

Gibson Leaves Gibson/Miller Band



Pictured (l-r): Blue Miller, Mike Daly, Steve Grossman, Dave Gibson and Doug Kahan.

reasons and released the following statement from Gibson concerning the situation:

"I've had a great time performing with the band, and am very grateful for the success we've obtained. The high point for me was our winning the ACM award earlier this year. That experience is something I'll never forget. However, we've spent two hard years on the road performing about 220 dates this year alone. As a result, I've had to be away from my family. My writing, which is my first love, has also suffered. As a group, our current tour was winding down, so I thought now was the best time to make some decisions. I'll miss the guys, and I certainly wish them only the very best."

As for the remaining members of the band—**Blue Miller**, **Mike Daly**, **Steve Grossman** and **Doug Kahan**—they will continue and plan a name change in the near future.

"Naturally, we are shocked by Dave's decision," says Miller, "but we must each follow our own paths in life. That path brought us together and we shared some great musical moments—now that path is leading Dave in a different direction. What's important to us now is that four of the five original members remain and we're ready to go make more great music."

According to Gibson's publicist, he plans to put more emphasis on his songwriting and is considering recording sometime in the future.

STAN MORESS of Mores Nanas Entertainment announced that **Dave Gibson** has left the two-year-old **Gibson/Miller Band**, which won this year's Academy of Country Music's New Vocal Group of the Year award.

Management went on to say that Gibson's departure is due strictly to personal

Top Ten Country Songs of '94 Announced

FOR THE FOURTH STRAIGHT YEAR, **Vince Gill** has multiple nominations in The Top Ten Country Songs of 1994, to be performed on TNN's live telecast of the "12th annual *Music City News* Country Songwriters Awards." The two-hour awards program, airing from the **Grand Ole Opry House** on March 8 at 9 p.m. (Eastern), will salute the composers of the ten songs as voted by the readers of *Music City News*. The top vote-getter, named Song of the Year, will be revealed during the live telecast.

Although hosts and performers have yet to be announced, the nominees for the top honor look like this:

"Does He Love You"—Writers: **Sandy Knox**/Performers: **Reba McEntire** with **Linda Davis**

"Don't Take The Girl"—Writers: **Larry Johnson** and **Craig Martin**/Performer: **Tim McGraw**

"How Can I Help You Say Goodbye"/Writers: **Burton Collins** and **Karen Taylor-Good**/Performer: **Patty Loveless**

"I Swear"/Writers: **Gary Baker** and **Frank Myers**/Performer: **John Michael Montgomery**

"Independence Day"/Writer: **Gretchen Peters**/Performer: **Martina McBride**

"Summertime Blues"/Writers: **Jerry Capchert** and **Eddie Cochran**/Performer: **Alan Jackson**

"Thinkin' Problem"/Writers: **David Ball**, **Allen Shamblin** and **Stuart Ziff**/Performer: **David Ball**

"Tryin' To Get Over You"/Writer: **Vince Gill**/Performer: **Vince Gill**

"When You Come Around"/Writers: **Vince Gill** and **Pete Wasner**/Performer: **Vince Gill**

"Your Love Amazes Me"/Writers: **Amanda Hunt** and **Chuck Jones**/Performer: **John Berry**

In Other News...

BOBBY ROBERTS, manager for **John Anderson**, will resign as **Tracy Lawrence**'s manager.

IT WAS QUITE A WEEK for Epic Records as **Joe Diffie**'s *Honky Tonk Attitude*, **Patty Loveless**' *Only What I Feel* and **Collin Raye**'s *All I Can Be* each surpassed the Platinum sales mark in the same week.

CONGRATULATIONS GO OUT to **Mark Chestnutt** and his wife **Tracie** on the birth of their first child, **Waylon Nelson Chesnutt**, who was born December 8.

THE MOST RECENT ADDITIONS to the never-ending changes at BNA look like this: **Chuck Thagard** is director of East Region promotion. He will be based in Nashville and oversee all activity concerning Northeast country radio. **Scott Michaels** will be based in Dallas as director of West Region promotion.

LIBERTY AND PATRIOT RECORDS president **Jimmy Bowen** is recovering from an operation for removal of a cancerous tumor of the thyroid. The prognosis for a complete recovery is excellent.

WHO SAYS THE OLDER ARTISTS DON'T APPEAL? "Merle Haggard: An American Story," a two-part music documentary telecast on TNN, November 22 and 23, achieved outstanding ratings to become the second and third highest-rated music specials on TNN this year, excluding live awards shows.

FOR THOSE WHO LIKE SONGS and their creators, there's a new book on the market titled *Looking For #1*, which is collection of photographs and biographies of 60 Nashville songwriters (some have some big hits, but most are still looking).

COUNTRY MUSIC

Cash Box COUNTRY RADIO

High Debuts

1. NEAL MCCOY—"For A Change"—

(Atlantic)—#48

2. KEN MELLONS—"I Can Bring Her Back"—(Epic)—#50

Most Active

1. MARY CHAPIN CARPENTER—"Tender When I Want To Be"—(Columbia)—#36

2. LARRY STEWART—"Losing Your Love"—(Columbia)—#47

3. LISA BROKOP—"Take That"—(Patriot)—#45

4. JOHN ANDERSON—"Bend It Until It Breaks"—(BNA)—#39

5. BOY HOWDY—"True To His Word"—(Curb)—#44

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is topped off this week by the **Clint Black** single "Untanglin' My Mind." The chart this week displays several big movers with only two debuts breaking into the Top 50. **Mary Chapin Carpenter** leads the way in the most-movement category, up a quick 10 spots to #36 with "Tender When I Want To Be." **Larry Stewart** follows, also up 10 spots to #47 with "Losing Your Love." Newcomer **Lisa Brokop** continues to move, as she jumps nine places to #45 with "Take That." **John Anderson** heads up the chart, moving eight spots to #39 with "Bend It Until It Breaks." Finally, **Boy Howdy** work their way up the chart, moving up seven to #44 with "True To His Word" to finish out the big movers this week. Two acts debuted on the chart in this week's Top 50. **Neal McCoy** leads the way for the highest debut position with "For A Change" at #48. Finally, **Ken Mellons** falls into the Top 50 at #50 with "I Can Bring Her Back."

Songwriters Of The Week Congratulations go out to **Clint Black** and **Merle Haggard**, who penned the #1 hit "Untanglin' My Mind."

CMT Top 12 Video Countdown

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

—Compliments of CMT video countdown, week ending Dec. 14, 1994.



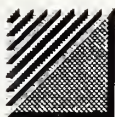
MCA Records/Nashville hosted a reception in their Music Row offices celebrating the Gold status of Tracy Byrd's second album, *No Ordinary Man*. Pictured (l-r): Tony Brown, president, MCA/Nashville; Ken Ritter, co-manager of Byrd; Bruce Hinton, chairman, MCA/Nashville; and Joe Carter, co-manager of Byrd.



Vice President Al Gore (l) met Kevin Hale, vice president and general manager, TNN, at the Old Executive Building at The White House during a taped interview segment with his wife Tipper for "A Phyllis George Christmas Special."



EMI Music Publishing executives rallied to welcome songwriter/artist Austin Tyler Meade as a new EMI staff songwriter. Pictured (l-r): Martin Bandier, EMI Worldwide CEO; Meade; Desmond Child, manager; Celia Froehling, EMI vice president Southern region; and Mark Bright, producer.



Cash Box COUNTRY INDIE

Indie Chart Action

This was another busy week for the independents. A total of 16 independent artists are finding their way up the Top 100 *Cash Box* chart. After eight straight weeks, **Western Flyer** finally peaked at #15, making way for a new indie leader this week. Leading the *Cash Box* independents for her first week is **Amber Lane** on the T&A label with "Doing Good Feelin' Bad." The single climbs up one spot to #59 on the chart. In the second highest spot for the movers is **Paula Inman** at #60 with "Fire's Going Out." To finish out the movers, **Shad O'Shea** moves to #61, **Stephen Bruce** moves to #62, **Danny Duvall** moves to #63, **Steve Free** moves to #64, **Jeff Roberts** moves to #65, **Michael Grandé** moves to #66, **Will LeBlanc** moves to #67, **H.J. Bonow** moves to #68, **David Young** moves to #69, **W.C. Taylor, Jr.** moves to #70, **Bobby Ross** moves to #71, **Delia Charlene** moves to #81 and finally **Todd Cordle** moves to #83. As for debuts, only one indie breaks onto the chart this week: **Michael Copeland** comes in at #85 with "Friends Behind Bars."

Top Ten Rising Independents

1. AMBER LANE—"Doing Good Feelin' Bad"
2. PAULA INMAN—"Fire's Going Out"
3. SHAD O'SHEA—"McLove Story"
4. STEPHEN BRUCE—"Sante Fe"
5. DANNY DUVAL—"I Don't Feel As Good"
6. STEVE FREE—"Siege At Lucasville"
7. JEFF ROBERTS—"When We First Met"
8. MICHAEL GRANDE—"Hey Friend"
9. WILL LEBLANC—"Let It Swing"
10. H.J. BONOW—"Undercover King Of France"

Out-Of-The-Box Independent Releases

MICHAEL GRANDE—"Mike's Bike"



T&A recording artist Amber Lane recently presented a copy of her album *Runaway Heart* to Alabama Governor Jim Folsom at the State House in Montgomery, AL. Lane's current single off the album, "Doing Good Feelin' Bad," currently leads all independent singles on this week's Top 100 Singles chart.

Indie Spotlight

Spending "Quality Time" with Gary Lee Kirkpatrick



Gary Lee Kirkpatrick

SINGER/SONGWRITER Gary Lee Kirkpatrick has devoted his life to perfecting his creative writing skills. He has further seasoned his talents with studio experience and by performing an all-original show at fairs and festivals throughout the Midwest. As a result, he has developed a style of musical storytelling that's new and refreshing yet comfortably familiar.

Born in rural Southern Illinois, Kirkpatrick spent much of his childhood in East Texas. His love for music started at an early age and he was motivated by his musical family, one that played and sang country and gospel in church and on radio stations in Illinois, Kentucky and Missouri. His early musical influences varied, ranging from the Texas swing sound of Bob Wills to the lyrical genius of Hank Williams and Bob Dylan. He currently lives in the Chicagoland area, where he and his band have been winning local and state competitions for years.

Kirkpatrick's clever lyrics, coupled with an honest and energetic country vocal style, bring his music to life. He manages to hit on a shared human struggle in "Quality Time" when he promises a disenchanted lover:

*We'll make up for the time we lost/
No matter the price or what it costs/
And if we never save a dime/
We'll spend some quality time.*

"Quality Time" is the title cut for Kirkpatrick's new album, due for release in February. Produced and engineered by Grammy award-winner Tom Pick, the album features ten of Kirkpatrick's original songs.

It seems that Gary Lee Kirkpatrick has taken the time to hone his skills. His experience has given him enough insight and confidence to be his own person and follow his own style. This, along with a strong commitment to excellence, makes him a thrilling addition to the field of country music.

COIN MACHINE

Register Now—For ACME '95

CHICAGO—Under the theme “Power Play,” representing the powerful changes occurring in all sectors of the coin-op community, the 1995 American Coin Machine Exposition will get underway on Thursday, March 23 and continue through Saturday, March 25 at the Reno Sparks Convention Center in Reno, NV.

This noted trade event is sponsored by the American Amusement Machine Association (AAMA).

In late November, AAMA issued a preliminary mailing, including an exhibitor prospectus and full guidelines for participating in ACME '95. Space is being assigned according to a point system, with reduced space rates for AAMA members.

Firms interested in joining AAMA may apply for membership applications by contacting association headquarters at 708-290-9088. The address is 450 E. Higgins Road, Suite 201, Elk Grove Village, IL 60007-1417.

All convention-related inquiries, pertaining to space applications, hotel reservations, etc. should be directed to ACME's management firm, William T. Glasgow, Inc., 16066 South Park Ave., South Holland, IL 60473-1500. Phone and FAX numbers are 708-333-9292 and 708-333-4086, respectively.

\$100,000 Raised For Hesch Foundation

CHICAGO—During last September's Amusement & Music Operators Association (AMOA) convention, more than \$100,000 was raised for the Wayne E. Hesch Foundation which, among other activities, awards annual Hesch scholarships.

Part of these funds resulted from an on-site daily drawing for equipment and supplies donated by manufacturers and distributors/suppliers. A “grand prize” award of a \$2,000 travel gift certificate was presented each day.

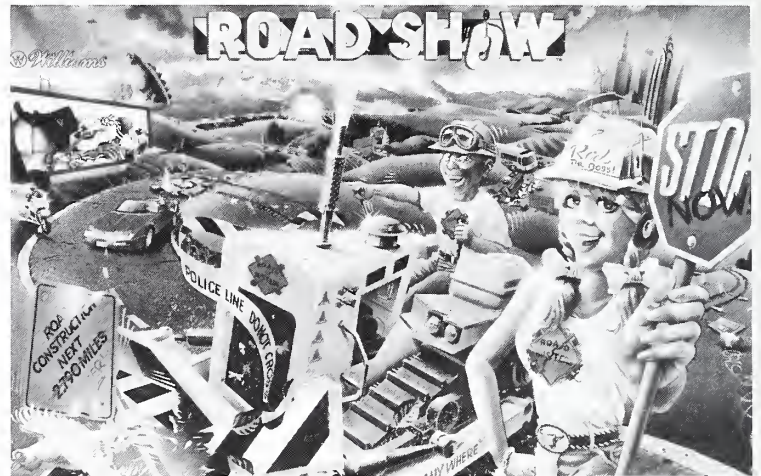
The Hesch Scholarship Program, which is administered by AMOA's Education Foundation, was established in memory of AMOA's 1978-79 president. A total of 181 Hesch scholarships, including 45 this year, have been awarded since the program's inception in 1985.

Further information regarding this program may be obtained by contacting AMOA headquarters, 401 N. Michigan Ave., Chicago, IL 60611-4267 or phoning 312-245-1021.



BEATING AEROSMITH AT THEIR OWN GAME—When supergroup Aerosmith stopped by the Rock 103.5 (WRCX) studios of “Mancow's Morning Madhouse” in Chicago for a surprise visit, on-air personality Mancow Muller played Steven Tyler and Joe Perry at their own arcade game and even won! The rock group's *Generation X* is one of the hottest games in the world right now, and Mancow even has one in his studio.

Williams' Red & Ted's Road Show



Williams' Road Show (Back Glass Art).

CHICAGO—Country music fans and pinball players alike will surely gravitate to this exciting new pin from Williams Electronics, Inc. It's called *Red & Ted's Road Show* and it features the voice of country music star **Carlene Carter** as Red, boss of the Road Crew from Hell.

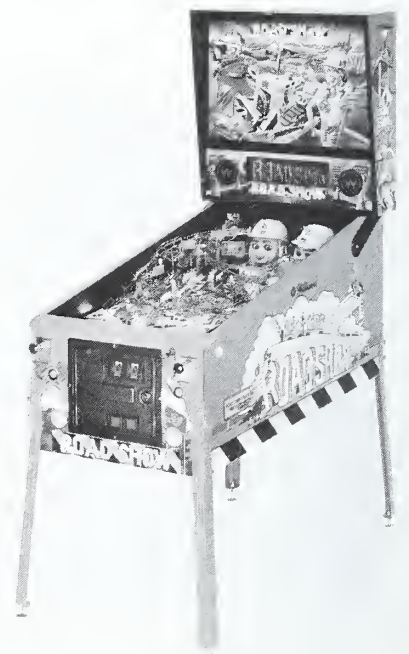
Red and her partner Ted, both the second generation of the PinMation characters, provide constant entertainment throughout game play as they “watch the ball” and comment on shots. As the scenario goes, the two are bound for California in a runaway bulldozer, breaking up road and creating havoc in their wake. In all, they travel through 18 cities, smashing taxis in New York, partying in New Orleans' Mardi Gras and meeting monsters in San Francisco.

Excitement abounds in *Road Show*. The game actually shakes when the road crew enters the blasting zone; and Williams' DCS Sound System never sounded better than when Red sings Carlene Carter's hit “Every Little Thing.”

Developed by noted pinball designer **Pat Lawlor**, this new model is designed for players of all skill levels. The wide-body game boasts four flippers and two plungers—one for a skill shot that sends the ball flying toward Ted's hard hat. Players aim to cycle through the days of the week by hitting Ted's bulldozer. After that, they can shoot into Ted's mouth to start high-speed, three-ball multi-ball.

“*Road Show* represents another step in the evolution of pinball,” said Lawlor. “This piece combines a number of original concepts for an incredibly entertaining and challenging game. There's always more to ‘see’ in *Road Show*,” he added.

Further information may be obtained through factory distributors or by contacting Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618.



Williams' Road Show

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. Arnoult Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

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