

CASH BOX™

THE ENTERTAINMENT TRADE MAGAZINE

NARM '95: MultiMedia Growth In A Music Retail World



Ted F. Olivera 1994

CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

INSIDE THE BOX

Cover Story

NARM '95: MultiMedia Growth In A Music Retail World

The National Association of Record Merchandisers converges upon sunny San Diego this week for the 1995 NARM Convention with *interactivity*, *CD-ROM* and *CD-I* among the new multimedia buzzwords on the agenda this year.

—see page 15

News

The RIAA reports that 1994 continued the trend of 13 years of positive dollar growth for all domestic pre-recorded audio and music video product sold (calculated at list price, of course).

—see page 3

Latin Lowdown

The fifth annual *Radio & Musica* convention was held recently in L.A., with magazine president Angel Alonso pointing out that "the North American business community is taking a more serious interest in the Latin market...they have seen our growth and our potential."

—see page 19

Spotlight: Eddie Kilroy

Warner Bros./Reprise...MGM Records...United Artists...Mercury...Playboy...MCA...Eddie Kilroy Productions...yes, it's Eddie Kilroy's résumé, and he now provides independent production services to a "very select" group of labels and artists in Nashville.

—see page 27

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NUMBER ONES

POP SINGLE

Take A Bow
Madonna
(Maverick)

COUNTRY SINGLE

Old Enough To Know Better
Wade Hayes
(Columbia)

RAP SINGLE

Big Poppa/Warning
The Notorious B.I.G.
(Bad Boy/Arista)

R&B SINGLE

If You Love Me
Brownstone
(MJJ/Epic)

POP ALBUM

The Hits
Garth Brooks
(Liberty)

R&B ALBUM

My Life
Mary J. Blige
(MCA)

COUNTRY ALBUM

The Hits
Garth Brooks
(Liberty)

JAZZ ALBUM

Breathless
Kenny G.
(Arista)

POSITIVE CNTRY.

Jesus & John
Bruce Hayes
(Cheyenne)

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CASH BOX (ISSN 0008 7289) is published weekly (except Christmas holidays) by *Cash Box*, 345 W. 58th Street, Suite 15W, New York, NY 10019 for \$1.80 first class. Copyright 1995 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to *Cash Box*, 345 W. 58th St., Suite 15W, New York, NY 10019.

ON THE MOVE

MUSIC '94 = RECORD \$: According to figures released by the **Recording Industry Association of America**, the value of annual domestic shipments of pre-recorded music and music videos exceeded \$12 billion in 1994—a record 20% increase over the previous year.

The report, which also measures the net wholesale number of CDs, cassettes, vinyl LPs and other formats shipped to record retailers and other accounts, showed an impressive 17.5% jump from 955 million units in 1993 to 1.1 billion units in 1994. Following are highlights from the net wholesale shipments and dollar value report:

Dollar Value: the \$12 billion year-end value (calculated at suggested list price) for all audio and music video product reflects 13 consecutive years of positive dollar growth. The figure, which also represents the highest dollar growth in the history of recorded music, is up from \$10 billion in 1993.

Unit Shipments: A total of 1.1 billion pieces of pre-recorded music and music video (net after returns) was shipped in '94—a substantial 17.5% increase over the previous year.

Compact Discs: Registering a 33.6% increase in units (662.1 million) and a 30% increase in dollar value (\$8.5 billion), CDs continue to represent the largest and fastest growing format in the market—for the last five years, CDs have yielded approximately 27% growth. The 662.1 million unit figure represents the highest jump in shipments since the format was introduced 12 years ago.

Cassettes: The industry shipped 345.4 million full-length cassettes with a value of nearly \$3 billion—both figures were up from 1993. Based on units, cassettes continue to maintain a healthy 31% of the pre-recorded music market.

Vinyl: Because the base numbers are so small, the growth in dollar value (67.9%) and units shipped (58.3%) is explained by the success of a few top-selling records.

MYRIAD MULTIMEDIA TOOLS: Artists, producers, distributors and record labels can now use interactive multimedia technology to help sell their products without having to make such a major investment in software development. **Myriad Entertainment**, a subsidiary of **Quixote Corporation**, is introducing a line of multimedia sales tools that music industry executives can customize to cost-effectively create their own interactive promotions, from Enhanced CDs/CD Plus singles to complete CD-ROM music catalogs.

A product demo called **Club Indee** will be on display at **Disc Manufacturing, Inc.**'s booth #510 at the **1995 National Association of Recording Merchandisers (NARM) Show** February 22-25 in San Diego. For more information on Myriad Entertainment and its products, please contact **Sue Simone** at (818) 953-7799 (FAX (818) 953-7791, ssimonc@earthlink.net, or myriad-ent.com).

STREET LEVEL HITS THE BRICKS: **Street Level Records** in Beverly Hills is taking music back to the streets...from where it comes and where it belongs, so they say.

Under the guidance of former **MCA Records** president **Robert Siner**, the company will do this: "By directly selling the music of new artists through an organized, nationwide sales force that reaches the people where they work, shop and play, **Street Level Records** can accomplish what no record company before it has ever done...establish an immediate fan base for the artists it represents, the sales demographics of the audience it is reaching, and with immediate feedback from the buying public, we let the customers choose what songs they would like to hear played on the radio first.

"Street Level will actively solicit the opinions of its buying public, using a customer response card, and the toll-free number 800-722-SONG, to determine which single they would like to hear on the radio first...."

Their first release is a compilation titled *Street Rap, Volume 1*. Future releases will include the titles *Street Rock*, *Street Jazz* and *Street R&B*. Two volumes in each category will be issued, featuring a wealth of unsigned talent.



Celtic Heartbeat, the newly-established Atlantic Records-distributed label dedicated to authentic Irish music, bows this month with releases by six artists, as well as *The Celtic Heartbeat Collection*. The **Celtic Heartbeat** principals recently undertook a major-city promotional tour. Pictured (l-r): Atlantic v.p./marketing, **Karen Colamussi**; Celtic Heartbeat co-founder **Paul McQuinness**; label head **Barbara Galavan**; Atlantic v.p./product development **Vicky Germaise**; co-founder **David Kavanagh**; and Atlantic sr. v.p. **Jason Flom**.



Blair



Tolkin



Weintraub



MacNary



Stafford



Lieberman

■ **Columbia Records** has promoted **Jerry Blair** to senior vice president, promotion. He had served as vice president, Top 40 singles promotion since 1991.

■ **Elektra Entertainment Group** has named **Terry Tolkin** vice president, A&R. Previously, Tolkin was A&R representative. ■ **A&M Records** has appointed **Larry Weintraub** vice president, artist development and artist relations. Most recently, Weintraub was director of artist development.

■ **Virgin Records** has promoted **Suzanne MacNary** to vice president, publicity. She previously was senior director, publicity. Also, **Amy Stanton** has been named senior director of video. Prior to her Virgin appointment, Stanton worked with Warner Bros. Records and enjoyed an 11-year tenure with A&M Records.

■ **Sony Music Distribution** has appointed **Bob Freese** vice president, national accounts. He joins Sony Music Distribution after spending the last three years as vice president, sales and marketing for Liberty Records. ■ **Capitol Records** has named **Jaymi Chernin** director, promotion/marketing. Formerly, Chernin served as promotion/marketing manager for Elektra Entertainment.

■ **Curb Records** has appointed **Steve Ellis** senior director of national promotion. Ellis was most recently Atlantic Records' national director of adult formats.

■ **Perspective Records**, the joint venture between A&M Records and executive producers Jimmy Jam and Terry Lewis, has named **Dennis Stafford** Midwest region promotion manager. Stafford comes from BET Networks in Chicago where he was affiliate marketing manager.

■ **Sparrow Communications Group** has appointed **Jenny Lockwald** vice president, artist development and **Kyle Fenton** director, national promotion for the label. Lockwald formerly served as director, national promotion and Fenton was most recently associate director, national promotion.

■ **Winterland Productions**, a division of the MCA Music Entertainment Group, has promoted **Jann Stanley** to the position of vice president, business and legal affairs and **Howard Schomer** has been named vice president, artist relations. Stanley was previously director of business and legal affairs; Schomer was most recently director of licensing and artist relations.

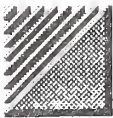
■ **Michael Reinert** has been named vice president, business affairs, **PolyGram Holding Inc. (PHI)**. Before PolyGram, Reinert was an attorney at Mayer, Katz, Leibowitz & Roberts, P.C.

■ **MTV Networks**, part of Viacom Inc., has announced several appointments: **Greg Ricca** has been promoted to executive vice president, MTV Networks; his previous position was executive president, business affairs, Viacom Networks. **Brian Diamond** has been named senior vice president, production, MTV: Music Television; Diamond was most recently vice president, production and programming, MTV Networks Shopping, Inc.

Lisa Berger has been promoted to vice president, talent development, MTV; she was previously director, talent development. And **Peter Jamieson** has been named president, MTV Asia; he spent the past six years running BMG International's Asia/Pacific operations.

■ **Rogers & Cowan Inc.** has appointed **Jane Lieberman** director, entertainment. She joined the public relations consultancy in 1993 as an account executive. ■ **Rick Todd**, vice president of corporate development for Silver Dollar City, Inc. of Branson, MO, was recently named as vice president at-large for the **Academy Of Country Music** board of directors.

■ **The Neil Bogart Memorial Fund**, a division of the T.J. Martell Foundation, has named **Joe Walton** as its executive director. ■ Industry veteran **Fred Davis** has opened **The Law Offices of Fred Davis**, specializing in entertainment law and focusing on representing recording artists, producers and songwriters in addition to companies in the entertainment field. Prior to opening the firm, Davis was executive vice president/general manager of EMI Records.



By Ted Williams

Cash Box EAST COAST

MEADOWLANDS RECORDING COMPANY, a new recording studio in Hoboken, N.J., has a new president in songwriter/producer **Sandy Linzer**, whose hits include "Let's Hang On" and "Dawn Go Away" by the **Four Seasons**, "Brandy (You're A Fine Girl)" by **Looking Glass** and "Fresh" by **Kool And The Gang**.

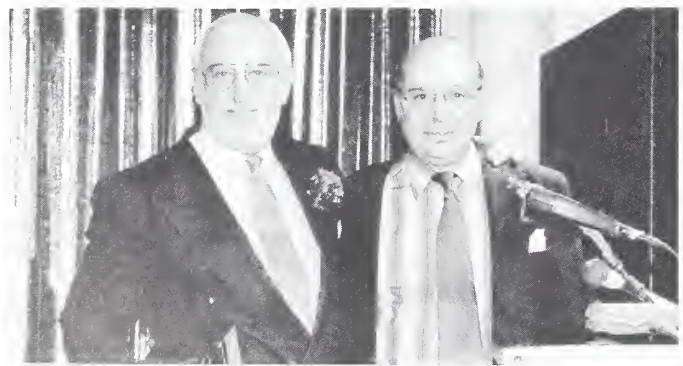
Linzer is joined by **Frosty Lawson**, who produced several **Village People** albums and will serve as studio engineer, and **Irwin Levine**, whose credits include "Tie A Yellow Ribbon" by **Tony Orlando** and will be a contributing writer.

SARAH NAGOURNEY has been on the verge of a breakthrough for a couple of years now. Well, her latest release, *In The Realm Of The Senses* on **Glass Beat Records**, is picking up steam. Nagourney is in the midst of a number of N.Y. metro-area appearances in its support. On February 14th she performed at **Princeton University** as part of the school's "Women's Week" celebration, on the 17th she played **Columbia University's Post-script Coffeehouse**; next is **CB's Gallery** on the 23rd and the hot **Mercury Lounge** in early March. It could be her time.

JUNGLE ROCK, or Jungle music, sometimes referred to as England's answer to hip-hop, is sprouting up here, there, but not quite everywhere in certain, mostly off-beat N.Y. clubs. One of the key elements of the music is speeded-up drumbeats, up to 160 beats per minute, rather than the fairly standard 130 beats of hip-hop. Over that, and deep, heavy bass lines, arc layered lyrics form older reggae or soul records. The style has been simmering in England for about three years, but so far has not made significant inroads here. Last Sunday (12) downtown club **S.O.B.'s** hosted "Koncrete Jungle," an evening featuring six local and two British deejays playing only Jungle. Although the crowd was energetic, it's hard to tell whether this import can land solidly on these shores. Not quite Jungle Fever yet.

ASCAP REMEMBERED JULE STYNE with an all-star tribute on February 9th at Broadway's **Majestic Theatre**. Styne, one of the grand masters of songwriting, collaborated mostly with another late, great master, **Sammy Cahn**, with whom he wrote standards like "I've Heard That Song Before," "Saturday Night Is The Loneliest Night Of The Week," "Let It Snow, Let It Snow, Let It Snow," "Time After Time," "The Things We Did Last Summer," and Oscar-winner "Three Coins In The Fountain." But he also co-wrote with **Frank Loesser** ("I Don't Want To Walk Without You"), **Leo Robin** ("Bye Bye Baby" and "Diamonds Are A Girl's Best Friend"), **Betty Comden** and **Adolph Green** ("Just In Time," "The Party's Over" and "Make Someone Happy"), **Stephen Sondheim** ("Everything's Coming Up Roses" and "Small World") and **Bob Merrill** ("Funny Girl" and "People").

The noontime celebration, free and open to the public, featured anecdotes and performances from his many friends in music. Those on hand included **Alan** and (ASCAP president) **Marilyn Bergman**, Comden and Green, **Barbara Cook**, **Tyne Daly**, **Marvin Hamlisch**, **Burton Lane**, **Phyllis Newman**, **Charles Strouse**, **Leslie Uggams** and many others.



During the New York Chapter of the National Academy of Recording Arts & Sciences' annual A&R Producers Awards luncheon, **Bruce Lundvall**, president of **Blue Note/Metro Blue**, was presented with the **Russ Sanjek** award, an honor which is bestowed upon individuals who have made distinctive and lasting contributions to the art of recorded music. Shown (l-r): **Lundvall** and **Mike Berniker**, v.p., A&R, special projects, **Sony Music**. **Berniker** was also honored for his contributions as an A&R producer. Other honorees included **Richard Mohr**, a former A&R producer for **RCA Red Seal Records**, and **Larry Rosen** and **Dave Grusin**, founders of **GRP Records**.

By Steve Baltin

Cash Box WEST COAST



Capitol Records brought out the big guns recently in Los Angeles to show their support for Portland-based band **Everclear**, who released their debut effort *World Of Noise* last year. The band is currently on the road in support of the album. Pictured (l-r, kneeling): **John Fagot**, sr. v.p. promotion; **Lou Mann**, sr. v.p. sales; **Tom Corson**, v.p. marketing; (standing): **Bruce Kirkland**, sr. v.p. & g.m.; **Phil Costello**, v.p. promotions; **Ralph Simon**, exec. v.p.; **Faith Henschel**, v.p. field marketing; **Gary Gersh**, president & C.E.O.; **Art Alexakis** and **Greg Eklund**, **Everclear**; **Darren Lewis**, mgr.; **Craig Montoya**, **Everclear**; and **Perry Watts-Russell**, v.p. A&R.

ADD TO THE GROWING LIST OF GRAMMY events the **ACLU's** annual "Banned Together" fundraiser, to be held March 1 at **Luna Park** in West Hollywood. The event will be hosted by actor-director-satirist **Harry Shearer**, best known for his work in *This Is Spinal Tap* and as one of the voices on "The Simpsons," and will feature musical performances by **Michael Penn** and **John Doe**, among others. Doors open for the show at 6:30 with the live music to begin at 8:00.

The 37th annual Grammy Awards broadcast will be shown during the evening, which raises money for The **ACLU** Chapter of Southern California. The \$20 donation includes a one-year **ACLU** membership. **ACLU** Foundation chair and **E! Entertainment** CEO **Lee Masters** said of the event, "Our nation's guarantee of freedom of expression is its strength. That freedom demands protection from those who would deny the First Amendment to individuals with different views. 'Banned Together' supports the **ACLU** in defending the First Amendment."

Danny Goldberg, chairman and chief executive officer of **Warner Bros. Records** and **ACLU** Foundation president commented, "As we celebrate the talent and diversity of the Grammys, we can't be complacent. 'Banned Together' supports the **ACLU's** tireless effort to preserve artistic expression."

IN FURTHER GRAMMY NEWS, it was recently announced that this year's telecast will be the first-ever "Cybercast" of any awards show. That's right...this year's show will be available not only on TV, but over the Internet as well. **Michael Greene**, president/CEO of **NARAS** commented, "Music is about communication, and the Academy is anxious to communicate the excitement Grammy nominees experience during Grammy Week and behind the scenes of the show."

Internet users will have access to the week of events being held in L.A. that will precede the Grammys, as well as behind the scenes footage of the artists in the backstage media area.

ABC'S "IN CONCERT" will be showcasing a mix of the present and future of the alternative scene on their February 24 show, when the long-running series features **Virgin Records' Smashing Pumpkins** and **Capitol** artist **Everclear**. The Pumpkins' footage was shot at the **Aragon** in the band's hometown of Chicago, while the **Everclear** material was filmed at the recent **Tom Petty** tribute show at **House of Blues** in L.A.

While the Pumpkins have sold enough records to warrant exposure on network TV, **Everclear** would seem to be a different matter. However, a spokesman for the series said they plan to continue to devote coverage to up-and-coming bands in the future, including **Freedy Johnston** and **Big Head Todd**. Of course, they will also continue to cover the larger acts, but anyone that is willing to take a chance on a relatively untested act deserves to be saluted. Especially when the payoff is network TV coverage. The show usually runs Friday nights at midnight, though airtime fluctuates market to market.

Film Review

Warner's *Just Cause* A Twisting Fearful Thriller

By John Goff

THERE'S A LOT GOING ON HERE, a lot out front and a lot behind the scenes. You want a thriller, a mystery, a look at capital punishment both for and against—it's all here. There are also some fine performances while the setting and mood owe strong allegiance to its *Cape Fear* predecessors. Demographics and reaction to Warner's *Just Cause* should be very interesting to follow.

Out front it's a well-scripted Jeb Stuart and Peter Stone mystery-thriller based on the novel by John Katzenbach and held together by some fragilely manipulative threads, which director Arne Glimcher has expertly woven like an artistic spider. What this manipulative web catches is an audience's nerves. The risk of total unravel—a constant possibility with *anything* based on so much emotional and cerebral, intangible, machinations by characters—is there, but Glimcher maneuvers the action wonderfully, making the audience accept at that moment that it all was possible even if, in reflective thought, it all may seem at least implausible. Actually director and writers give the audience credit for having retentive thought processes for picking up subtle clues (in light of current top-grossers, that's pretty dangerous territory).

Underneath, in the shadows of the Florida Everglades and in the darker recesses of the mind, is the specter of the constant flap of capital punishment and the facing off of pro- and anti- supporters; and "what would you do if faced with the situation?" That question is asked and answered here.

There is the possibility of some strong emotions being raised by *Just Cause*, due to some of the gathering winds blowing through the world today. Passions such as anger and rage will rise in this film's audiences. The facts that nothing is as it seems to be and neither are people will make some sit up and take notice of both their surroundings and themselves. And ultimately it makes a strong statement for the deaths of those who cause death; also, what is cruel and unusual?

The thoughtful audience, if there are enough of that specie left to support a film, will appreciate the subtext, and there is enough mood and style and enough instances for spine-jerk reaction from shock to appeal to others that it should do pretty well at the box-office.

All the performances are subtly and beautifully layered. Sean Connery, who also executive produced, exudes such presence that you buy whatever he's selling in America, even with a Scottish accent. Laurence Fishburne, who's seemingly in everything except the space shuttle these days, adds to his impressively and ever-growing list with another solid portrayal. Kate Capshaw turns in a well-rounded performance. Blair Underwood is very impressive with an image-breaking, possibly reputation-making role. Ed Harris goes over the top during certain moments but manages to find enough others to balance the character and convince an audience. Christopher Murray turns in a strong performance as Fishburne's partner. Ruby Dee shows her strength in a small role as do Daniel Travanti, Ned Beatty, Kevin McCarthy and Hope Lange. Liz Torres offers up a few laughs, the only comedy on the screen, actually.

If you want added tension there's nobody better to produce than composer James Newton Howard. Howard's music guides an audience emotionally, and

without them realizing it. There's simply nobody better. Combine that with Lajos Koltai's camerawork in the Florida Everglade trails among the cypress trees and if a creepy doesn't crawl up your spine something's wrong with you.

The Lee Rich Production in association with Fountainbridge Films was produced by Lee Rich, Arne Glimcher and Steve Perry.

Book Review

Getting The Best Score For Your Film: A Filmmaker's Guide To Music Scoring

By David Bell Silman-James Press \$12.95

COMPOSER DAVID BELL, whose feature scores include *The Lounge People* and *There Goes The Neighborhood*, "Murder, She Wrote" and "In The Heat Of The Night" TV series as well as *North And South III* mini-series, has put together a nuts-and-bolts guide which can benefit, especially, the beginning filmmaker and/or the musician considering going into this field.

Bell puts it all into layman's terms and sprinkles the 112-page book with illustrations of the paperwork that goes into the work, and before it's all over he makes you realize it's not all creative soaring notes and glamour. Putting film music, of which a great deal are no more than momentary sound bites, onto paper and into perspective, Bell makes it seem like a lot of it is simply counting numbers.

He kicks it off correctly with a chapter titled "The Function Of Underscore" and cites certain "artful examples" such as John Williams' scores for *Star Wars* and *Raiders Of The Lost Ark*, Bernard Hermann's for *Psycho* and, more recently, James Newton Howard's *The Fugitive*.

From the *function* to "Choosing The Composer," Bell breaks it down into the "when" and "how" and also presents a segment on "The Pop/Rock Recording Artist as Film Composer," which is interesting since more and more rockers are venturing into the field and soundtracks are becoming a huge selling point to a great many films—so much so that the soundtrack CDs very often out-perform the film itself in sort of a tail-wagging-the-dog situation. He also notes, without naming names, that many of these merely take the credit while other "ghosts" actually do the work without the money or the glory since many of these "Names" are one-note Johnnies in relation to music other than their own expertise, and there is much more to film scoring than humming a tune and scribbling a few lyrics.

Bell also breaks the work down from the hiring through to the final completed product for the reader and points out the necessities for music supervisors and music editors and how they can save the filmmaker money during the processes of temp tracks and performing the drudge work of timing, editing, and so many other not-thought-of necessities *creators* truly don't care to think about.

He gets into the business end of it briefly also with budgets on Low-Budget, Medium-Budget and High-Budget films and TV movies.

There's nothing new here for filmmakers and musicians who have been around the block before, but for the layman and the beginning filmmaker, it performs its function admirably—offering an understandable guide to an often taken-for-granted area of making films.

TOP 15 WEEKLY FILM GROSSES

| RANK/TITLE | DISTRIB | WEEK | SCREENS | WKEND TOT | AVG. | TOTAL |
|--|--------------|------|---------|-------------|---------|---------------|
| 1. <i>Billy Madison</i> | Universal | 1 | 1,834 | \$6,639,080 | \$3,620 | \$6,639,080 |
| 2. <i>The Quick And The Dead</i> | TriStar | 1 | 2,158 | \$6,515,861 | \$3,019 | \$6,515,861 |
| 3. <i>Legends Of The Fall</i> | TriStar | 8 | 2,038 | \$4,462,390 | \$2,190 | \$48,495,410 |
| 4. <i>Boys On The Side</i> | Warner Bros. | 2 | 1,444 | \$4,332,880 | \$3,001 | \$10,740,900 |
| 5. <i>Dumb And Dumber</i> | New Line | 9 | 1,779 | \$2,540,008 | \$1,428 | \$111,609,826 |
| 6. <i>Nobody's Fool</i> | Paramount | 8 | 1,007 | \$2,369,790 | \$2,353 | \$27,600,280 |
| 7. <i>In The Mouth Of Madness</i> | New Line | 2 | 1,531 | \$2,032,687 | \$1,328 | \$6,222,443 |
| 8. <i>Murder In The First</i> | Warner Bros. | 4 | 1,041 | \$1,464,223 | \$1,407 | \$14,832,366 |
| 9. <i>The Jerky Boys</i> | Buena Vista | 2 | 1,513 | \$1,416,530 | \$936 | \$6,688,143 |
| 10. <i>Highlander 3: Final Dimension</i> | Miramax | 3 | 1,489 | \$1,387,445 | \$932 | \$12,015,974 |
| 11. <i>Higher Learning</i> | Columbia | 5 | 1,080 | \$1,363,630 | \$1,263 | \$35,007,848 |
| 12. <i>Little Women</i> | Columbia | 8 | 1,102 | \$1,237,280 | \$1,123 | \$44,563,281 |
| 13. <i>Pulp Fiction</i> | Miramax | 18 | 884 | \$1,209,812 | \$1,369 | \$76,149,967 |
| 14. <i>Miami Rhapsody</i> | Buena Vista | 3 | 180 | \$944,388 | \$5,247 | \$2,386,246 |
| 15. <i>Houseguest</i> | Buena Vista | 6 | 1,069 | \$885,956 | \$829 | \$23,499,482 |

Domestic box-office, which includes USA and Canada for the weekend of February 10-12, totaled \$38,801,969, breaking down to a \$1,925 per-screen average off a total of 20,149 screens, thus giving a combined total of \$432,967,107.

CASH BOX CHARTS

TOP 100 POP SINGLES

FEBRUARY 25, 1995



#1 SINGLE: Madonna



TO WATCH: Simple Minds



HIGH DEBUT: Melissa Etheridge

| | | | Total Weeks ▼ | | Total Weeks ▼ | | | | |
|----|--|------------------------|---------------|-------------|---|---|--|-------|----|
| | | Last Week ▼ | | Last Week ▼ | | | | | |
| 1 | TAKE A BOW (Maverick/Sire/Warner Bros. 18000) | Madonna | 1 | 11 | 54 SHE DON'T USE JELLY (Warner Bros. 41102) | The Flaming Lips | 55 | 10 | |
| 2 | CREEP (LaFace/Arista 40824) | TLC | 2 | 16 | 55 | KITTY KITTY (Rip-It 6921) | 69 Boyz | 58 | 4 |
| 3 | ON BENDED KNEE (Motown 0244) | Boyz II Men | 3 | 15 | 56 | BE HAPPY (Uptown/MCA 54927) | Mary J. Blige | 54 | 15 |
| 4 | STRONG ENOUGH (A&M 0798) | Sheryl Crow | 4 | 6 | 57 | SHE'S A RIVER (Virgin 38467) | Simple Minds | 88 | 2 |
| 5 | IF YOU LOVE ME (MJJ/Epic 77732) | Brownstone | 11 | 10 | 58 | SOUR TIMES (NOBODY LOVES ME) | | | |
| 6 | HOLD MY HAND (Atlantic 87230) | Hootie & The Blowfish | 5 | 19 | | (Gol Discs/London 856 817) | Portishead | 65 | 2 |
| 7 | YOU GOTTA BE (550 Music 77551) | Des'ree | 6 | 32 | 59 | WHINEY WHINEY (FROM "DUMB AND DUMBER") | | | |
| 8 | EVERY DAY OF THE WEEK (Giant 17988) | Jade | 7 | 15 | | (RCA 64265) | Willi One Blood | 59 | 5 |
| 9 | I KNOW (FROM "READY TO WEAR") | | | | | IF YOU THINK YOU'RE LONELY NOW | | | |
| | (Columbia 77750) | Dionne Farris | 9 | 4 | | (Mercury 856 572) | K-Ci Hailey of Jodeci | DEBUT | |
| 10 | SUKIYAKI (Next Plateau/London/Island 857 687) | 4 P.M. | 8 | 23 | 61 | (SHE'S GOT) SKILLZ (Blitz/Atlantic 5738) | All-4-One | 67 | 4 |
| 11 | ANOTHER NIGHT (Arista 12724) | Real McCoy | 10 | 27 | | COME BACK (Radioactive 3202) | Londonbeat | DEBUT | |
| 12 | BIG POPPA WARNING | | | | 63 | HOUSE OF LOVE (A&M 0802) | Amy Grant With Vince Gill | 63 | 12 |
| | (Bad Boy/Arista 7-9015) | The Notorious B.I.G. | 31 | 7 | 64 | YOU GOT IT (FROM "BOYS ON THE SIDE") | | | |
| 13 | CANDY RAIN (Uptown/MCA 54906) | Soul For Real | 19 | 5 | | (Arista 1-2795) | Bonnie Raitt | DEBUT | |
| 14 | ALWAYS (Mercury 856 227) | Bon Jovi | 12 | 21 | 65 | WHUTCHA WANT (Profile 5426) | Nine | 68 | 3 |
| 15 | IN THE HOUSE OF STONE AND LIGHT | | | | 66 | TOUR (Signet 162) | Capleton | 69 | 2 |
| | (Mercury 856 940) | Martin Page | 17 | 6 | 67 | IF YOU DON'T LOVE ME (FROM "DUMB AND DUMBER") | | | |
| 16 | IF I WANTED TO/LIKE THE WAY I DO | | | | | (RCA) | Pete Drobe | DEBUT | |
| | (Island 854 238) | Melissa Etheridge | DEBUT | | 68 | MAD IZM (Capitol 58313) | Channel Live | 72 | 2 |
| 17 | THE RHYTHM OF THE NIGHT (EastWest 98192) | Corona | 13 | 14 | 69 | KEEP GIVIN' ME YOUR LOVE (Columbia) | CeCe Peniston | 81 | 2 |
| 18 | BANG AND BLAME (Warner Bros. 17994) | R.E.M. | 14 | 5 | 70 | (I COULD ONLY) WHISPER YOUR NAME | | | |
| 19 | I MISS YOU (Arista 1-2768) | N II U | 30 | 11 | | (Columbia 77718) | Harry Connick Jr. | 70 | 18 |
| 20 | YOU DON'T KNOW HOW IT FEELS | | | | 71 | COCK TALES (Dangerous/Jive 42255) | Too Short | 71 | 3 |
| | (Warner Bros. 18030) | Tom Petty | 15 | 13 | 72 | WOMAN TO WOMAN (Death Row/Interscope 98185) | Jewell | 75 | 4 |
| 21 | THE SWEETEST DAYS (Wing/Mercury 851113) | Vanessa Williams | 16 | 16 | 73 | I APOLOGIZE (Elektra/EEG 64497) | Anita Baker | 73 | 5 |
| 22 | BEFORE I LET YOU GO (Interscope 98211) | Blackstreet | 20 | 18 | 74 | PIMP OF THE YEAR (Relativity 1223) | Dru Down | 74 | 4 |
| 23 | I WANNA BE DOWN (Atlantic 87225) | Brandy | 21 | 19 | 75 | DREAMER (MCA 54922) | Livin'Joy | 78 | 3 |
| 24 | GET READY FOR THIS | | | | 76 | I ALONE (Radioactive/MCA 49434) | Live | 64 | 7 |
| | (Radikal/Critique 15535) | 2 Unlimited | 26 | 13 | 77 | BRING THE PAIN | | | |
| 25 | BABY (Atlantic 82610) | Brandy | 66 | 4 | | (Def Jam/RAL/Island 853 964) | Method Man | 77 | 11 |
| 26 | HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") | | | | 78 | WHEN WE DANCE (A&M 0846) | Sting | 51 | 17 |
| | (Columbia 77614) | Ini Kamoze | 18 | 21 | 79 | WHEN CAN I SEE YOU (Epic 77550) | Babyface | 53 | 39 |
| 27 | BUDDY HOLLY (DGC/Geffen N/A) | Weezer | 25 | 11 | 80 | SHAME (FROM "A LOW DOWN DIRTY SHAME") | | | |
| 28 | MISHALE (Metro Blue/Capitol 58256) | Andru Donalds | 28 | 11 | | (Hollywood/Jive 42269) | Zhane | 35 | 14 |
| 29 | BAD REPUTATION (Elektra/EEG 64495) | Freedy Johnston | 29 | 12 | 81 | I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) | | | |
| 30 | CONSTANTLY (MCA 54948) | Immature | 27 | 14 | | (Rap-A-Lot/Noo Trybe 38461) | Scarface | 80 | 15 |
| 31 | I'M THE ONLY ONE (Island 854068) | Melissa Etheridge | 22 | 31 | 82 | WILD NIGHT (Mercury 858 738) | | | |
| 32 | YOU WANT THIS/70'S LOVE GROOVE (Virgin 38455) | Janet Jackson | 24 | 17 | | | John Mellencamp & Me'Shell Ndegeocello | 50 | 41 |
| 33 | MENTAL PICTURE (SBK/EMI 58272) | Jon Secada | 23 | 15 | 83 | DREAM ABOUT YOU/FUNKY MELODY (Thump 2205) | Stevie B | DEBUT | |
| 34 | I'LL MAKE LOVE TO YOU (Motown 2257) | Boyz II Men | 32 | 25 | 84 | DECEMBER 1963 (OH WHAT A NIGHT) | | | |
| 35 | NEW AGE GIRL (FROM "DUMB AND DUMBER") | | | | | (Curb 76917) | The Four Seasons | 48 | 27 |
| | (Ichiban 232) | Deadeye Dick | 34 | 25 | 85 | DON'T TELL ME (WHAT LOVE CAN DO) | | | |
| 36 | I'LL STAND BY YOU (Sire/Warner Bros. 18160) | The Pretenders | 36 | 28 | | (Warner Bros. 7341) | Van Halen | DEBUT | |
| 37 | HOLD ON (Atlantic 87240) | Jamie Walters | 44 | 4 | 86 | LIVING IN DANGER (Arista 12754) | Ace Of Base | 49 | 21 |
| 38 | HOW MANY WAYS/I BELONG TO YOU | | | | 87 | I LIVE MY LIFE FOR YOU (Epic 78124) | Firehouse | DEBUT | |
| | (LaFace/Arista 4081) | Toni Braxton | 33 | 21 | 88 | DOLL PARTS (DGC/Geffen 19379) | Hole | 76 | 11 |
| 39 | TOOTSEE ROLL (Rip-It 6911) | 69 Boyz | 39 | 11 | 89 | U WILL KNOW (FROM "JASONS LYRIC") | | | |
| 40 | SECRET (Mavenck/Sire/Warner Bros. 18035) | Madonna | 37 | 22 | | (Mercury 856 200) | Black Men United | 82 | 20 |
| 41 | 100% PURE LOVE (Mercury 858 485) | Crystal Waters | 42 | 38 | 90 | NEVER FIND SOMEONE LIKE YOU | | | |
| 42 | THIS LIL'GAME WE PLAY (Biv/Motown 10 860 252) | Subway | 61 | 2 | | (Ruffhouse/Columbia 77817) | Keith Martin | DEBUT | |
| 43 | SHORT DICK MAN (S.O.S./Zoo 19194) | 20 Fingers | 41 | 23 | 91 | ALWAYS AND FOREVER (LVI/Epic 77735) | Luther Vandross | 38 | 17 |
| 44 | EVERLASTING LOVE (Epic 77756) | Gloria Estefan | 45 | 3 | 92 | DO YOU SEE (Violator/RAL/Island 853962) | Warren G. | 84 | 12 |
| 45 | RED LIGHT SPECIAL (LaFace 02744) | TLC | DEBUT | | 93 | PLAYAZ CLUB (Chrysalis/EMI 58267) | Rappin' 4-Tay | 56 | 20 |
| 46 | ALL I WANNA DO (A&M 0702) | Sheryl Crow | 40 | 29 | 94 | GIRL, YOU'LL BE A WOMAN SOON (FROM "PULP FICTION") | | | |
| 47 | PRACTICE WHAT YOU PREACH (A&M 0778) | Barry White | 43 | 12 | | (MCA 54935) | Urge Overkill | 87 | 9 |
| 48 | FREAK LIKE ME (EastWest 9094) | Adina Howard | 60 | 4 | 95 | I CAN GO DEEP (FROM "A LOW DOWN DIRTY SHAME") | | | |
| 49 | I BELIEVE (EMI 58320) | Blessid Union of Souls | 79 | 2 | | (Hollywood/Jive 42264) | Silk | 93 | 15 |
| 50 | THANK YOU (Motown 1270) | Boyz II Men | DEBUT | | 96 | DANCE NAKED (Mercury 586 346) | John Mellencamp | 52 | 18 |
| 51 | GET DOWN (Bad Boy/Arista 7-9012) | Craig Mack | 62 | 3 | 97 | DON'T SAY GOODBYE GIRL | | | |
| 52 | FOOLIN' AROUND | | | | | (Qwest/Warner Bros. 18254) | Tevin Campbell | 86 | 10 |
| | (Spoiled Rotten/Big Beat/Atlantic 98207) | Changing Faces | 47 | 14 | 98 | SOMETHING'S ALWAYS WRONG | | | |
| 53 | TURN THE BEAT AROUND (FROM "THE SPECIALIST") | | | | | (Columbia 77639) | Toad The Wet Sprocket | 57 | 22 |
| | (Crescent Moon/Epic Soundtrax 77630) | Gloria Estefan | 46 | 22 | 99 | BLIND MAN (Geffen 19377) | Aerosmith | 83 | 17 |
| | | | | | 100 | WHAT'S THE FREQUENCY, KENNETH? (Warner Bros. 18050) | R.E.M. | 90 | 22 |



REVIEWS by Steve Baltin



■ BELLY: *King* (Sire/Reprise 45833)

Belly's first album, 1993's *Star*, went a long way toward making Tanya Donnelly exactly that, following stints with Throwing Muses and the Breeders that earned her respect but very little commercial success. Based on the hype that is accompanying the release of the group's second record, this will be the CD that will put Donnelly and company over the top. Belly have lived up to their end of the deal by delivering an album that is worthy of all the advance ac-

clades. In the two years since their first effort, the band have honed the songwriting skills they demonstrated on the radio-friendly "Feed The Tree" and "Gepetto" to the point they should now be considered one of the preeminent composers of hooks around. Be it on the rocking "Seal My Fate" or the melancholy pop/blues of "Silverfish," *King* is an inspired ode to the craft of songwriting.

■ QUICKSAND: *Manic Compression* (Island Records 526 564)

Quicksand are a New York-bred outfit who've generated a word-of-mouth uprising with their previous rock albums. Their new release might build on the attention slightly, but a career-maker it's not. The dozen songs on here suffer from New York-itis, which translated means "too aggressive." On songs such as "Divorce" and "Simpleton," the band attack listeners with the rapid-fire energy of a machine-gun-toting postal worker on speed. Fans of real punk will delight in Quicksand's newfound energy; unfortunately, there aren't as many of those out there as the media would have you believe.

■ L.A. GUNS: *Vicious Circle* (A&M 3158)

L.A. Guns are a living example of the adage "timing is everything." One of the major-name bands around the same L.A. circuit that saw multi-Platinum success for Motley Crüe and Guns N' Roses, to name but a few, they just never quite made it. And now...hard rock has made a bit of a comeback, but L.A. Guns' style of metal is still definitely in the down-time of its cycle. Give the group credit for

staying true to their music and not jumping on any handwagons, but don't give 'em much in the sales department. Of note, a cover of the Ten Years After song "I'd Love To Change The World."

■ MANHATTAN TRANSFER: *Tonin'* (Atlantic 82661)

Over the course of their career, The Manhattan Transfer have placed themselves at the forefront of the traditional jazz/swing movement, showing remarkable legs in a style that supposedly went out of vogue years ago. Given the longevity they've demonstrated, they've earned the right, like Sinatra, to do their "Duets." The acclaimed band's new collection finds such A/C stalwarts as Phil Collins, James Taylor and "The Divine Miss M" contributing to the 12-song collection. Beginning with a duet with Frankie Valli on his hit "Let's Hang On," the Manhattan Transfer create an album that adults will relish. As a result, look for this to be one of the A/C success stories of the year. Also of note: "La La Means I Love You" with Lauro Nyro and "I Second That Emotion" featuring Smokey Robinson.



■ SLASH'S SNAKEPIT: *It's Five O'Clock Somewhere* (Geffen 24730)



Anyone who doubted the viability of Guns N' Roses in today's marketplace need only listen to the opening track of this side project from the Gunners' guitarist. In "Neither Can I," Slash, along with vocalist Eric Dover (who does call to mind Axl), have put together a blistering, bluesy, hard-edged rock song that grabs listeners by the jugular. The most impressive aspect of the record is the lack of overkill. It's prevalent in some places, particularly the "Paradise City"-sounding "Dime Store Rock," but the soulful stylings of "Beggars & Hangers-On" more than compensates. Featuring Alice In

Chains bassist Mike Inez, GN'R drummer Matt Sorum and former GN'R guitarist Gilby Clarke, *It's Five O'Clock Somewhere* could make a huge dent in what is right now a very soft chart. The very pleasant surprise is that whatever success it reaps, it deserves.

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PICK OF THE WEEK



■ THE JAYHAWKS: *Tomorrow The Green Grass* (American 43006)

The advance buzz on this one, which included a mini-feature in *Rolling Stone*, is that the Jayhawks' second American recording (and fourth overall) would be the record to finally break this long underappreciated Minneapolis band. The 13-song collection may do just that, as it expands on the quintet's previous country-rock sound and displays a new versatility that even reminds listeners of pop-masters Crowded House on the opening of "I'd Run

Away." The folkish tinge the band became known for is found in varying tempos on the lilting "Blue," the CD's first single, or the jangly "Miss Williams' Guitar," written about vocalist/guitarist Mark Olson's wife Victoria Williams. Other standout tracks include the bittersweet "See Him On The Street," the effective Grand Funk Railroad cover "Bad Time" and the record's festive closer "Ten Little Kids."

TOP 100 R&B SINGLES

FEBRUARY 25, 1995



#1 SINGLE: Brownstone



TO WATCH: Take 6



HIGH DEBUT: TLC

| | | | | | | | | |
|----|---|---------------------------|-------|----|-----|---|---------------------------------|-------|
| 1 | IF YOU LOVE ME (MJJ/Epic 77732) | Brownstone | 1 | 18 | 52 | FOR YOUR LOVE (Motown 1261) | Stevie Wonder | DEBUT |
| 2 | BABY (Atlantic 82610) | Brandy | 6 | 4 | 53 | ALWAYS AND FOREVER (LV/Epic 77735) | Luther Vandross | 28 16 |
| 3 | CANDY RAIN (Uptown/MCA 54906) | Soul For Real | 2 | 10 | 54 | SLIDE (Reprise 18407) | El DeBarge | 31 14 |
| 4 | CREEP (LaFace/Arista 2-4082) | TLC | 3 | 28 | 55 | THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 42249) | Keith Murray | 42 14 |
| 5 | THIS LIL'GAME WE PLAY (Biv/Motown 10 860 252) | Subway | 5 | 11 | 56 | CAN'T HELP MYSELF (EastWest/EEG 98208) | Gerald Levert | 33 16 |
| 6 | I APOLOGIZE (Elektra/EEG 64497) | Anita Baker | 4 | 12 | 57 | BRING THE PAIN (Def Jam/RAL/Island 853 964) | Method Man | 41 11 |
| 7 | BEFORE I LET YOU GO (Interscope 98211) | Blackstreet | 7 | 24 | 58 | I NEVER STOPPED LOVING YOU (MCA 54951) | Patti LaBelle | 69 2 |
| 8 | I MISS YOU (Arista 12768) | N II U | 10 | 15 | 59 | SO FINE (Perspective 587 478) | Mint Condition | 68 4 |
| 9 | BIG POPPA (Bad Boy/Arista 7-9015) | The Notorious B.I.G. | 9 | 6 | 60 | AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 42273) | Aaliyah | 57 10 |
| 10 | CONSTANTLY (MCA 54948) | Immature | 12 | 13 | 61 | HOOK ME UP (Wilma/Bellmark 72533) | Johnny "Guitar" Watson | 67 5 |
| 11 | ON BENDED KNEE (Motown 0244) | Boyz II Men | 11 | 15 | 62 | TAKE A BOW (Maverick/Sire/Warner Bros. 18000) | Madonna | 64 6 |
| 12 | CAN I STAY WITH YOU? (Warner Bros. 18007) | Karyn White | 13 | 14 | 63 | BLACK COFFEE (Uptown/MCA 54931) | Heavy D & The Boyz | 60 16 |
| 13 | FREAK LIKE ME (EastWest 9094) | Adina Howard | 18 | 5 | 64 | THE SWEETEST DAYS (Wing/Mercury 851110) | Vanessa Williams | 58 16 |
| 14 | RED LIGHT SPECIAL (LaFace/Arista 02744) | TLC | DEBUT | | 65 | BODY & SOUL (Elektra/EEG 64520) | Anita Baker | 62 25 |
| 15 | WHERE I WANNA BE BOY (Step Sun 7144) | Missjones | 16 | 14 | 66 | TOUR (Signet 162) | Capleton | 66 4 |
| 16 | WOMAN TO WOMAN/NATURAL BORN KILLAZ (Death Row/Interscope 98185) | Jewell/Dr. Dre & Ice Cube | 8 | 6 | 67 | NOT ENOUGH HOURS IN THE NIGHT (Giant 18016) | After 7 | 36 13 |
| 17 | I BELONG TO YOU/HOW MANY WAYS (LaFace/Arista 4081) | Toni Braxton | 14 | 24 | 68 | LET'S TALK ABOUT IT (EastWest/EEG 98221) | Men At Large | 53 22 |
| 18 | GET DOWN (Bad Boy/Arista 7-9012) | Craig Mack | 19 | 6 | 69 | PIMP OF THE YEAR (Relativity 1223) | Dru Down | 74 5 |
| 19 | ANSWERING SERVICE (EastWest 9122) | Gerald Levert | 27 | 2 | 70 | I LIKE (Keia/Elektra 64486) | Kut Klose | DEBUT |
| 20 | PRACTICE WHAT YOU PREACH (A&M/Perspective 0778) | Barry White | 20 | 22 | 71 | DIAL A JAM (Atlantic 6030) | Coolio & The 40 Thevz | 81 2 |
| 21 | FOOLIN' AROUND (Spoiled/Big Beat/Atlantic 98207) | Changing Faces | 21 | 17 | 72 | WE GOTTA RUN (Warner Bros. 4-17983) | Casserine | 82 2 |
| 22 | DANCE 4 ME (Giant 17989) | Christopher Williams | 24 | 5 | 73 | JUST ROLL (Big Beat/Atlantic 98175) | Fabu | DEBUT |
| 23 | WHY YOU WANNA PLAY ME OUT? (Columbia 77269) | Trisha Covington | 25 | 14 | 74 | GET UP ON IT (Elektra/EEG 64506) | Keith Sweat Featuring Kut Klose | 71 25 |
| 24 | THANK YOU (Motown 1270) | Boyz II Men | DEBUT | | 75 | THIS TIME (MCA 5501) | Chante Moore | DEBUT |
| 25 | THINK OF YOU (LaFace/Arista 2-4094) | Usher | 45 | 4 | 76 | FOE THA LOVE OF \$ (Ruthless/Relativity 5540) | Bone Thugs N Harmony | 83 3 |
| 26 | I WANNA BE DOWN (Atlantic 87225) | Brandy | 23 | 26 | 77 | RUB IT UP AGAINST YOU (Scotti Bros. 78018-4) | Freddie Jackson | 89 2 |
| 27 | LOVE OF MY LIFE (Capitol 58327) | BeBe & CeCe Winans | 48 | 2 | 78 | THIS IS HOW WE DO IT (PMP/RAL/Island 851 468) | Montell Jordan | DEBUT |
| 28 | EVERY DAY OF THE WEEK (Giant 17988) | Jade | 22 | 15 | 79 | RECORD JOCK (Lifestyles/Maverick/Warner Bros 18055) | Dana Dane | 73 5 |
| 29 | I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461) | Scarface | 26 | 15 | 80 | WHY WE SING (Gospo Centric/Cema 2119) | Kirk Franklin & Family | 87 2 |
| 30 | BE HAPPY (Uptown/MCA 54927) | Mary J. Blige | 17 | 17 | 81 | NEVER FIND SOMEONE (Columbia 77817) | Keith Martin | DEBUT |
| 31 | HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") (Columbia 77614) | Ini Kamoze | 29 | 22 | 82 | LOVE THANG (Street Life/Scotti Bros. 78014) | Sweet Sable | 84 3 |
| 32 | (SHE'S GOT) SKILLZ (Blitz/Atlantic 87223) | All-4-One | 34 | 10 | 83 | MAKE SWEET LOVE TO ME (Capitol 58330) | Whispers | DEBUT |
| 33 | DON'T SAY GOODBYE GIRL (Qwest/Warner Bros. 18254) | Tevin Campbell | 15 | 13 | 84 | I'LL MAKE LOVE TO YOU (Motown 2257) | Boyz II Men | 56 29 |
| 34 | I CAN CALL YOU (Capitol 58264) | Portrait | 49 | 3 | 85 | I CAN GO DEEP (FROM "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42264) | Silk | 76 17 |
| 35 | LET'S GET IT ON (Epic 77833) | Shabba Ranks | 43 | 3 | 86 | RODEO (Rip-It 9511) | 95 South | DEBUT |
| 36 | I'M GOING ALL THE WAY (Perspective 587480) | Sounds Of Blackness | 38 | 5 | 87 | FLAVA IN YA EAR (Bad Boy/Arista 7-9001) | Craig Mack | 59 26 |
| 37 | NIKA (Epic Street/Epic 77804) | Vicious | 39 | 6 | 88 | WHAT CAN I DO (Priority 50828) | Ice Cube | 90 2 |
| 38 | YOU WANT THIS/70'S LOVE GROOVE (Virgin 38455) | Janet Jackson | 30 | 19 | 89 | YOU CAN NEVER ASK TO MUCH (Reprise 17954) | Take 6 | DEBUT |
| 39 | OLD SCHOOL LOVIN' (Silas/MCA 54929) | Chante Moore | 35 | 18 | 90 | SITTIN'IN MY CAR (Def Jam 53992) | Slick Rick | DEBUT |
| 40 | TAKE YOU THERE (Elektra/EEG 64496) | Pete Rock & C.L. Smooth | 40 | 9 | 91 | DOWN 4 WHATEVA (FROM "A LOW DOWN DIRTY SHAME") (Pocket Town/Hollywood/Jive 42261) | Nuttin' Nyce | 54 15 |
| 41 | KITTY KITTY (Rip-It 6921) | 69 Boyz | 46 | 13 | 92 | I WISH (Motown 1241) | Shanice | 61 10 |
| 42 | MAMA SAID (Virgin 38460) | Carleen Anderson | 44 | 4 | 93 | TURN IT UP (Perspective 7472) | Raja-Nee | 72 19 |
| 43 | IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572) | K-Ci Hailey Of Jodeci | DEBUT | | 94 | HOLD ON (Island 851 064-4) | Tonya Blount | 70 11 |
| 44 | MAD IZM (Capitol 58313) | Channel Live | 47 | 4 | 95 | THINKING ABOUT YOU (Motown 37463) | Felicia Adams | 77 17 |
| 45 | COME ON (A&M 31458 8389) | Barry White | 63 | 2 | 96 | FORGET I WAS A "G" (Motown 2271) | Whitehead Brothers | 85 16 |
| 46 | CAN WE START ALL OVER AGIAN (Mercury 856 5704) | Jonathan Butler | 50 | 3 | 97 | TASTY (Perspective 7476) | Lo-Key? | 65 17 |
| 47 | WHUTCHA WANT? (Profile 5426) | Nine | 52 | 6 | 98 | WHEN A MAN CRIES/CAN'T LET GO (Virgin 38450) | Tony Terry | 75 22 |
| 48 | SHAME (FROM "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42269) | Zhane | 32 | 13 | 99 | TOOTSEE ROLL (Rip-It 6911) | 69 Boyz | 80 28 |
| 49 | THIS LOVE IS FOREVER (Caliber 2008) | Howard Hewett | 37 | 16 | 100 | WHY NOT TAKE ALL OF ME (Warner Bros. 18101) | Casserine Featuring Cato | 79 20 |
| 50 | IF ONLY YOU KNEW (GRP/MCA 3058) | Phil Perry | 55 | 3 | | | | |
| 51 | U WILL KNOW (FROM "FROM JASON'S LYRIC") (Mercury 856 200) | Black Men United | 51 | 21 | | | | |

URBAN

TOP 75 R&B ALBUMS

CASH BOX • FEBRUARY 25, 1995

| | | | | |
|----|---|--------------------------|----------|----|
| 1 | MY LIFE (MCA/Uptown 11156) | Mary J. Blige | 1 | 11 |
| 2 | CRAZYSEXYCOOL (LaFace/Arista 26009) | TLC | 2 | 11 |
| 3 | COCKTAILS (Dangerous/Jive 41553) | Too Short | 3 | 3 |
| 4 | BRANDY (Atlantic/AG 82610) | Brandy | 4 | 17 |
| 5 | READY TO DIE (Bad Boy/Arista 73000) | The Notorious B.I.G. | 6 | 19 |
| 6 | II (Motown 530323) | Boyz II Men | 7 | 22 |
| 7 | THE ICON IS LOVE (A&M 0115) | Barry White | 5 | 17 |
| 8 | THE DIARY (Rap-A-Lot/Noo Trybe 39946) | Scarface | 8 | 16 |
| 9 | FROM THE BOTTOM UP (MJJ/Epic 57829) | Brownstone | 9 | 5 |
| 10 | BLACKSTREET (Interscope 92351) | Blackstreet | 11 | 32 |
| 11 | GROOVE ON (EastWest 92416) | Gerald Levert | 12 | 21 |
| 12 | JASON'S LYRIC (Mercury 522915) | Soundtrack | 14 | 17 |
| 13 | BOOTLEGS & B-SIDES (Priority 53921) | Ice Cube | 13 | 10 |
| 14 | RHYTHM OF LOVE (Elektra 61555) | Anita Baker | 15 | 21 |
| 15 | VOLUME I (Interscope 92360) | Thug Life | 16 | 16 |
| 16 | GOOD TIMES (Biv/Motown 530354) | Subway | 31 | 2 |
| 17 | MURDER WAS THE CASE (Death Row/Interscope/AG 92484) | Soundtrack | 18 | 15 |
| 18 | HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944) | Soundtrack | 10 | 5 |
| 19 | AMERIKKKA'S NIGHTMARE (Jive 41547) | Spice 1 | 19 | 9 |
| 20 | TICAL (Def Jam/RAL/Island 523839) | Method Man | 17 | 11 |
| 21 | JUST FOR YOU (MCA 10946) | Gladys Knight | 22 | 21 |
| 22 | CREEPIN ON AH COME UP (Ruthless/Relativity 5526) | Bone Thugs N Harmony | 23 | 29 |
| 23 | KIRK FRANKLIN & FAMILY (Gospeo-Centric/Sparrow 72119) | Kirk Franklin & Family | 24 | 8 |
| 24 | PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001) | Craig Mack | 20 | 18 |
| 25 | NINETEEN NINETY QUAD (Rip-It 6901) | 69 Boyz | 27 | 33 |
| 26 | DAH SHININ' (VVeck/Nervous 2005) | Smif-N-Wessun | 21 | 5 |
| 27 | DARE IZ A DARKSIDE (Def Jam/RAL/Island 523846) | Redman | 26 | 10 |
| 28 | SONGS (LV/Epic 57775) | Luther Vandross | 28 | 19 |
| 29 | THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 41555) | Keith Murray | 25 | 9 |
| 30 | MAKE HIM DO RIGHT (Warner Bros. 45400) | Karyn White | 30 | 17 |
| 31 | ONE MO'GEN (Rip-It 9501) | 95 South | 33 | 4 |
| 32 | ILLUSIONS (Warner Bros. 45755) | George Duke | 29 | 2 |
| 33 | A LOVE SUPREME (Silas/MCA 11157) | Chante Moore | 35 | 11 |
| 34 | CHANGING FACES (Spoiled Rotten/Big Beat/AG 92369) | Changing Faces | 32 | 23 |
| 35 | ASS, GAS OR CASH (NO ONE RIDES FOR FREE) (Lench Mob 1002) | K-Dee | 36 | 10 |
| 36 | A LOW DOWN DIRTY SHAME (Hollywood/Jive 41536) | Soundtrack | 34 | 12 |
| 37 | IT'S TIME (Caliber 21008) | Howard Hewett | 37 | 10 |
| 38 | SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907) | Big Mike | 40 | 30 |
| 39 | DO YOU WANT MORE? III??! (DGC/Geffen 24708) | The Roots | 38 | 3 |
| 40 | MIND, BODY & SONG (Giant/Warner Bros. 24558) | Jade | 42 | 17 |
| 41 | RACHELLE FERRELL (Manhattan/Capitol 93769) | Rachelle Ferrell | 43 | 41 |
| 42 | RUTHLESS BY LAW (In-A-Minute 8700) | R.B.L. Posse | 44 | 10 |
| 43 | AGE AIN'T NOTHING BUT A NUMBER (Background/Jive 41533) | Aaliyah | 39 | 35 |
| 44 | BEHIND BARS (Def Jam/RAL/Island 523847) | Slick Rick | 46 | 10 |
| 45 | EVERYTHING IS EVERYTHING (Elektra 61682) | Brand Nubian | 45 | 12 |
| 46 | BOW WOW (Vulma/Bellmark 71007) | Johnny "Guitar" Watson | 49 | 4 |
| 47 | THE SWEETEST DAYS (Ving/Mercury 526172) | Vanessa Williams | 48 | 9 |
| 48 | THE MAIN INGREDIENT (Elektra 61661) | Pete Rock & C.L. Smooth | 47 | 12 |
| 49 | TONI BRAXTON (LaFace/Arista 26007) | Toni Braxton | 50 | 63 |
| 50 | THE BEST OF SADE (Epic 66686) | Sade | 41 | 12 |
| 51 | PLAYTIME IS OVER (MCA 11068) | Immature | 51 | 25 |
| 52 | DESTINATION BROOKLYN (Epic Street/Epic 57857) | Vicious | 53 | 5 |
| 53 | GEMS (MCA 10870) | Patti Labelle | 52 | 34 |
| 54 | WHAT'S ON YOUR MIND (Po Broke 5433) | The Dayton Family | 55 | 3 |
| 55 | ONE SIZE FITS ALL (EastWest/AG 92459) | Men At Large | 54 | 11 |
| 56 | janet. (Virgin 87825) | Janet Jackson | 56 | 73 |
| 57 | MYSTIKAL (Big Boy 12) | Mystikal | DEBUT | |
| 58 | EXPLICIT GAMES (Relativity 1222) | Dru Down | 59 | 2 |
| 59 | USHER (LaFace/Arista 26008) | Usher | 60 | 1 |
| 60 | FUNKDAFIED (So So Def/Chaos/Columbia 66164) | Da Brat | 69 | 31 |
| 61 | BEGGIN' AFTER DARK (Luke 212) | H-Town | 61 | 11 |
| 62 | PURE PLEASURE (GRP/MCA 4026) | Phil Perry | RE-ENTRY | |
| 63 | KICKIN' GAME (GVMK/Pump/Warlock 6718) | Havoc & Prodeje | 71 | 5 |
| 64 | DO YOU NEED A LICKER (Jive 41549) | Marvin Sease | RE-ENTRT | |
| 65 | SUPERTIGHT (Jive 41524) | U.G.K. | 62 | 21 |
| 66 | 12 PLAY (Jive 41527) | R. Kelly | 63 | 56 |
| 67 | DOGGY STYLE (Death Row/Interscope/AG 92279) | Snoop Doggy Dogg | 66 | 54 |
| 68 | GET UP ON IT (Elektra 61550) | Keith Sweat | 65 | 30 |
| 69 | STREET FIGHTER (Priority 53948) | Soundtrack | 64 | 8 |
| 70 | SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 26010) | Outkast | 72 | 37 |
| 71 | THE DEAD HAS ARISEN (Priority 53937) | Lil' 1/2 Dead | 57 | 13 |
| 72 | REGULATE...G FUNK ERA (Violator/RAL/Island 52333) | Warren G | 68 | 34 |
| 73 | RELATIONSHIPS (Capitol 28216) | BeBe & CeCe Winans | 73 | 17 |
| 74 | AMBUSHED (Warner Bros. 45449) | Da Bush Babees | 58 | 2 |
| 75 | KEEPERS OF THE FUNK (Pendulum/EMI 30710) | Lords Of The Underground | 67 | 13 |

THE RHYTHM

By M.R. Martinez



A&M Records love moaner Barry White received a major promotional boost when he hosted the prime-time line-up for NBC-TV on Feb. 13 and Feb. 14, Valentine's Day. His rich *basso profundo* soulful voice served up some classically provocative and suggestive emotions during promos and also brought some soulful insights to episodes of the shows and specials airing over the two-night lovefest. But the classic crooner has been busy on other video fronts, having recently showed up on the set with RCA/Kaper vocal trio Blackgirl at BET's *Video Soul* program. The female trio is pictured above with White (second left) and show host Donnie Simpson.

RHYTHM, PRIDE AND THE 'KING': The Walt Disney Company can't be any happier with the success of 1994's breakout box-office hit *The Lion King*. The soundtrack contributed mightily to the film's fortunes and also boosted the profile of **Walt Disney Records**. Poised to continue mining the deep, rich veins inspired by the film, Disney on Feb. 28 takes the music to another level with release of *Rhythm of the Pridelands*, a collection of original music by burgeoning South African star and Grammy nominee **Lebo M.** Comprised of 11 new songs, M, whose initial stands for "Morake," earned his Grammy nod in the category of Best Instrumental Arrangement With Accompanying Vocals for "Circle of Life," from the original film soundtrack. Disney is showing commitment to accessible world-beat vibes with the release of its first single, a Morake duet with reggae icon **Jimmy Cliff** and a remake of the original soundtrack fave and Best Song Oscar-nominated "Hakuna Matata." The album will also feature Morake's original composition "He Lives In You" and his new recording of the classic melody "The Lion Sleeps Tonight."

An expatriate of South Africa since the age of 14, Morake says: "I really poured a lot of personal passion into both of these projects because the story of Simba's return from exile exactly mirrors my own life story of leaving South Africa for America." A graduate of the Duke Ellington School of Music in Washington D.C. and the New Metropolitan School of Arts in New York City, Morake has earned kudos for his work with various African choirs, including the one that contributed music to the American-produced film *Cry Freedom* and for work on the underappreciated movie about South African race and class struggle, *The Power of One*. He also worked on hitmeister **Quincy Jones'** *Back On The Block* album and was in the Broadway stage cast of the musical *Sarafina!*.

SAMPLES: A spotlight on indie and unsigned bands will debut during the upcoming N.A.R.M. staging in San Diego, during the second night of the annual convention of retailers, distributors and manufacturers. The first annual "West Coast Music Showcase" is the brainchild of various artist reps and indie labels to spotlight up-and-coming talent...Music industry pundit/publicist **Vonny Hilton Sweeny** is holding the "14th Annual Music Industry Celebration" that has been a firm fixture on the pre-Grammy Awards landscape in Los Angeles. **Nancy Wilson, Run D.M.C., Warren G, Immature, Andrae Crouch, The 88/X Unit, Bobby Womack, The Emotions, CeCe Peniston** and attorney/manager **Larkin Arnold** are to be honored at the event, scheduled to hold forth Monday, Feb. 27 at the **S.I.R. Dinner Jazz Theatre** in West Hollywood.

THE RHYME

By M.R. Martinez



Several artists and athletes, including EastWest/EEG recording artists Champ MC, lent their support to a recent Goods For Guns press conference and were also involved in the making of a series of PSAs taped at Madison Square Garden that were sponsored by the New York Knicks. Bronx native Champ MC has witnessed random violence by gun-toting perpetrators and her debut album due out later this year, *Ghetto Flava*, will deal with such issues. Pictured at the press conference are (l-r): Pete Rock; Monie Love; CL Smooth; Fernando Mateo, Goods For Guns; Dave Checkets, N.Y. Knicks; former New York City Mayor Dave Dinkins; Charles Smith, N.Y. Knicks; TV personality Robin Leach; Nuk, Proven innocent; Ernie Grunfeld, N.Y. Knicks; sportscaster Marv Albert; Champ MC; Stephen Matteau, N.Y. Rangers; Ravage, Proven Innocent; Adam Graves, N.Y. Rangers.

SOUND NIBBLES: In the first of a reported series of benefit albums to be packaged by Def Jam Records, *The Murder Squad* is to be released to benefit the 96th Street School, a public institute in South Central Los Angeles. Organized by Havoc of the rap group South Central Cartel, the album features artists associated with rap's hardcore. Spice 1, Ant Banks, Ice-T, Treach of Naughty By Nature, SCC and Big Mike of the Geto Boys are among the artists that contributed to the 12-track collection.

The album connects on the issue of violence among youth and has been hailed by Def Jam chieftain Russell Simmons as a positive, and ironic, offering from artists that have been reviled by political and social pundits. Noting that he was "proud" to be associated with the project, Simmons said in a statement: "People in the music community, especially those in the 'gangsta' rap community, talk about their reality, but they always talk about how they would rather it be different....In some ways it is overwhelming to see that the only artists who would come together for this are the ones known for the lyrics about a certain reality...it's obvious to me that all these artists want change." The first track and video from the album is, ironically, "No Peace." "Ain't nobody playin' Sun City...."

EastWest recording artist Yo Yo and Sticky Fingers of Def Jam recording act Onyx came out large in the dramatic arena recently on the Fox-TV show "New York Undercover." Yo Yo played Sticky Fingers' girlfriend, the latter being a rising rap artist that was determined to live his life in the spirit that formed his raps. They were joined in the Feb. 9 episode by a litany of rappers, including MC Lyte, The Notorious B.I.G., and Naughty By Nature's Treach, who plays a shady rap music manager vying for Sticky Fingers' contract. Yo Yo ended up the spurned lover and villain in this show, but will also have a visible role in the upcoming Mario Van Peebles-directed film *Panthers* due out in early May along with a star-studded soundtrack which features a litany of stars. Yo Yo was among some of the top female rap and urban vocalists recently which recorded the Dallas Austin-produced track "Freedom," and Warren G, Redman, Coolio, Treach, Big Mike and Outkast are among rappers that are recording "10 Points," the first street-oriented single to be produced by Easy Mo Bee.



The soundtrack is being released by Mercury Records and the film will be a Gramercy Pictures release.

Pictured after the shooting of the "New York Undercover" episode are (l-r): Sticky Fingers of Onyx, who played Yo Yo's boyfriend Khalil; show co-star Michael DeLorenzo; Yo Yo; and show co-star Malik Yoba.

TOP 25 RAP SINGLES

CASH BOX • FEBRUARY 25, 1995

| | | | | |
|-----------|---|---------------------------------|-------|----|
| 1 | BIG POPPA/WARNING (Bad Boy/Arista 7-9015) | The Notorious B.I.G. | 2 | 7 |
| 2 | GET DOWN (Bad Boy/Arista 7-9012) | Craig Mack | 1 | 3 |
| 3 | KITTY-KITTY (Rip-It 6921) | 69 Boyz | 7 | 15 |
| 4 | COCKTALES (Dangerous/Jive 42255) | Too Short | 6 | 6 |
| 5 | WHUTCHA WANT? (Profile 5426) | Nine | 4 | 11 |
| 6 | I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461) | Scarface | 8 | 23 |
| 7 | MAD IZM (Capitol 58313) | Channel Live | 3 | 4 |
| 8 | TOOTSEE ROLL (Down Low/Rip-It 6911) | 69 Boyz | 5 | 36 |
| 9 | BRING THE PAIN (Def Jam/RAL/Island 853 965) | Method Man | 9 | 16 |
| 10 | RECORD JOCK (Lifestyles/Maverick/Warner Bros 18055) | Dana Dane | 13 | 6 |
| 11 | NIKA (Epic Street/Epic 77804) | Vicious | 17 | 4 |
| 12 | FLAVA IN YA EAR (Bad Boy/Arista 7-9001) | Craig Mack | 10 | 47 |
| 13 | RODEO (Rip-It 9511) | 95 South | 15 | 3 |
| 14 | BLACK COFFEE (Uptown/MCA 3169) | Heavy D & The Boyz | 11 | 18 |
| 15 | TOUR (Signet/RAL 162) | Capleton | 22 | 3 |
| 16 | PROCEED I (DGC/Geffen 19380) | The Roots | 19 | 2 |
| 17 | OH YEAH! (Ill Town/Mad Sounds/Motown 631 243) | Rottin Razkals | 18 | 2 |
| 18 | CAN'T WAIT (RAL/Island 14664) | Redman | DEBUT | |
| 19 | PIMP OF THE YEAR (Relativity 1223) | Dru Down | 20 | 10 |
| 20 | FOE THA LOVE OF \$ (Ruthless/Relativity 5540) | Bone Thugs N Harmony | DEBUT | |
| 21 | PARTY (Epic Street/Epic 77400) | Dis-N-Dat | 25 | 19 |
| 22 | DAAAM! (Loud/RCA 64204) | Tha Alkaholiks | 21 | 4 |
| 23 | GET LIFTED (Jive 42282) | Keith Murray | DEBUT | |
| 24 | SUPA STAR (PayDay/FFRR 127 019) | Group Home | 16 | 2 |
| 25 | NO HOOK (Jive 42284) | Shaquille O'Neal/RZA/Method Man | DEBUT | |

Rap Single Reviews

By Dr. Bayesian

■ **G.A.T.: "Smiling Faces Sometimes" (MCA 3224).**

This cover of the popular early '70s Undisputed Truth tune is givin' straight homage and a vigorous hip-hop treatment on this two-mix single. Produced by Oji Pierce, who worked on the recently released album by D-Knowledge, the track's Radio Edit is nearly true to the original, save some flavor kicked by Coolio. The Baka Boyz Remix is more hip-hop flavored and will get more mixed airplay.

■ **BOONDOCKS: "Boonside" (Soul Sauce/Raging Bull 1600).**

From this debut group's soon-to-be released album *Straight From Nowhere*, this track relies on old-fashioned funk, straight scratch rap, chants and some old-school mic style. Of the three mixes, the Boonside Street Mix has the most modern groove and attitude. Even the party-style mic play is better on this mix.

■ **DJ MAGIC MIKE: "Get On It, Doggon' It" (Magic/CDG 9518).**

There's always bass profundo in the house when it comes to DJ Magic Mike, who doesn't spare the heavy bottom on this track from his current album *Bass Bowl*. The scratching on both the radio version and Magic's Funk Mix bring some groove to the music. This is like a pasta meal: You have to work out or it will be too heavy.


INDIE
Spotlight

Michelle Roche, Director of Publicity, Restless Records

By Steve Baltin



Michelle Roche

WHEN IT COMES TIME to distribute accolades, the publicist is generally the last to be cited, if they are mentioned at all. However, the job Michelle Roche did for last year's out-of-nowhere press success story, Jack Logan, cannot be ignored.

After all, whoever heard of an independent artist getting a feature in *People* magazine. You probably hadn't until Roche, director of publicity for Restless Records, pulled the coupe. As a result, Logan will be appearing soon on "Today," NBC's morning show. One can't get more mainstream than those two icons of middle America. Not bad for

a mechanic whose debut effort clocked in at over 2 1/2 hours and featured 42 songs. Though Logan delivered the product, Roche, with the help of a four-star review in *Rolling Stone*, got it to the press.

Given that Logan continues to garner attention from the media (the project is still active even though the record has been out since last June), the door has been opened for Roche to approach these publications with other artists. Among the active projects on Restless are the Golden Palominos, Polara and March releases from Beowulf and a solo effort from Lori Carson, who sings lead on the current Palominos' record.

A self-taught publicist from Atlanta, Roche spent time at Ichiban Records, among others, prior to her current stint at Restless. While neither the Beowulf or Carson album is out yet, Roche says, "I prefer to work with a three-month lead time—though that's not always possible."

That three-month lead time is how she got the buzz on Logan. She used the span to plant in journalists' minds her favorite songs and the details of Logan's story. And now when Roche approaches periodicals with her other acts, they listen. Because, as she pointed out, "Publicity is really about relationships."

REVIEWS By Steve Baltin and M.R. Martinez

The Hardliners



■ **THE HARDLINERS: ...Have Arrived** (Core 9352)

Trying to duplicate the success of Ace Of Base, Core Entertainment has imported this five-piece outfit from Malmo, Sweden. The Scandinavian origins are the only similarities between the two groups, however. The Hardliners, led by vocalist/Mexican maracas player Karl Kanga, bring an alternative edge to their finely-crafted tunes. Choice cuts include "Inside Every Man," "Take

Me To The Top" and "Ain't Gonna Miss You." For those who've overdosed on the glut of sound-alike college music acts, the Hardliners are a real alternative. (S.B.)

■ **MIKE PINDER: Among The Stars** (One Step Records 04322)

Pinder was an integral part of the Moody Blues, as if one couldn't tell from the album's title, during the peak of their success. The cosmic romanticism of "Nights In White Satin" is in abundance on this ten-song collection. Sample lyric of the title track: "The way is dark and narrow/It climbs and then unfurls/Inner-space is where we find/Ourselves within all worlds." Kierkegaard lives... As if to prove the point, Pinder stresses in "The Best Things In Life," "The best things in life are free." One highpoint is the jazzy Steely Dan music of "Hurry On Home." (S.B.)

■ **MEDESKI, MARTIN & WOOD: Friday Afternoon In The Universe** (Gramavision 79503).

This trio gets equally stinky and left-field ethereal on most of the 15-tracks listed here. The dichotomy is evident from the opening cut "The Lover." The Boston-based trio of pianist/organist John Medeski, acoustic bassist Chris Wood and percussionist Billy Martin are hell-bent to concoct a roux of expansive scope. Each track has its own personality. This music is a dialectic of styles ranging from churchy funk/jazz ("House Mop"), cheeky avant garde excursions ("Last Chance To Dance Trance [Perhaps]") and Weather Report- and Sun Ra-influenced sonic goulash ("We're So Happy"). (M.R.M.)



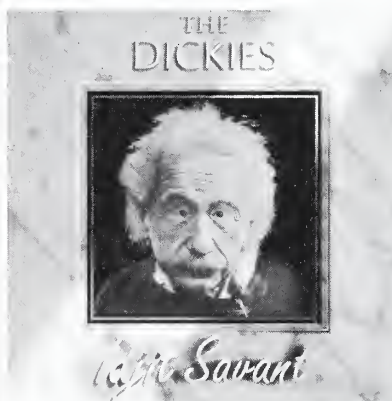
■ **PAM TATE: Dancing On The Pyramids** (Left Field Records 1527)

One might expect a song entitled "Born Too Late (For The Beat Generation)" to have a jazzy feel, or perhaps a slight be-bop tinge, but not here it doesn't. Tate's 11-song debut navigates a bizarre course between depth in lyrics and lightheartedness in melody that makes audiences think of an intellectual Toni Basil. Tate's sound doesn't fit into any category, but could find a niche among the misfits of the music listening world. (S.B.)

PICK OF THE WEEK

■ **THE DICKIES: Idjit Savant** (Triple XXX 168)

At the beginning of the '80s, The Dickies stood as one of the seminal outfits in the influential L.A. punk scene, perched on a lofty pedestal beneath only the Circle Jerks and Black Flag. Perhaps inspired by the resurgence of punk, or simply by the love of music, the Dickies are back with a new record that incorporates many of their traditional aspects into an updated sound that could best be summed up as B-52's-meet-Offspring. And if you don't



know what that means, the Dickies are not for you. Among the standout moments are "Toxic Avenger," "House Of Raoul" and "Stuck In A Condo With Marlon Brando," which features a top candidate for Lyric of the Year in "...Now he's a human Winnebago." (S.B.)

mushface
debut album

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POV RECORDINGS



Inside NARM

MultiMedia Growth in a Music Retail World

By M.R. Martinez

ALWAYS ON THE CUTTING EDGE, the National Association of Recording Merchandisers (NARM) is offering cyber-surfing counsel to its membership at its 37th annual convention on the subject of merchandising of multimedia. The most vigorous exchange is likely to be focused on issues such as what to buy, how to merchandise it and how to price it.

One of the sessions surely to attract most of the estimated 2,000-plus attendees at the 1995 NARM Convention in San Diego, CA Feb. 22-25 at the Marriott Hotel & Marina and the San Diego Convention Center is "Entertainment In The Cyber Zone," which will be moderated by tech merchandising insider Jim McCullaugh, former trade reporter, executive editor of *MultiMedia Merchandising Magazine* and co-author with Chris McGowan of *Entertainment in The Cyber Zone: A Behind The Screen Look*.

Another session likely to be of major interest during the gathering is presentation of a report on the current profile of the ever-burgeoning record club consumer segment. At a convention that mixes retailers with manufacturers, how the retail community can benefit from this sales growth segment is a hoped-for value of this study. The NARM presentation will be based on data collected by the Princeton, NJ-based Response Analysis. Ellen Hudes and Diane Linck from this research group will oversee a session titled "Music Purchasing From Clubs and Retail Outlets." The data focuses on consumer music-buying between July and December '94. A myriad of questions effecting retailers are likely to be of interest.

While there is a full agenda of seminars, live showcase performances and exhibits offered during the confab, NARM executive v.p. Pamela Horovitz said at press time that the multimedia session is set up for all attendees because it "is a continuum of what NARM has always tried to be—a vehicle for the introduction of new software and merchandising to the retail marketplace and forum for merchandising needs."

Horovitz says that, going back to the early '80s when the industry was faced with the advent of the CD pre-recorded format, the organization moved the issue from regional sessions and back-room discussion to the center stage, addressing concerns such as pricing, return percentages, merchandising and fixtures. When home video blasted into the home market, NARM was so involved that the still striving offshoot organization the Video Software Dealers Assn. (VSDA) was created to deal with the particular sales and merchandising issues raised by this format.

Horovitz suggests that to reach the horizon of potential for multimedia software, more education is required for those music store merchandisers seeking to find their niche alongside bookstores, electronics shops and mass merchandisers that are already stocking CD-ROM and other multimedia entertainment items. "We realized during our conferences on new technology during the year that we could not do justice to the issue of multimedia," Horovitz told *Cash Box*. "With CD-ROM becoming the software most frequently discussed, we decided that it had become a topic for the convention agenda." She added that making the multimedia issue part of a full general session is an indication of how much interest the subject has generated. "But Jim and others organizing the presentation are trying to anticipate the likely questions from our membership," Horovitz says. She adds that the diverse panel may have a chance to rehearse the presentation prior to its Friday morning, Feb. 24 delivery.

McCullaugh told *Cash Box*: "There's a laundry list of critical issues for retailers. We want to touch on everything from the desktop market, the set-top market, CD-I, Sega CD, CD-ROM for PC or the Mac, distribution and development of the software for the marketplace....Since interactivity has graduated beyond the floppies and because of the rise of CD-ROM, the software has become more of an entertainment item, and that consumers of such products are likely to be the same people that come to music stores for pre-recorded music and in many cases home video rentals and sales." He points out that the introduction of video movies and video games for sale and rental and to the music retail mix is a historical parallel to what could happen with multimedia product lines.

NARM's 1995 Convention chairman John Salstone of MS Distributing is on-record for saying: "Confronting interactivity in the electronic marketplace is one of our business' biggest challenges, and NARM is very pleased to have a well-rounded, first-rate group participating in this important session."

Slated for the panel moderated by McCullaugh are a mix of manufacturers, distributors and other enthusiastic pundits of the new software (see convention agenda on following pages). One of the crucial panelists, however, will be Hilary Rosen, president/COO of the Recording Industry Association of America (RIAA), who will present address CD+ and related industry issues. And McCullaugh adds that the creative aspects of interactivity will be roundly discussed by Penn & Teller's Penn Jillette.

An adjunct to the multimedia discussion will be a national music consumer survey presented by Mike Fine of Soundata. The study was drawn from about 2,000 randomly selected active music consumers, age 12 years or older, and covered topics ranging from the use of home entertainment, computer and CD-ROM products, video game preferences to awards- and talk-show viewing habits.

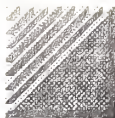
"Another seminar we think is important is the presentation on record clubs," Horovitz says. "I think that the thing that disturbs our membership the most is the record club promotions for eight CDs for one cent. They believe this kind of advertising devalues the product in the minds of the consumers."

The NARM executive went on to say that the study should provide a profile of the record club consumer which she says is "no longer the old lady who lives in a remote region of the mountains." Other key questions the survey is to address include: "How many people belong to record clubs?" "Are they also retail shoppers?" and "What impact do clubs have on retail?" "We're hoping the answers to these questions might suggest some opportunities for the retail community," Horovitz says. "We don't expect retailers to get into the record club business, but they may have a better idea of who the record club buyer is and why they are growing."

Lastly, an aspect of the NARM Convention that has steadily grown in recent years is the depth and diversity of live performance showcases at the convention site. This year's confab features as broad a cross-section as ever, with Foreigner, Matthew Sweet and P.J. Harvey serving up rock and alternative sounds; Gino Vanelli, David Arkenstone and A.J. Croce representing New Adult/Contemporary; John Berry and Lari White representing country; Naughty By Nature and Howard Hewett offering rap and R&B sounds; the GRP All-Star Big Band and Timbuk3 coming forth with jazz and blues sounds; The Chieftains representing world beat/folk music; and the San Diego Symphony Orchestra providing classical sounds.



Live performances at the 1995 NARM Convention in San Diego feature a broad range of artists. Among them are, pictured: Matthew Sweet; Naughty By Nature (featuring Kaygee, shown); and Foreigner (shown are members Mick Jones and Lou Gramm).



1995 NARM Convention— San Diego As of February 1

TUESDAY, FEBRUARY 21

| | |
|------------|---|
| 9 AM-NOON | NARM Board of Directors Meeting |
| 11 AM-5 PM | Early Bird Registration |
| 1-3 PM | Independent Labels & Distributors Meeting |
| 3-6:30 PM | NARM/RIAA Merchandising Committee Meeting |
| 3:30-5:30 | One Stops Meeting |

WEDNESDAY, FEBRUARY 22

| | |
|---------------|--|
| 9 AM-NOON | Retailers Meeting |
| 9 AM-5 PM | Registration |
| NOON-6 PM | Trade Show |
| 12:30-2:30 PM | Rack Jobbers Meeting |
| 3-7 PM | International Attendees Meeting & Reception <i>(By Invitation Only)</i> |
| 6-7 PM | Independent Retailers Reception <i>hosted by Alliance Entertainment Corp./One Stop Group</i> |
| 7-10:30 PM | BMG Distribution's "Greatest Musical Show on Earth" |

scheduled to perform

- THE CHIEFTAINS & SURPRISE GUESTS (RCA Victor)
- BECKY BARKSDALE (Private Music)
- CHRIS DUARTE GROUP (Silvertone)
- RADNEY FOSTER (Arista Nashville)
- FROM GOOD HOMES (RCA)
- TINA MOORE (Scotti Brothers/Street Life)
- TIMBUK3 (High Street)
- MATTHEW SWEET (Zoo Entertainment)
- LARI WHITE (RCA Nashville)

10:30 PM "PGD Zone²" *hosted by PGD*

scheduled to perform

- CHELY WRIGHT (Polydor Nashville)
- DISHWALLA (A&M)
- PJ HARVEY (Island)

THURSDAY, FEBRUARY 23

| | |
|---------------|---|
| 8:30-10:30 AM | Grand Opening Session Breakfast & Presentation <i>hosted by Walt Disney Records</i> • <i>featuring "POCAHONTAS" & "RHYTHM OF THE PRIDE LANDS"</i> • Convention Chairman's Welcome: John Salstone, M. S. Distributing • Keynote Address: Jack Eugster, The Musicland Group |
| 11 AM-2:30 PM | Trade Show <i>(Lunch Available in Convention Center)</i> |
| NOON-2 PM | Canadian Retailers Luncheon <i>(All Canadian Retailers Invited)</i> |
| 3-6 PM | "It's All About Music" <i>presented by Sony Music Distribution</i> |
| 7-8:30 PM | NARM Scholarship Foundation Party <i>featuring "Tastes & Sounds From Around the World"</i> & Music Video Compilations <i>courtesy of Putumayo World Music</i> |

8:30-10 PM Independent Product Presentation...A Different Thing

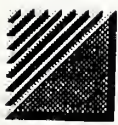
scheduled to perform

- LAURA LOVE (Putumayo World Music)
- FOREIGNER (Generama/Rhythm Safari/Priority)
- HOWARD HEWETT (Caliber)
- NAUGHTY BY NATURE (Tommy Boy)

10 PM "PGD Zone²" *hosted by PGD*

scheduled to perform

- STEVE KOLANDER (River North Nashville)
- GINO VANELLI (Verve Forecast)
- 4 P.M. —FOR POSITIVE MUSIC (London)
- VYBE (Island)
- MONTELL JORDAN (RAL/Def Jam)



FRIDAY, FEBRUARY 24

8-9 AM

9:15-11:30 AM

Members Breakfast & Annual Meeting

General Session

- **SAN DIEGO SYMPHONY** *courtesy of Naxos of America, Inc.*
- State of the Association Message: Scott Young, Warehouse Entertainment
- Featured Presentation:

*Entertainment In The Cyber Zone: Multimedia Merchandising For The Music Industry***Moderator:** Jim McCullaugh, *MultiMedia Merchandising Magazine***Panelists:** Tony Garcia, Microsoft Corp., Penn Jillette, of "Penn & Teller,"

Eric Paulson, Navarre Corp., Emiel Petrone, Philips Media,

H. L. Bud Werner, Sega, Hilary Rosen, Recording Industry Association of America

11:30 AM-2:30 PM

NOON-1:30 PM

3-6 PM

6:30-8:30 PM

Trade Show (*Lunch Available in Convention Center*)

Classical Music Committee Luncheon Meeting

Special Presentation by WEA Corp.

"Store Managers Bash" *hosted by Tower Records**scheduled to perform*

- **A. J. CROCE** (Private Music)
- **FREEWAY PHILHARMONIC** (Sheffield Lab)

CEMA Distribution's "Come Sail With The Stars" (*By Invitation Only*)

8-11:30 PM

11:30 PM

"PGD Zone²" *hosted by PGD**scheduled to perform*

- **LOVE BATTERY** (A&M)
- **RUSTED ROOT** (Mercury)
- **KIM RICHEY** (Mercury Nashville)

SATURDAY, FEBRUARY 25

9-10:30 AM

Breakfast Seminars

"Supercharged Service: Succeed, Don't Just Survive"

Warren Greshes, Speaking of Success

"40% Growth...Get A Piece Of The Action" *presented by Gospel Music Association***Moderator:** Bruce Koblisch, Gospel Music Association & Christian Music Trade Association**Panelists:** Bill Hearn, EMI Christian Music Group, Terry Hemmings, Reunion Entertainment, Paul Martin, Salem Radio Representatives, Mike Stephenson, Camelot Music

"The Envirosell Consumer Behavior Study: Where Do We Go From Here?"

Moderator: Jim Donio, NARM**Panelists:** Steve Armstrong, Wax Works/Disc Jockey Records, Bob Delaney, Tower Records, Caren Goldstone, Handleman Co., Iris Grubman, Geffen Records, Jed Hilly, Sony Music Distribution, Bob Moering, WEA Corp.World Premiere...*In-Store Today: NARM's New Merchandising Video Magazine*

10:45 AM-12:15 PM

"America's Sold On Country: Are You Getting Your Share?" *presented by Country Music Association**scheduled to perform*

- **JOHN BERRY** (Patriot)
- **JOE ELY** (MCA Nashville)
- **RAUL MALO of The Mavericks** (MCA Nashville)
- **KIM RICHEY** (Mercury Nashville)

"Your Staff Are Your Clients: Employee Motivation & Communication"

Warren Greshes, Speaking of Success

"The Soundata National Music Consumer Study"

Mike Fine, Soundata

12:30-2 PM

12:30-2 PM

2:30-4 PM

Advertising Awards Luncheon (*By Invitation Only*)Classical Music Month '95 Kick-Off Luncheon (*By Invitation Only*)

"Special Session: Record Club Research Results"

Ellen Hudes & Diane Linck, Response Analysis

7-11 PM

Awards Banquet & Showcase *hosted by UNI Distribution & NARM**scheduled to perform*

- **CRAIG SHOEMAKER** (Wildcat)
- **JOE ELY** (MCA Nashville)
- **DAVID ARKENSTONE** (Narada)
- **GRP ALL-STAR BIG BAND & SPECIAL GUESTS** (GRP)
- **THE MAVERICKS** (MCA Nashville)

NARM Awards Presentations: Best Seller Awards, Merchandiser & Supplier of the Year Awards

11:30 PM

"PGD Zone²" *hosted by PGD**scheduled to perform*

- **JOAN OSBORNE** (Blue Gorilla/Mercury)
- **MARTIN PAGE** (Mercury)

Jazz Album Reviews

By M.R. Martinez



■ **CHRISTIAN MCBRIDE: *Gettin' To It*** (Verve 523 989). Producers: Richard Seidel & Don Sickler.

Anticipation for this solo album by bassist McBride was fueled by his outstanding work with many of today's young jazz standard-bearers. Some of them have come back here to fill out his sonic visions and permit him to demonstrate why he is largely considered the young pacesetter for upright jazz bass-playing. There is no dearth of swing on this album (evidenced in the opening track "In A Hurry," which features wicked solos by Roy Hargrove and Joshua Redman), yet he can get funky, like on the

title track "Gettin' To It." A major highlight is on the track "Splanky," which features a trio dirge with fellow bassists Ray Brown and Milt Hinton. Also joined by pianist Cyrus Chestnut (see following solo review), trombonist Steve Turre and drummer Lewis Nash (who delivers some soothing brush work on "Stars Fell On

Alabama"), McBride provides an attractive soundscape. Take the "Night Train" to explore this terrain.

■ **CYRUS CHESTNUT: *The Dark Before The Dawn*** (Atlantic Jazz 82719). Producer: Yves Beauvais.



The two-handed attack of Cyrus Chestnut finds space in a number of stylistic arenas on this collection, the refined follow-up to his *Revelations* CD. Delivered with urgent energy, humour and reverence, Chestnut maximizes the trio setting on this album, and along with fellow Betty Carter band alum Clarence Penn on drums and rock solid bassist Steve Kirby establishes personal identity with several compositions here. The engaging dynamics of the opening and the centurian time-travel on "Baroque Impressions," the quick, neat homage to Coltrane on "Steps of Trane" and the solo musings on the classic "My Funny Valentine" demonstrate the pianist's prodigious ability as an interpreter and his fearless pursuit of improvisation while respecting tradition.

■ **KEVIN EUBANKS: *Spiritalk 2*** (Blue Note 30132). Producer: K. Eubanks.

Long before the brouhaha on the "Tonight Show With Jay Leno" that put the spotlight on he and former show musical director Branford Marsalis, Kevin Eubanks was considered one of the most immediately accessible and adventurous guitar/bandleader/composers to emerge on the vanguard of young lions. This album demonstrates how he has developed that reputation—both in the sense of rhythmic dynamics and the instrumentation. Joined by brother Robin on trombone, polemic drummer Marvin Smitty Smith and Dave Holland on bass, the rhythmic and sonic adventure kicks in on the opening track "Faith" and continues through the moody "Whispers of Life," featuring the Eubanks Bros. in swooning unison. The title track is aptly named.

TOP 25 JAZZ ALBUMS

CASH BOX • FEBRUARY 25, 1995

| | | | | |
|----|--|-------------------------------|-------|----|
| 1 | BREATHLESS (Arista 18646) | Kenny G | 1 | 80 |
| 2 | WE LIVE HERE (Geffen 24729) | Pat Metheny Group | DEBUT | |
| 3 | ILLUSIONS (Warner Bros. 45755) | George Duke | DEBUT | |
| 4 | SHARE MY WORLD (EMI 78929) | Najee | 3 | 23 |
| 5 | THE BEST OF DAVID SANBORN (Warner Bros. 45768) | David Sanborn | 2 | 11 |
| 6 | AFTER THE STORM (Mojazz/Motown 0301) | Norman Brown | 4 | 25 |
| 7 | SAHARA (GRP/GRD 9781) | Russ Freeman & The Rippington | 6 | 19 |
| 8 | POSITIVITY (Verve Forecast/Verve 522 036) | Incognito | 5 | 20 |
| 9 | PURE PLEASURE (GRP 4026) | Phil Perry | 12 | 10 |
| 10 | SAX BY THE FIRE (GTS 34573) | John Tesh Project | 10 | 27 |
| 11 | WEST SIDE STORIES (Verve Forecast/Verve 523738) | Jeff Lorber | 15 | 6 |
| 12 | HEAD TO HEAD (Mercury 22682) | Jonathan Butler | 9 | 17 |
| 13 | AGAINST THE GRAIN (GRP 9783) | Acoustic Alchemy | 11 | 6 |
| 14 | TRUTH (Jive) | Warren Hill | 14 | 15 |
| 15 | A HOME FAR AWAY (GRP 9780) | George Howard | 7 | 20 |
| 16 | STREET DANCE (GRP 9785) | Eric Marienthal | 17 | 3 |
| 17 | L.A. (Qwest 45601) | Hiroshima | 8 | 17 |
| 18 | REFLECTIONS (Sin-Drome 1808) | Peter White | 13 | 15 |
| 19 | UNDERCOVER (Verve Forecast/Verve 523 356) | Art Porter | 20 | 18 |
| 20 | AFTER DARK (Blue Note/Capitol 27838) | Richard Elliot | 16 | 15 |
| 21 | TENDERNESS (Reprise/Warner Bros. 45422) | Al Jarreau | 18 | 23 |
| 22 | HARDCASTLE (JVC 2033) | Paul Hardcastle | 22 | 31 |
| 23 | DID YOU FEEL THAT? (Warner Bros. 45729) | Joe Sample & Soul Commitee | 19 | 17 |
| 24 | MOVE (Warner Bros. 45596) | Earl Klugh | 24 | 23 |
| 25 | LUCKY MAN (Capitol 98892) | Dave Koz | 21 | 47 |



■ **TOM SCOTT: *Night Creatures*** (GRP 9803). Producers: Tom Scott & Lynne Scott.

Nobody is going to mistake Tom Scott for George Clinton or the remarkable horn section he's created for the Tower of Power Horns' smoothness, but Scott and homies kick considerable flavor for fans of funk, jazz and that hybrid radio format known as New Adult/Contemporary (NAC). The collection is smartly produced, slickly sequenced and Scott plays with the soulful licks that have been a trademark for more than 20 years of recording and live performance. The title track is a bombastic

funk affair that segues easily into the R&B-scented ballad "Don't Get Any Better" (featuring lead female vocals by the sensuous Maysa Leak), then on to the funky, cheeky "Behop" (featuring Scott on sax and flute and Ron Aston on keys and vibe), and then to the lilting Jimmy Jam, Terry Lewis & Janet Jackson ballad "Anytime, Anyplace."

■ **TOSHIKO AKIYOSHI: *Toshiko Akiyoshi At Maybeck*** (Concord Jazz 4635). Producer: Carl E. Jefferson

Arguably more widely known as the composer/arranger and bandleader with saxophonist husband Lew Tabackin and their big band, some may forget that Akiyoshi first came to wide acclaim as a fine pianist. Combining lyrical stylings with diverse rhythmic tactics, the multi-talented performer demonstrates in this live solo setting how her skills as a pianist may have easily translated into a composing and arranging identity. Aboard compositions by Ellington ("Come Sunday" and "Sophisticated Lady"), Dizzy Gillespie ("Con Alma"), Burke and Van Huesen ("Polka Dots And Moonbeams"), Ervin Drake ("It Was A Very Good Year") and Bud Powell ("Tempus Fugit"), Akiyoshi is alternately rhythmically driven and also introspective. She shows her cleverness on original compositions "The Village" and "Quadrille, Anyone?"



Maybeck Recital Hall Series Volume 1



News From U.S. & Latin America

By Hector Resendez

THE LATIN LOWDOWN

THE FIFTH ANNUAL RADIO & MUSICA CONVENTION was held last week (February 8-11) at the Los Angeles Airport

Marriott. Numerous record labels and radio stations in the Spanish language music market were represented. From major-league players to more diminutive sand-lot members, the convention's main objective of encouraging solidarity among its participants was ominously present in spite of gala showcases by artists and unceasing aggressive networking tactics by attendees and their guests. Nevertheless, one unspoken message was evident among those present: the Latin music industry is optimistic about its future in spite of facing many tough obstacles in its path.

Ten years ago, a very different picture existed for the Hispanic music industry. It was one of great disarray and fiercely competitive battles. However, it is one that is thriving in immense proportions. As Angel Alonso, president of *Radio & Musica* magazine, points out, "Even up to four years ago, this was a market that was readily passed over. Now, the North American business community is taking a more serious interest in the Latin market. They have realized that there are immense, untapped opportunities here. They have seen our growth and our potential."

Numerous and diverse opinions were heard throughout the three-day conference. At times, it seemed as if more business was being carried on the lobby floor than at the various workshops. The first full day of the convention saw the **ALMA (American Latin Music Association) Annual Membership Meeting**, followed by workshops on "The State of Hispanic Radio," "How To Get Agency and Promotional Business," "Wired Networks Features and Benefits to You," "Computers + Ratings + Hispanic Radio = \$\$\$\$\$," "Rock en español," and the **Polygram Latino Party** to end the evening.

The **Fonovisa Artist Showcase** kicked off the conference on Wednesday night. There were artist showcases by **Polygram Latino**, **Capitol EMI**, **Sony Records** and **Sigma Records**. Saturday's *Radio & Musica's* Gala Event featured industry awards, a Hall of Fame presentation, and the **Radio & Musica Artist Showcase**.

SOME INTERESTING REMARKS OVERHEARD AT THE CONFERENCE: "Hispanic radio is constantly growing and will have a more local, specialized focus"... "Hispanics form 10% of the overall consumer market, yet only 5% of U.S. advertising dollars are spent on them"... "Hispanic radio has grown by 60% within the past decade (1981-90), yet ad dollars have not risen proportionately"...and, finally, **Richard Heftel**, president of stations **KLVE** and **KTNQ**, asked as to "why a roll of toilet paper can't be sold cheaper to a Hispanic in a supermarket, but he can buy an ad on Spanish language radio at a discount with relative ease?" All in all, this year's *Radio & Musica* Convention appears to have fared well. Over 900 persons were in attendance.



SDI's Rosario

SPANISH VOCALIST ROSARIO took clear advantage of the *R&M* Convention to hold a few press interviews in the **Sony** hospitality suite. The delightful singer spoke candidly in front of peering cameras about her singing career and her latest project *Siento* for the **SDI** label. "This album contains many themes and topics that are very much a part of me at this moment in my life," said the soft-spoken Rosario. She is obviously elated about having had her brother **Antonio** work with her on all of the 11 compositions. Rosario pointed out that her album contains more than just gypsy pop sentiments. "It is a reflection of what I am, of my influences, of my feelings, and of my cultural roots." Rosario plans to continue singing for a long, long time. With over a half-million units of her first album sold in Europe alone, the composer-singer's career is certainly headed in the right direction.

EMMANUEL was also found present at the **Sony** suite. The international recording artist performed last Saturday night at the **Universal Amphitheatre** in Hollywood. *Esta Aventura* is Emmanuel's latest effort. Combining both romanticism and a festive side of the artist, the album will certainly invoke memories of Emmanuel's Italian influences. Emmanuel is currently enjoying an enthusiastic response to his latest recording. It sits within the **Top 5** on the pop and **A/C** charts in all of Latin America. The Mexican crooner has received numerous awards for his contributions to Latin music.



Emmanuel

REVIEWS By Hector Resendez



■ **CORAZON GITANO: *Paseo Latino*** (BMG U.S. Latin 23454) Producer: Jose Silva.

Joseph Cortes (Lito) and Philip Bourgues (Manolo) are **Corazon Gitano**, an eclectic Spanish duo. Their *Paseo Gitano* album reflects a number of Caribbean and Afro-Latin rhythms such as bachata, charanga, mcengue, salsa, samba, and, of course, rumba flamenca. The latter is a variable to the traditional Spanish flamenco which is gaining popularity. "Sandra" is an incredible example of the duo's versatility and commerciality. All of the songs were written by Cortes and Bourgues.

■ **MILES PENA: *Miles Pena*** (RMM/Sony 10798) Producer: Humberto Ramirez.

This is Cuban singer Miles Pena's second album for the **Sonero** label. His first production, *De Que Me Vale*, pleasantly surprised many salsa fans. The lead single (of the same name) was one of the few not penned by Pena himself. With this new project, the young artist demonstrates his fine vocal style on the first single releases "Un Sueno Prohibido" and "Corazon Partido." Watch for this talented vocalist's career to rocket this coming year.



■ **EMMANUEL: *Esta Aventura*** (Sony Latin 81370) Producers: Manuel Tejada and Victor Victor.



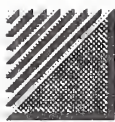
The ever-romantic poet Emmanuel launches yet another bow into the hearts of his international public. His latest album, *Esta Aventura*, is said to be his most rhythmic and poetic to date. Emmanuel's early career was always painted with a sense of experimentation and a drive to be "different." His non-conformist approach was widely known by the end of the '70s. Yet it was not until his 1981 *Intimamente* album that the singer achieved his undisputable status on the international scene. *Esta Aventura* is a return to romanticism by one of its greatest proponents on the contemporary scene.

PICK OF THE WEEK



■ **ROSARIO: *Siento*** (SDI 81496) Producers: Arturo Soriano and Fernando Illan.

Known as the **Black Gypsy of Pop**, Rosario is a recording artist who takes great pride in her cultural and artistic roots. Simultaneously, she acknowledges the presence of the numerous influences in her life. On *Siento*, her second album for **SDI**, Rosario continues to brew her mix of musical concoctions along with her brother Antonio. The lead single, "Estoy Aqui," has an infectious pop yet funky beat. Rosario is able to reflect a wholesome freshness in one song while sounding effortlessly sensuous in others. She'll rock you with a flamenco-tinged number like "Sus Fantasias" and samba you silly with "Yo Te Dare." Rosario is definitely invigorating, alive and full of vitality, as is her music.



News From England & The United Kingdom

By David Courtney

NEW HIGH FOR BRITISH MUSIC: A Department of Trade-approved report which puts the music industry contribution to the U.K. economy at more than £1 billion is being welcomed as further proof of the business' continuing maturity. *The Overseas Earnings Of The Music Industry* report, published by private sector organisation **British Invisibles**, puts the industry's performance ahead of steel, pharmaceutical and oil refinery businesses, with income of £1,157.9 million. Here are the industry's estimated earnings and payments 1993 (figures in £ million):

| | Earnings | Payments | Profit |
|---------------------|----------------|--------------|--------------|
| Recording | 628.1 | 304.3 | 323.8 |
| Music Publishing | 259.6 | 113.6 | 146.0 |
| Performance Income | 100.9 | 46.4 | 54.5 |
| Musical Instruments | 86.0 | 112.6 | -26.6 |
| Musical Theatre | 83.3 | 10.0 | -73.3 |
| Total Visibles | 358.8 | 278.1 | 80.7 |
| Total Invisibles | 799.1 | 308.8 | 490.3 |
| Total | 1,157.9 | 586.9 | 571.0 |

WC HOLDS ONTO TOP SLOT: Warner Chappell narrowly retained pole position in 1994's fourth-quarter market shares with 20.6% of the market. WC maintained its lead after wresting the top spot back from EMI in the third quarter. Although EMI closed the gap, which stood at 6.6% in the third quarter, it stayed in second place on 19.0%. It's the first time since EMI took over **Virgin Music Publishing** in Spring 1992 that WC has retained the quarterly top spot and makes three victories out of four in 1994.

PRS CLOSE IN ON INTERNET DEAL: The PRS is close to completing a licensing deal with "music on the Internet" servicer Cerberus. The collection agency says both parties are in negotiation and a deal should be concluded within the month.

GREAT RESULTS FOR EMI: EMI Music Group has achieved its highest third-quarter results to date, helped by strong international sales performances from **The Beatles**, **Garth Brooks** and **Shampoo** alongside **Virgin** acts **Smashing Pumpkins**, **UB40** and **Scarface**. Sales for the period reached £801.1 million, up 35% on the £592.8 million generated in the same period in 1993. Profits for the period grew 24% from £122.1 million in 1993 to £151.4 million in 1994.

HIGH COURT HEARS ARRANGER'S CLAIMS: Barclay James Harvest's landmark legal battle with their former arranger **Robert John-Godfrey** finally reached the High Court last Monday, 10 years after it was initially launched. The action, which if successful could prompt other arrangers to claim songwriters royalties, is expected to last for a further fortnight. Godfrey initially issued a writ against the "soft rock" band's guitarist **John Lees** in 1985, claiming he should be entitled to publishing royalties on some of the group's tracks and royalties from the period he was associated with the band from 1969-1971.

SONY PLAY STATION CD GAMES: Sony will unveil its new **Play Station** CD-based games console to the European industry at next month's ECTS Spring '95 event, which will take place at **Olympia Grand Hall** in London from March 26-28. Other exhibitors include **Time Warner Interactive**, **Virgin Interactive Entertainment**, **Viacom New Media** and **Phillips Interactive Media**.

TRING IN ITALY: **Tring International** is establishing an Italian company which will be headed up by **Marco Rossi**, who was formerly managing director of **Piltz Media** in Italy.

U.K. SINGLES CHART:

1. "Think Twice" Celine Dion
2. "No More I Love You's" Annie Lennox
3. "Set You Free" N-Trance
4. "Cotton Eye Joe" Rednex
5. "I've Got A Little Something For You" MNB
6. "Here Comes The Hotstepper" Ini Kamoze
7. "Run Away" MC Sar
8. "Total Eclipse Of The Heart" Nicki French
9. "Reach Up (Papa's Got A Brand New Pig Bag)" Perfecto Alstarz
10. "Don't Give Me Your Life" Alex Party

Highest climber of the week at #18 is "Toccatà & Fuge" by Vanessa Mae; highest entry at #2, Annie Lennox's "No More I Love You's."

U.K. ALBUM CHART:

1. *The Colour Of My Love* Celine Dion
2. *Pan Pipe Moods* Free The Spirit
3. *Crocodile Shoes* Jimmy Nail
4. *Good News From The Next World* Simple Minds
5. *Carry On Up The Charts* Beautiful South
6. *Greatest Hits* Bob Seger
7. *Dummy* Portishead
8. *Bizarre Fruit* M People
9. *Worry Bomb* Carter The Unstoppable Sex Machine
10. *Leftism* Leftfield

Highest climber of the week at #35 is *Dog Man Star* by Suede; highest entry at #6, *Greatest Hits* by Bob Seger.

U.K. RAP SINGLES CHART:

1. "Mad Izm" Channel Live
2. "Shook Ones Pt 2" Mobb Deep
3. "Nuttin But Flavor" Funkmaster Flex & The Ghetto Celebs
4. "Bring The Pain (Re-mix)" Method Man
5. "Can't Wait" Red Man
6. "Get Down" Craig Mack
7. "Super Star" Group Home
8. "Warning" The Notorious B.I.G.
9. "Get Lifted" Keith Murray
10. "Chill With That (RG Mix)" Ill Al Skcratch

(courtesy of Sam Schneider U.K.)

U.K. MUSIC VIDEO CHART:

1. *Vicuphoria* Smashing Pumpkins
2. *The Last Performance* Elvis Presley
3. *Brave* Marillion
4. *Cross Road* Bon Jovi
5. *Berlin* Take That
6. *The Concert* Barbra Streisand
7. *The Seekers 25-Year Reunion* Judith Durham
8. *Just For You* Daniel O'Donnell
9. *Live Tonight Sold Out* Nirvana
10. *Carry On Up The Charts* Beautiful South

THE U.K. TOP 10 RENTAL VIDEOS

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

—courtesy Titles Video, for the week ending February 18, 1995.



News From Japan And The Orient

By Sachio Saito

TAURUS RECORDS, under president **Yasuhiro Igarashi**, has come under the umbrella of **PolyGram** according to an agreement contracted between the company and **PolyGram Japan**. According to the agreement, Taurus Records will transfer 51% of its stocks to PolyGram Japan upon joining July, 1, 1995.

OF WORKS RELEASED from January 21, 1994 to January 20, 1995 here, 18 singles and 14 albums have been certified as million sellers by **RIAJ (Record Industries Association of Japan)**. The singles are: "Oh My Little Girl," **Yutaka Ozaki**; "Koishisato Setsunasato Kokorozuyosato," **Ryoko Shinohara**; "Crazy Gonna Crazy," "Survival Dance," "Boy Meets Girl," **Trf**; "Me Guriai," **Chage & Aska**; "Sorato Kimino Aidani/ Fight," **Miyuki Nakajima**; "Don't Leave Me," "Motel," **B'z**; "Aiga Umaretahi," **Miwako Fujiya**; "It's Only Love," **Masanori Fukuyama**; "Hello My Friend," **Yumi Matsutoya**; "Haruyo Koi," **Yumi Matsutoya**; "Merry Christmas," **Mariah Carey**; "Innocent World," "Everybody Goes," "Tomorrow Never Knows," **Mr. Children**; and "Sekaiga Owarumade," **Wands**.

Million-selling albums: *Eiemo Yumeni Mukatte*, **Maki Daikoku**; *Kodokuno Taiyo*, **Keisuke Kuwata**; *Oh My Love*, **Zard**; *Impressions*, **Mariya Takeuchi**; *Billionaire and World Groove*, **Trf**; *Deen*, **Deen**; *Owaranai Natsuni and Melodies & Memories*, **Tube**; *The 7th Blues*, **B'z**; *Pharmacy*, **Takayuki Makihara**; *The Dancing Sun*, **Yumi Matsutoya**; *Merry Christmas*, **Mariah Carey**; and *Atomic Heart*, **Mr. Children**.

ACCORDING TO JVA (Japan Video Softwares Association), the total shipments at the wholesale level here of 40 video manufacturers on November 1994 were \$270.33 million, down 13.9% from the comparable month of the prior year while, in volume, 7.167 million units, a drop of 6.1%. Breaking them down, cassettes were \$151.31 million, down 18.7%, while disks were \$0.81 million, a 5.2% drop.

THE BREEDLOVE GUITAR CO. of Tumalo, Oregon has reached an agreement to export its handcrafted acoustic guitars to Japan. Breedlove owner **Steve Henderson** announced that the company has made arrangements with **Hot Line Music, Ltd.**, which operates a 30-store chain throughout Japan, to supply a limited number of instruments for the Japanese market during the next year.

"We met representatives of Hot Line at the **NAMM (National Association of Music Merchants) Show** in Anaheim, California earlier this month," Henderson said. "They were impressed with the styling and sound of our guitars, and after several days of negotiations we came to an agreement."

Breedlove produces six basic models of guitars, each available in either a six-string or a 12-string version. Retail prices range from \$1,500 to approximately \$7,000.

RYUZO KOSUGI, **Warner Music Japan**, chairman has announced that **Ikuzo Orita**, **WEA Japan** president, will leave the company effective February 28. Orita, who has expressed a desire to pursue a new career within the music industry, will leave after a 25-year association with **WMJ**, including a five-year term as president.

It was also announced that Kosugi will assume overall responsibility for **WEA Japan** during an interim transaction period. Reporting to Kosugi will be **Hiro Oda** for Domestic, **Kei Hayashi** for International and **Masao Mineo** for Classical.

LOCAL 45s TOP 10

- | | | |
|----|----|---|
| TW | LW | |
| 1 | - | "Kiseki No Chukyu" (Toys Factory/Victor) Keisuke Kuwata & Mr. Children |
| 2 | 1 | "Crazy Gonna Crazy" (Avex) Trf |
| 3 | - | "Poison" (Toshiba EMI) Torayasu Futai |
| 4 | 3 | "Collora II Ni Notte" (Toshiba EMI). Kenji Ozawa |
| 5 | 2 | "Musuko" (Sony) Tamio Okuda |
| 6 | 5 | "Everybody Goes" (Toys Factory) Mr. Children |
| 7 | 4 | "Tomorrow Never Knows" (Toys Factory) Mr. Children |
| 8 | 6 | "Seiteno Homerunara Yugureomate" (Toshiba EMI). Aska |
| 9 | 7 | "Hero" (King) Miho Nakayama |
| 10 | 8 | "Da Yo Ne" (Epic/Sony) East End X Yuri |

LOCAL CDs TOP 10

- | | | |
|---|---|--|
| 1 | - | <i>Bumpin Voyage</i> (Sony) Toshinobu Kubota |
| 2 | - | <i>Balance</i> (WEA) Van Halen |

- | | | |
|----|---|--|
| 3 | - | <i>Waiting For The Punchline</i> (Polydor) Extreme |
| 4 | 1 | <i>Atomic Heart</i> (Toys Factory). Mr. Children |
| 5 | 6 | <i>Max</i> (Sony) Various Artists |
| 6 | 5 | <i>Cool</i> (Victor) Smap |
| 7 | - | <i>Meet The Blue Hearts</i> (Meldac) The Blue Hearts |
| 8 | - | <i>My First Karie</i> (Polystar) Kari Kahimi |
| 9 | 3 | <i>Mugenno Hateni</i> (Pony Canyon) The Alfee |
| 10 | - | <i>Life</i> (Toshiba EMI) Kenji Ozawa |

Copyright News

IIPA Names 42 Nations For Sanctions, Reprimand

By M.R. Martinez

CITING AN ESTIMATED \$8.57 BILLION LOSS IN TRADE, the **International Intellectual Properties Alliance (IIPA)** has named a lengthy list of new countries that are in violation of established international trade agreements and also have breached new economic treaties aimed at bringing more dollars into the coffers of companies that contribute to the bottom line of one of the United States' strongest imports—copyrighted software for music, film, television and computer programming.

The IIPA, an eight-membership coalition that serves the music manufacturing and publishing, film manufacturing and distribution and computer software marketing associations, says that last year some 42 countries and the Confederation of Independent States (C.I.S.) contributed to this drain on revenue from U.S. copyrighted material.

The IIPA recommended to U.S. Trade Representative Mickey Cantor new trade consideration status for several countries, and an upgraded alert for others on the stratified list of countries in question in its latest Special 301 review filed under the Trade Act of 1974. The People's Republic of China, a potentially rich marketplace for U.S. software goods, remains the top violator, according to the IIPA figures. China remains at the top of the list even as negotiations are underway in Beijing and despite U.S. President Bill Clinton last year dropping human rights considerations attached to "Favored Nation" trade status sought by China. But Feb. 26 looms as the date that Cantor may announce sanctions levied at China because of failure to enact and enforce laws against piracy and bootlegging.

Bulgaria, Indonesia and Turkey—all in three distinctly different parts of the world and representing disparate political circumstances—have also been identified as countries that should be placed on the "Priority Foreign Countries" list. Countries on this list are considered to be the most grievous copyright enforcement slackers. According to the IIPA, the Bulgarian government runs one of the largest CD pirate plants in Europe and has disrupted treaty agreements that were forged when the United States signed Uruguay Round of Agreements of the General Agreement on Trade & Tariffs. Indonesia and Turkey have been on both the IIPA's and Trade Office list since 1989. Cantor has until April 30, 1995 to decide on the recommendations, and has demonstrated a penchant for supporting such Special 301 recommendations.

New countries have also been added to the IIPA's Priority Watch List, the Watch List and those moving to the Special Mention list. The paths to these lists have varied. But the piracy and bootleg problem in each country affects the bottom line of the copyright industries represented by the IIPA. "The copyright industries are among America's largest assets," comments Jack Valenti, president/CEO of the **Motion Picture Association of America**. "We are calling on the USTR to focus its efforts on these countries in order to stop the piracy hemorrhage."

"Rampant CD piracy manufacturing in China and now Bulgaria merit their designation as priority foreign countries," comments **Jason Berman**, chairman of the **Recording Industry Association of America**. Amplifying Valenti and Berman's comments, **Edward Murphy**, president of the **National Music Publishers' Association**, says: "USTR's effort to ensure adequate and effective protection for songwriters, music publishers and creators and copyright owners becomes even more crucial as we prepare to address the complex challenges of the Global Information Infrastructure."

NASCAR Record Set For Release

By Richard McVey

COUNTRY MUSIC AND RACING FANS will be pleased come April 4. That's the day **Columbia Records** has set to release *Runnin' Wide Open*, an album project featuring various country artists performing car-themed cuts. Another unique aspect of the album is that not only will it be available in stores but at **NASCAR** races across the country.

The project includes **Rick Trevino's** version of "Cadillac Ranch," **Joe Diffie's** "Runnin' Wide Open," **Collin Raye's** "The Wall," **Ken Mellons' "Adding Fuel To The Fire"** and **Ricky Van Shelton's "Junk Cars."** Capping off the album is **Jeff Foxworthy's** take on "You Might Be A NASCAR Fan If...".

In Other News...

INDUSTRY VETERAN BILL BOYD passed away at the age of 64 as a result of a massive heart attack on February 7. Boyd was the executive director of the **Academy of Country Music (ACM)**, a position he had held since 1981. He previously served as president and chairman of the board of the ACM.

KEVIN NEAL HAS BEEN PROMOTED to the position of vice president at **Buddy Lee Attractions, Inc.** Neal, a 14-year veteran agent, has been an agent with Buddy Lee Attractions for seven years.

SHENANDOAH'S KEYBOARDIST STAN THORN has left the group to pursue "other interests." As one of the original members of the group, Thorn joined the award-winning band more than a decade ago. According to lead singer **Marty Raybon**, "We'll miss Stan a lot. His distinct style of playing added so much to the Shenandoah sound, and his quiet humor made him a favorite of journalists." A replacement for Thorn has not been named.

DISCOVER CARD WILL SPONSOR MCA artist **Trisha Yearwood** on a 70-plus-city tour starting February 16 in Austin, Texas. This will mark Yearwood's debut as a headliner, and also marks the first time Discover has sponsored a major country music tour. In conjunction with the tour, a series of appearances has been scheduled at music and business departments of selected colleges and universities, starting with the University of Texas in Austin.

FOR ALL THOSE SONGWRITERS OUT THERE—ASCAP's 14th annual Country Songwriters' Workshop, sponsored by the ASCAP Foundation, will begin March 29 at 7 p.m. at the Society's Nashville offices. The workshop will be moderated by ASCAP songwriter **Jim Rushing** and will feature guest panelists from the entire spectrum of country music, including composers, lyricists, publishers, producers, performers, arrangers and others.

In addition, the **Nashville Songwriters Association International (NSAI)** is inviting songwriters to join them in "Navigating The Road To Songwriting Success." Beginning March 9, the organization will present a series of events including the 28th Annual Songwriter Achievement Awards, Spring Symposium '95, Super Songwriters Showcase and Music Business Mini-Seminar.

RIVER NORTH RECORDING ARTIST HOLLY DUNN premiered her new album and set an opening-night attendance record at **Harrah's Reno Hotel/Casino** on February 7. Dunn performed cuts from her upcoming *Life And Love And All The Stages*, scheduled for an April release.

Another River North artist, **Steve Kolander**, has signed a management deal with **International Management Services, I.M.S.**, a broad-based artist management company, is a joint venture between **Jim Morey, Dale Morris** and **Sandy Gallin**, whose other clients include **Dolly Parton, Alabama** and **Confederate Railroad**.

GRAND OLE OPRY STAR Charlie Louvin marks his 40th year as a member of the Opry on February 25.

LIBERTY RECORDING ARTIST George Ducas will guest-deejay at Nashville's **WSIX-FM** after losing a 1995 Super Bowl wager with **WSIX** deejay **Hollywood**. Ducas, a San Diego native and **Chargers** fan, promised to sit in for **Hollywood** if the **Chargers** lost to the **49ers** in the Super Bowl. Had Ducas won, **Hollywood** would have had to perform a cut from Ducas' album.



"CBS Evening News" anchor **Dan Rather** visited with Tampa's local media celebrities **Sue Zelenko**, **WTSP-TV** weekday news anchor, and **Dave McKay**, **WRBQ** radio afternoon air personality. Rather was on hand to celebrate as **WTSP** joined the CBS television family.



At **Emerald Sound Studios**, **SW Networks** records "Country's Most Wanted," a new syndicated radio show. Pictured (l-r): **Bruce Goldberg**, producer; **Carl P. Mayfield**, **WSIX** radio personality and host; and **Dean Warfield** (**Carl P's** sidekick).



Gary Falcon, artist relations manager for **Travis Tritt**, announced the opening of **Falcon Management**, specializing in personal management and artist relations. **Falcon** has also signed on as **Grammy-nominated** artist **Steve Conn's** personal manager. Pictured with his two clients backstage at the **Waylon Jennings Legends** taping is (l-r): **Steve Conn**, **Falcon** and **Travis Tritt**.

TOP 75 COUNTRY ALBUMS

FEBRUARY 25, 1994

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

| | | Last Week | Total Weeks |
|----|--|-----------|----------------------------------|
| 1 | THE HITS (Liberty 29689)(P2) | | Garth Brooks 1 7 |
| 2 | WHO I AM (Arista 18759)(P) | | Alan Jackson 2 31 |
| 3 | STONES IN THE ROAD (Columbia 64327)(P) | | Mary Chapin Carpenter 7 16 |
| 4 | THE TRACTORS (Arista 18728)(P) | | The Tractors 6 26 |
| 5 | LEAD ON (MCA 11092)(P) | | George Strait 5 12 |
| 6 | NOT A MOMENT TOO SOON (Curb 77659)(P3) | | Tim McGraw 8 45 |
| 7 | READ MY MIND (MCA 10994)(P2) | | Reba McEntire 4 40 |
| 8 | JOHN BERRY (Liberty 80472)(G) | | John Berry 14 43 |
| 9 | IF I COULD MAKE A LIVING (Giant 24582) | | Clay Walker 3 17 |
| 10 | HOG WILD (CURB) | | Hank Williams Jr. 31 3 |
| 11 | YOU MIGHT BE A REDNECK IF (Warner Bros. 45314)(P) | | Jeff Foxworthy 11 23 |
| 12 | TAKE ME AS I AM (Warner Bros. 45389)(P) | | Faith Hill 12 57 |
| 13 | WHEN LOVE FINDS YOU (MCA 11047)(P) | | Vince Gill 10 34 |
| 14 | WAITIN' ON SUNDOWN (Arista 18765)(P) | | Brooks & Dunn 9 17 |
| 15 | OLD ENOUGH TO KNOW BETTER (Columbia) | | Wade Hayes 15 5 |
| 16 | WHAT A CRYING SHAME (MCA 10961)(G) | | The Mavericks 16 51 |
| 17 | THIRD ROCK FROM THE SUN (Epic 64357)(P) | | Joe Diffie 17 26 |
| 18 | WISHES (RCA 66395) | | Lari White 22 31 |
| 19 | IN THE VICINITY OF THE HEART (Liberty 31109) | | Shenandoah 32 9 |
| 20 | THINKIN' PROBLEM (Warner Bros. 45562)(G) | | David Ball 13 33 |
| 21 | GREATEST HITS III (RCA 07863)(G) | | Alabama 19 16 |
| 22 | ONE EMOTION (RCA 66419) | | Clint Black 18 16 |
| 23 | GREATEST HITS VOL. II (MCA 10906)(P3) | | Reba McEntire 20 68 |
| 24 | KICKIN' IT UP (Atlantic 82559)(P3) | | John Michael Montgomery 21 53 |
| 25 | SWEETHEART'S DANCE (Arista 18758)(G) | | Pam Tillis 23 40 |
| 26 | LOVE A LITTLE STRONGER (Arista 18745) | | Diamond Rio 24 27 |
| 27 | LOOKIN' BACK AT MYSELF (RCA 66420) | | Aaron Tippin 25 11 |
| 28 | WHEN FALLEN ANGELS FLY (Epic 64188)(G) | | Patty Loveless 27 22 |
| 29 | I SEE IT NOW (Atlantic)(G) | | Tracy Lawrence 26 19 |
| 30 | KICK A LITTLE (Warner Bros. 45739) | | Little Texas 29 18 |
| 31 | GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096) | | Various Artists 29 15 |
| 32 | A THOUSAND MEMORIES (DECCA 11098) | | Rhett Akins 33 4 |
| 33 | FLYER (Elektra 61681) | | Nanci Griffith 30 19 |
| 34 | BLACKHAWK (Arista 18708)(G) | | BlackHawk 34 49 |
| 35 | GREATEST HITS (Epic 66803) | | Doug Stone 37 10 |
| 36 | GREATEST HITS 1990-1995 (Curb 77689) | | Sawyer Brown 46 2 |
| 37 | BOOMTOWN (Polydor 523407)(G) | | Toby Keith 36 18 |
| 38 | STORM IN THE HEARTLAND (Mercury 526081)(G) | | Billy Ray Cyrus 54 11 |
| 39 | HEALING HANDS OF TIME (Liberty 30420) | | Willie Nelson 39 12 |
| 40 | IN PIECES (Liberty 80857)(P5) | | Garth Brooks 40 113 |
| 41 | NO ORDINARY MAN (MCA 10991)(G) | | Tracy Byrd 41 34 |
| 42 | SKYNYRD FRYNDS (MCA)(G) | | Various Artists 35 13 |
| 43 | I LOVE EVERYBODY (Curb/MCA 10808) | | Lyle Lovett 38 17 |
| 44 | WHAT A WAY TO LIVE (Decca 11094) | | Mark Chesnutt 42 20 |
| 45 | SIMPATICO (Liberty 29606) | | Suzy Bogguss & Chet Atkins 43 13 |
| 46 | MAMA'S HUNGRY EYES (Arista 18760) | | Various Artists 44 15 |
| 47 | HARD WORKIN' MAN (Arista 18716)(P2) | | Brooks & Dunn 47 98 |
| 48 | KEN MELLONS (Epic 53746) | | Ken Mellons 48 20 |
| 49 | HAYWIRE (Liberty 28770) | | Chris LeDoux 45 19 |
| 50 | THIS IS ME (Warner Bros. 45501)(G) | | Randy Travis 50 40 |
| 51 | RICK TREVINO (Columbia 53560) | | Rick Trevino 49 49 |
| 52 | NO DOUBT ABOUT IT (Atlantic 82568)(G) | | Neal McCoy 51 51 |
| 53 | COUNTRY 'TIL I DIE (BNA 66417) | | John Anderson 52 14 |
| 54 | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4) | | Alan Jackson 55 115 |
| 55 | THE WAY THAT I AM (RCA 66288)(G) | | Martina McBride 56 67 |
| 56 | FEELIN' GOOD TRAIN (Mercury 522125)(G) | | Sammy Kershaw 53 31 |
| 57 | NO FENCES (Liberty 93866)(P11) | | Garth Brooks 57 223 |
| 58 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3) | | George Strait 58 118 |
| 59 | KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416) | | Various Artists 59 18 |
| 60 | COME ON ONE (Columbia 4881)(P3) | | Mary Chapin Carpenter 60 128 |
| 61 | TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P) | | Travis Tritt 62 38 |
| 62 | CHEAP SEATS (RCA 66296) | | Alabama 61 64 |
| 63 | NOTORIOUS (Atlantic 82505)(P) | | Confederate Railroad 63 44 |
| 64 | HEARTSONGS (Blue Eye/Columbia 66123) | | Dolly Parton 64 16 |
| 65 | EASY COME, EASY GO (MCA 10907)(P2) | | George Strait 65 68 |
| 66 | DEEP THOUGHTS FROM A SHALLOW MIND (BNA 07863) | | Doug Supernaw 66 20 |
| 67 | LOVE AND HONOR (Columbia 66153) | | Ricky Van Shelton 67 11 |
| 68 | RHYTHM COUNTRY AND BLUES (MCA 10965)(P) | | Various Artists 68 48 |
| 69 | ROPIN' THE WIND (Liberty 96330)(P10) | | Garth Brooks 69 168 |
| 70 | COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3) | | Various Artists 70 64 |
| 71 | GARTH BROOKS (Liberty 90897)(P6) | | Garth Brooks 71 279 |
| 72 | WALKING AWAY A WINNER (Mercury 518852) | | Kathy Mattea 72 37 |
| 73 | RED HOT + COUNTRY (Mercury 522639) | | Various Artists 73 20 |
| 74 | EVERY LITTLE WORD (Curb 77660) | | Hal Ketchum 74 34 |
| 75 | BIG TIME (Warner Bros. 45276)(P) | | Little Texas 75 85 |



BNA artist Lorrie Morgan takes a break from recording to listen to several new cuts that will be included on her upcoming "Greatest Hits" package. Listening with Lorrie (l-r): James Stroud, producer; Thom Schuyler, sr. v.p. of A&R, RCA Label Group Nashville; and Joe Galante, chairman, RCA Label Group Nashville.



ASCAP hosted a Christian Writers' Showcase at their Nashville offices recently. Several artists and writers performed and pitched their songs. As a result of the showcase, four songs were put on hold. Pictured (l-r): Reunion artist Carolyn Arends; ASCAP's Dan Keen and Edward Grant; and writer Connie Harrington.



Warner Bros. artist Faith Hill was honored at a celebration of her debut Platinum album *Take Me As I Am*. Hill's former employer Reba McEntire, with whom she toured during part of 1994, was on hand to present Hill her Platinum award. Pictured (l-r): Jim Ed Norman, president Warner/Reprise Nashville; Reba McEntire; Faith Hill; Scott Hendricks, producer; and Martha Sharp, senior vice-president Warner/Reprise Nashville.

Cash Box COUNTRY RADIO

High Debuts

1. REBA MCENTIRE—"The Heart Is A Lonely Hunter"—(MCA)—#35
2. ALAN JACKSON—"Song For The Life"—(Arista)—#38

Most Active

1. RANDY TRAVIS—"The Box"—(Warner Bros.)—#29
2. ALABAMA—"Give Me One More Shot"—(RCA)—#34
3. TANYA TUCKER—"Between The Two Of Them"—(Liberty)—#41
4. HAL KETCHUM—"Stay Forever"—(MCG/Curb)—#42

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is led by the **Wade Hayes** single "Old Enough To Know Better." The chart displays a few big movers and two debuts breaking into the Top 50. **Randy Travis** leads the way in the most-movement category, up a big 10 spots to #29 with "The Box." **Alabama** follows, up six spots to #34 with "Give Me One More Shot." **Tanya Tucker** edges her way up the chart, moving up six spots to #41 with "Between The Two Of Them." Finally, **Hal Ketchum** continues his rise, also jumping six places to #42 with "Stay Forever" to finish out the big movers this week.

As for debuts, only two acts hit this week's Top 50. **Reba McEntire** leads the way for the highest debut position with "The Heart Is A Lonely Hunter" at #35, while **Alan Jackson** debuts at #38 with "Song For The Life."

Songwriters Of The Week: Congratulations go out to **Chick Rains** and **Wade Hayes**, who penned the Wade Hayes #1 hit "Old Enough To Know Better."

CMT Top 12 Video Countdown

1. SAWYER BROWN "This Time" (Curb)
2. WADE HAYES "Old Enough To Know Better" (Columbia/DKC)
3. MARY CHAPIN CARPENTER "Tender When I Want To Be" (Columbia)
4. COLLIN RAYE "My Kind Of Girl" (Epic)
5. NEAL MCCOY "For A Change" (Atlantic)
6. SHENANDOAH/ALISON KRAUSS
 "Somewhere In The Vicinity Of The Heart" (Liberty)
7. PATTY LOVELESS "Here I Am" (Epic)
8. CLAY WALKER "This Woman And This Man" (Giant)
9. LITTLE TEXAS "Amy's Back In Austin" (Warner Bros.)
10. DOUG STONE "Little Houses" (Epic)
11. GARTH BROOKS "Ain't Going Down ('Til The Sun Comes Up)"
 (Liberty)
12. TRISHA YEARWOOD "Thinkin' About You" (MCA)

— Compliments of CMT video countdown, week ending February 15, 1995.

Cash Box COUNTRY INDIE

Indie Chart Action

This was another busy week for the independents. A total of 12 independent artists are currently finding their way up the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for his fourth week is **Don Cox** on the **Step One** label with "Honey Don't Pay The Ransom." The single currently resides at #39 on the chart. In the second highest spot for the indies is **W.C. Taylor, Jr.**, who moves to #55 with "Crying On Your Shoulder Again." To finish out the movers, **Todd Cordle** moves to #60 with "Hide & Seek," **Delia Charlene** moves to #61 with "Somebody Once Told Me," **Michael Copeland** moves to #62 with "Friends Behind Bars," **Michael Grandé** moves to #64 with "Mike's Bike," **Gary Lee Kirkpatrick** moves to #69 with "Quality Time," **Jim Fullen** moves to #72 with "Daddy Finally Made It To Church," **Jamie Harper** moves to #75 with "Big City Girl," **Buddy & Kaye Bain** move to #78 with "The Ballad Of Patsy Montana," and finally, **Ruthie Steele** moves to #81 with "The Drifter."

As for indie debuts, only **P.J. LaDoir** hits the chart with "Somebody Loves Me" at #86.

Top Ten Rising Independents

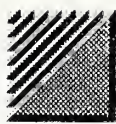
1. DON COX—"Honey Don't Pay The Ransom"
2. W. C. TAYLOR, JR.—"Crying On Your Shoulder Again"
3. TODD CORDLE—"Hide & Seek"
4. DELIA CHARLENE—"Somebody Once Told Me"
5. MICHAEL COPELAND—"Friends Behind Bars"
6. MICHAEL GRANDÉ—"Mike's Bike"
7. GARY LEE KIRKPATRICK—"Quality Time"
8. JIM FULLEN—"Daddy Finally Made It To Church"
9. JAMIE HARPER—"Big City Girl"
10. BUDDY & KAYE BAIN—"The Ballad Of Patsy Montana"

Review



■ JAMIE HARPER: "Big City Girl" (Starcut)

This upbeat single recently won singer/songwriter **Jamie Harper** "Songwriter of the Year" honors during the Country Music Association's America show in Las Vegas. Off her *Flavors of Love* album, this cut is sure to find its way up the chart.



Spotlight

Eddie Kilroy: Past And Present

SUCCESS BEGAN for Eddie Kilroy as soon as he began his career in the music business. As Southeastern promotion manager for Warner Bros./Reprise Records, Kilroy gained valuable experience in his responsibility for all promotional campaigns and sales of records in the Southeastern United States.

Realizing the importance of learning from as many sources as possible, and from the best in the business, Kilroy soon joined MGM Records as national field promotion manager. At MGM, Kilroy not only supervised the staff in the field and worked with distributors, he also had a responsibility to increase sales of country music.

Successful, but still not satisfied, he was eager to increase his expertise in the "sales and distribution" facet of the industry. Kilroy moved on to United Artists Records where, as national promotion director, he bore the responsibility of building the country artist roster as well as promoting the label.

From United Artists, Kilroy progressed to Mercury Records to become the national sales and promotion director. While at Mercury, Kilroy handled national sales and promotion for all country product on the label. He also restructured the roster.

Kilroy later joined Playboy Records in Nashville as its president and became the exclusive producer of all product released for Playboy Records. Kilroy coordinated every phase of daily operations in establishing a Country Music Division of the label in Music City.

Fortifying his success in the industry, Kilroy was named vice president of A&R at MCA Records in Nashville. During his stay at MCA, he acted as producer for numerous acts on the label. Finally, feeling the need to capitalize on his fast rise and broad experience, Kilroy opened his own company—Eddie Kilroy Productions, which provides independent production services to a "very select" group of labels and artists in Nashville.

Over the years, Kilroy has produced such acts as Jerry Lee Lewis, Mickey Gilley, Marty Robbins, Louise Mandrell and many others. He has produced 14 #1 albums, 33 Top-10 singles, and 47 Top-20 singles. Along the way, Kilroy has earned honors from various industry magazines and academies for his achievements, which include "Producer of the Year" for both an album and single, "Top Label Producer," "Best New Country Label," "Top Independent Record Company," and "Country Producer of the Year." *Cash Box* caught up with Kilroy in Nashville and asked him to impart some of his musical knowledge on us....

Tell us about the independent stuff you're involved with. How do you find clients?

Kilroy: Well, strangely enough, I don't solicit new artists. I live 40 miles south of Nashville on a farm, and somehow they find me. I listen to the tapes when they send them, and try to second-guess what the major record companies are looking for, and independents also. If there is a mutual agreement that we want to work together, obviously, then the song process starts.

How many people approach you in a year?

It's hard to say. Probably 30 or 40.

And to how many of those do you say, "Go back home and keep trying"?

Most of them, because most can't compete in today's marketplace—whether it's on an independent label or a major label, it doesn't matter. When I go in and produce a record on an artist, I play, like, in my mind, that that record is going on a major label. It has to compete, whether it ends up on a major label or an independent; it still has to compete with a great share of the marketplace.

What do most people do with the songs that they record with you?

Try to get a record deal. I don't do demos on songs....If they don't write, then it makes my job a little harder. I go out and find the songs for them.

Through the years of being here and doing this, I have access to really good writers and really good publishers that will give me their songs.

How about your relationship with some of the labels? Is it easier for you to get them to hear your stuff?

I have a good relationship with major labels. This town still functions from relationships. It seems as if, when you reach a certain success in this town, doors are opened to you because they don't know whether you're bringing them the next superstar or not.

Is there anyone who's come to you out of the 30-40 a year who have received a major deal?

Yes. Zaca Creek sat on my desk for two months...I called them and we started some dialogue on them coming in to play and they did. I pitched them to the major labels and probably showed them to about six labels and four of them were interested. Four came to their showcase and all made offers.

Another act is Dennis Robbins. I just happened to go into a club in Franklin, Tennessee, not knowing that this band was playing. I thought it was a garage band and they sounded wonderful. I called Dennis over to the table and talked to him and a week later we got a deal with MCA.

You can't always take the product and get it on a major label, because timing is important and their roster is important. I don't mean to paint a dismal picture of getting a major deal, but it costs the record company something to say "yes." It doesn't cost them anything to say "no." And so "no's" come easier than "yes's."

I think that an act that's coming in and wants to get on a major label, first of all, they need a name producer. It doesn't matter if it's Ed Kilroy or another name producer. Someone who really knows what they're doing...the Michael Copeland record I did on an independent label is a perfect example of "good records will surface—good songs will surface."

What would you say an act needs to have together before coming to you?

I think they should have their presentation of themselves together, because that's something for a record producer to develop. If they have their self together, that means they're capable of pulling off a showcase. That's very important. Because to get on a label, you first have to record something that the label is interested in. Then when they come to see your showcase, you'd better deliver.

How much money does it take for someone to get started in the business?

It varies, and that's not an evasive answer. Record companies, the major labels, have changed their attitude a lot. They're spending a lot of money on marketing. It's hard for them now to justify subsidizing an artist as they used to...an artist should be prepared to subsidize himself until he gets to the point on the charts where the label can kick in. You hear stories around town that it takes a million dollars to start an act...\$750 thousand...\$500 thousand. There is no doubt that that is an asset when you bring it to the table at the record company.

How much harder is it today than years ago to get a deal?

It's harder. I look in retrospect and it's amazing. And I'm talking about every facet of the industry. Publishers have it very hard right now. When I came to town, I wrote a lot of songs and had some success as a writer. Owen Bradley was at Decca and Chet Atkins was over at RCA. You could call over there and sing them a song. But now it's a whole process.

What advice would you give a new act trying to get on radio?

Surround yourself with promotion people. I mean, it really is the only answer. Because if you're on a major label or an independent, you still have to promote it.

Any last thoughts?

I'm just always listening for good artists, for songs, and I love the chase.

POSITIVE / CHRISTIAN COUNTRY

POSITIVE/CHRISTIAN COUNTRY

FEBRUARY 25, 1994

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

POSITIVE COUNTRY RADIO

This Week's Debuts

RONNY MCKINLEY—"Double Yellow Lines"—
(Cheyenne)—#30
DEL WAY—"He Was Thinking Of Me"—(Southern)—#33
BRIAN BARRETT—"No One Knows My Heart"—(Star Song)—#34

Most Active

BRUSH ARBOR—"Swingin' Bridge"—(Benson)—#6
MARGO SMITH & HOLLY—"Don't Kill The Wounded"—(Homeland)—#9
KEN HOLLOWAY—"Trailer Hitch"—(Ransom/Brentwood)—#18
THE MARKSMEN—"Grandpa Was A Farmer"—(Circuit Rider)—#21

Powerful On The Playlist

Bruce Haynes moves "Jesus & John" into the #1 position on the *Cash Box* Positive/Christian Country Singles chart. "There Is A Candle" by Susie Luchsinger drops to #2 and Ron David Moore's "What Then" moves up two spots to #3. "Gloryland Hold On" by the Manuel Family Band drops to #4, followed by Kathy Yoder Treat and Ken Holloway with "Going Off The Deep End" at #5. A big six-spot leap puts Brush Arbor and "Swingin' Bridge" at #6. "Watch Me Run" by Andy Landis moves up one more spot to #7, while #8 is claimed by Marvell's "Only Christian Country." Taking a huge eight-spot jump this week is Margo Smith & Holly's "Don't Kill The Wounded" and to finish off the Top 10 this week, Glen Campbell moves up five spots to #10.

Looking Ahead

"Over The Edge" by River & Owens, Cross Country's "Uncommon Man," The Clarks' "Writing On The Wall" and "I Went Back" by The Days are all receiving a considerable amount of airplay.

RADIO PLAYLISTS

Some Of What's Playing In Heavy Rotation

KKLR\Poplar Bluff, MO
BRUCE HAYNES—"Jesus And John"
MARTINS—"Out Of His Great Love"
ANDY LANDIS—"Watch Me Run"
SUSIE LUCHSINGER—"There Is A Candle"
RON DAVID MOORE—"What Then"
KPBC\Dallas-Fort Worth, TX
KEN HOLLOWAY—"Trailer Hitch"
RON DAVID MOORE—"What Then"
ANDY LANDIS—"Watch Me Run"
JASON CAMPBELL—"The Narrow Path"
BRUSH ARBOR—"Swingin' Bridge"
KTTK\Lebanon, MO
BRUCE HAYNES—"Jesus & John"
RON DAVID MOORE—"What Then"
BRUSH ARBOR—"Swingin' Bridge"
SUSIE LUCHSINGER—"There Is A Candle"
KEN HOLLOWAY—"Trailer Hitch"

CHRISTIAN MUSIC



Star Song Communications recently launched StraightWay Music. Pictured next to the label's new permanent "Heart of Worship" floor display, presented for the first time at CBA Expo, are Les Coughran, vice president, sales, Chordant Distribution Group; Alex McDougall, vice president, StraightWay; and Rod Huff, COO/Chordant Distribution Group.



Singer/songwriter Chris Eaton signed a long-term recording agreement with Sparrow Communications Group. Eaton's first Sparrow project, *Wonderful World*, was released February 13. In support of the album, Eaton will join Twila Paris (c) and his Sparrow labelmate Phil Keaggy (l) on Paris' "Beyond A Dream" Tour. The tour will travel to 30 cities between March and May.



NewSong members were presented with plaques for their #1 single "My Heart's Already There" during their performance at the CBA Expo in Nashville. Presenting the plaques were Dan Lynch, vice president of marketing, Benson (far right); Bill Anderson, president/CEO of the Christian Booksellers Association (far left); and Rodney Hatfield, director of marketing, Benson (back row, center). Pictured with the plaques are NewSong members (l-r): Leonard Ahlstrom, Billy Goodwin, Eddie Carswell, Scotty Wilbanks, Russ Lee and Charles Billingsley.



Christian Country artist Vince Wilcox returned to the studio with new duo partner Don Pardoe to cut tracks on their upcoming album *As Far As The Heart Can See*, which is scheduled for a late spring '95 release. Pictured with Wilcox & Pardoe at the session (l-r) are: Tom Hemby, guitar; Phil Madeira, keyboards; Rob Frazier, producer; Wilcox; Pardoe; Mel Watts, drums; and Craig Nelson, bass.



New Benson artists Three Crosses are teaming up with producer Barry Beckett in the studio. Beckett's list of production credentials includes Bob Dylan, Elton John, Paul Simon, Bob Seger, Hank Williams, Jr. and Lynyrd Skynyrd. Pictured at Masterfonics studio in Nashville at work on Three Crosses' debut, scheduled for May release, are (l-r): Beckett; Wes Farrell, CEO of Music Entertainment Group, parent company to Benson Music Group; and Ken Pennell, vice president of A&R for Benson. Pictured standing (l-r) are Stephen Pasch, Ralph Barrientos and Ed Nicholson of Three Crosses.



Chapel Music has signed Barbara Fairchild. Pictured at the signing are (l-r): Mary Kraker, president; Barbara Fairchild; and Norman Holland, vice president, A&R. Barbara's new project is due out in May.

COIN MACHINE

Gottlieb's Shaq Attaq



Gottlieb's Shaq Attaq

CHICAGO—The theme is basketball, presented in a pinball setting. *Shaq Attaq*, the latest Gottlieb pin was unveiled by Premier Technology at its distributor meeting last December in Orlando, Florida. Shaquille O'Neal, the 23-year-old internationally renowned basketball star whose likeness appears on the machine's backglass, was in attendance.

Shaq Attaq pinball is designed to give pinball players all of the action of real-live basketball. Under the "stadium dome" on the upper playfield is an actual moving basket. Players time the ramp shot which sends the ball airborne right through the actual basket. All of the challenging shots, including a game of horse and a free-throw match, are offered and, just as in the real thing, you can hear the roar of the crowd, experience the suspense as the clock times down and observe the coach guiding the player.

Shaq Attaq was engineered by the same team that brought *Freddy Krueger* and *Rescue 911* to life. "Gottlieb's commitment is the development of high-quality pinball product with broad player appeal," stated Premier president Gil Pollock. "We bring this level of excellence to the operator at the most economical price of any pinball manufacturer. We haven't forgotten who the operator is and we certainly know how to make the operator's life easier," he added.

Further information may be obtained through factory distributors or by contacting Premier Technology, 759 Industrial Drive, Bensenville, IL 60106.

Plan Ahead For D.C. Conference

CHICAGO—The 1995 AMOA (Amusement & Machine Operators Association) Government Affairs Conference is scheduled for May 21-23 in Washington, D.C. This is the event that allows tradesters the opportunity to communicate with legislators and provide insight as to the coin-op industry's function.

The agenda is full and comprehensive. Speakers from the world of politics will address the assemblage, focusing on pertinent issues. The conference is designed for give and take on the part of D.C. insiders and industry experts, relative to the inner workings of government and key issues affecting the industry.

Highlights will include a day of Congressional visits wherein attendees will be able to meet elected officials and their key staff members. The noted Congressional Reception, co-hosted by AMOA and the American Amusement Machine Association, will take place on Tuesday evening, May 23. At this event, Congress and staff will have the opportunity to familiarize themselves with the industry in a setting of fun and interactivity on Capitol Hill.

The 1995 conference is the first held since 1993 and was planned to coincide with the new Congress.

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

Midway's Killer Instinct

CHICAGO—Midway Manufacturing Company announced the release of *Killer Instinct*, described as the first high-resolution, real-time fighting game. It is being manufactured through a licensing agreement between Midway and Nintendo Co., Ltd.

Voted "Best New Equipment" at the 1994 AMOA convention, *Killer Instinct* is powered by 64-bit technology, developed by Nintendo and its partners. This technology is responsible for the game's unique three-dimensional settings and razor-sharp color.

In developing the game, designers at Rare Ltd. used an unusually large number of computer animation frames per second, which allows for smoother moves and transitions. The digitized computer-generated backgrounds are multi-layered and actually move with the warriors' actions.

"The revolutionary hard drive used in *Killer Instinct* allows for more memory," explained Ken Fedesna, vice president and manager of Midway. "This permitted the game designers to capture minute details of the matches, which translates into clearer images for the player."

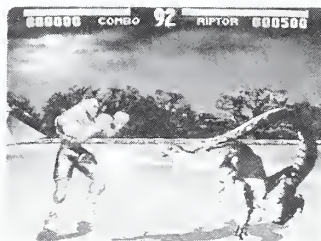
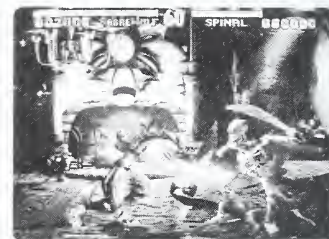
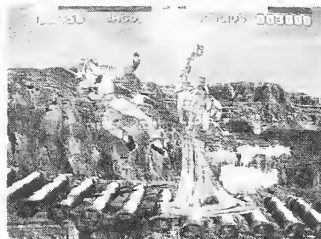
Killer Instinct can be played by one or two players. It is equipped with joysticks and buttons to control the actions of ten warriors who each possess secret means of destruction. The patented DCS Sound System delivers music, dialogue and sound effects that enhance play action.

The game abounds in thrills, excitement and multi-hit combos portrayed in a most realistic setting.

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



Midway's Killer Instinct



Midway's Killer Instinct (Screen Shots)

NOTICE!

CHICAGO—It's confirmed! Country great Tanya Tucker will perform at the AMOA Expo '95 awards show and banquet, to be held on Friday, September 22 during the association's international trade convention in New Orleans. Expo dates, by the way, are September 21-23, with the convention being staged at the New Orleans Convention Center.

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: Space Lords. CAPCOM: Knights of the Round; Street Fighter CE Turbo; Dungeons & Dragons; Quiz & Dragons; Punisher. DATA EAST: Fighters History; Night Slashers. FABTEK: Zero Team. KONAMI: Lethal Enforcers; Violent Storm; Polygonet Commanders. MIDWAY: Mortal Kombat; Mortal Kombat II; NBA Jam; NBA Jam Tournament Edition. NAMCO: Steel Gunner. SMART IND: Shoot To Win. STRATA: Bloodstorm; Time Killers.

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

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

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

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

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

AUDITIONS

IMMEDIATE OPENING: Pedal steel guitarist, United States Navy Band Country Current, Washington, D.C. Four-year enlistment; starting salary \$25,174-\$28,598. Full military benefits, 30 days' paid vacation, tuition assistance. Applicants must be between the ages of 18 and 34. Auditions to be held at NASHVILLE MUSICIANS' UNION rehearsal hall on March 25 from 10:00 a.m. to 5:00 p.m. For additional information, call M.U.C.S. Sullivan at (202) 433-6101 or M.U.C.S. Ogilvie at (202) 433-2840.

PROMOTION

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CHRISTIAN COUNTRY

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| MEMBERSHIP CATEGORIES | Rate/Annual |
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Please briefly describe your activities concerning Christian Country music _____



Christian Country Music Association

P.O. Box 100584
Nashville, TN 37224
(615) 321-0366



Joni Mitchell's recent concert appearance at the Gene Autry Western Heritage Museum in Los Angeles was a history-making event in more ways than one. First, the rare performance featured material spanning the length of her three-decade career, including two unrecorded songs as well as selections from her new Reprise Records' release *Turbulent Indigo*. Second, following the show, Mitchell (shown above) was available for a backstage conversation with fans on a special edition of *Cyber-Talk*, the Warner Bros. and Reprise Records regular interactive program on America Online. Participants could ask questions as well as download press-kit information, album artwork and a tour of her latest gallery artwork.



Elektra/EEG recording artists Phish are pictured here following their sold-out debut performance at N.Y.'s Madison Square Garden. The members of Phish were presented with a plaque by Delsener/Slater Enterprises and MSO to celebrate the sold-out show. Pictured (l-r): Kenny Silva, tour manager; Mike Gordon, Trey Anastasio and Jon Fishman, Phish; John Paluska, mgr.; Page McConnell, Phish; Chip Hooper, Monterey Peninsula Artists; Mitch Slater, Delsener/Slater Enterprises; and Burt Goldstein, business mgr.



Blitzz/Atlantic recording group All-4-One was recently presented with the RIAA double-Platinum awards for their self-titled debut album. "(She's Got) Skillz," the combo's latest single, is a Top 40 hit at urban outlets nationwide while also making inroads at pop radio. The group has also earned two Grammy nominations and was nominated for three American Music Awards. Shown celebrating All-4-One's success are (l-r): Tony Borowiak & Jamie Jones of All-4-One; Atlantic Records president Val Azzoli; Delicious of All-4-One; Blitzz Records president Tim O'Brien; Alfred Nevarez of All-4-One; and Atlantic senior v.p./West Coast g.m. Ron Shapiro.



CEMA regional directors and national staff took time out from their Capitol/CEMA strategy meetings in Phoenix, AZ late last month to attend Megadeth's hometown tour kick-off and to celebrate *Youthanasia* attaining Platinum status. Pictured (l-r): CEMA's Kathy Callahan, dir., national sales; Cliff O'Sullivan, v.p. artist dev.; Paul Dolan, dir.; Russ Bach, president; Jerry Brackenridge, regional dir., Southern Region; Gene Rumsey, v.p. national accounts; Terry Sautter, regional dir., Western Region; Kathy Aderman, regional dir.; Michael Roden, dir., national sales; Mike Mooney, senior v.p. finance; Paul Witcoff, sales mgr., Midwest Region; Laura Jones, exec. asst.; Joe McFadden, senior v.p. sales & marketing; (kneeling): Megadeth's David Ellefson, Marty Friedman, Dave Mustaine and Nick Menza.



Elton John recently sat for a 90-minute interview with VH1 to be used in an upcoming half-hour special on the superstar. The special will air during VH1's tribute to the singer/songwriter as the video channel's April Artist Of The Month. John speaks about his forthcoming album *Made In England*, his first on the Rocket/Island Records label. Pictured (l-r): Wayne Isaak, sr. v.p. music & talent, VH1; Elton John; Ken Schreiber, director/producer of the Elton John special; and Steve Leeds, v.p. alternative & video promotion, Island Records.



Permanent Press Recordings recently signed Toronto's hottest pop group, the Carpet Frogs, to an exclusive deal for the U.S. Their debut album, *Frog Curry*, hit the streets February 7th. Shown here inking the deal in a Toronto hotel lobby are (seated, l-r): the Carpet Frogs' Nick Sinopoli & Steve Jensen; Permanent Press president Ray Paul Klimek; the Frog's Greg Godovitz; (standing): group members David Love and Leo Valvassori.