

CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

The Tragic Loss Of Selena



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NUMBER ONES

POP SINGLE

I Know
Dionne Farris
(Columbia)

R&B SINGLE

Red Light Special
TLC
(Arista)

RAP SINGLE

Dear Mama
2Pac
(Interscope)

COUNTRY SINGLE

So Help Me Girl
Joe Diffie
(Epic)

POP ALBUM

Me Against The World
2Pac
(Interscope)

R&B ALBUM

Me Against The World
2Pac
(Interscope)

JAZZ ALBUM

Breathless
Kenny G.
(Arista)

COUNTRY ALBUM

Thinkin' About You
Trisha Yearwood
(MCA)

POSITIVE COUNTRY

Over The Edge
Rivers & Owens
(Mark Five)

TROPICAL

Lo Bonito Lo Fed
Grupo Niche
(SDI)

LATIN CONTEMPORARY POP

Todo O Nada
Luis Miguel
(WEA Latin)

TEXAN / TEJANO

Lagrimas
La Tropa F
(Manny)

MEXICAN REGIONAL

Que No Me Olvida
Bronco
(Fonovisa)

Cover Story

The Tragic Loss Of Selena

Latin music superstar Selena (Quintanilla-Perez), a two-time Grammy nominee and award winner, was fatally shot and killed last week by a former business associate. The 23-year-old songstress was poised for even greater prominence as she was in the process of recording an English-language album, which was expected to launch her into a crossover career.

—see page 10

Features

Atlantic's Skid Row, American Recordings' Jayhawks and MCA's Trisha Yearwood are among the diverse artists with recent releases that are profiled this week by writers Adrienne Stone, Steve Baltin and Richard McVey, respectively.

—see pages 5, 21, 23

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THE WEST COAST JAZZ SVENGALI: Carl Jefferson, founder, president and ubiquitous producer for Northern California-based **Concord Jazz Records**, died March 29 in Helena, California at the age of 75.

His contributions to this ageless idiom will undoubtedly reverberate through the infinity of sound recordings. Driven by his passion for this unique American music, Jefferson managed to work with artists as diverse as **Mary McPartland** and **Stan Getz** to **Tania Maria** and **Ray Brown**.

He began his trek as a jazz impresario in 1969 when he founded the Concord Summer Festival (later known as the Concord Jazz Festival) while still running his Lincoln-Mercury dealership around Concord, CA. The label was launched in 1972 when he was encouraged by **Herb Ellis** and **Joe Pass** to start the venture. He will be remembered for the more than 600 recordings that stock the company's catalog, the more than 40 Grammy nominations, the splintering into every nuance of jazz and the vitality that the label maintained under his stewardship.



Carl Jefferson

Jefferson is survived by his wife Nancy, four sons, two daughters and five grandchildren. Private services were held last week. Contributions can be made to the St. Helena Hospital.

PEARL JAMS WITH ALTERNATIVE TIX: ETM Entertainment Network has announced the formation of the company and the launch of its alternative ticketing sales and delivery system with the signing of its first client, **Pearl Jam** (for further info on their tour, see page 4). ETM president/CEO **Gene Heckerman** made the announcement.

The announcement focuses on the fact that the ETM Entertainment Network is an alternative ticketing system, but sr. v.p. **Peter Schniedermeier** points out the system has the capabilities to provide much more for consumers. "Tickets sales are only one aspect of our service," says Schniedermeier. "What we will be launching this summer is a new electronic transaction and delivery system that will serve a broad range of needs for consumer information, advertising and sales across the entire spectrum of entertainment and sports events."

The public will be able to access information and purchase tickets in three ways: by telephone, and soon, at stand-alone retail kiosks called ETM Machines, and/or via the **Internet**. ETM Machines will also provide options to buy merchandise, look at videos or listen to CDs, join a fan club, participate in special promotions or receive a range of advertising and public service messages with a number and variety of purchase, payment and delivery options available.

INTERSECTION '95: HI-TECH & R'N'R: Trade show management firm **Kathleen Kaiser & Associates (KKA)** has joined with the **William Morris Agency** and "Lollapalooza" co-producer **Marc Geiger** to create **Intersection 95**, the world's first traveling alternative music festival and technology exhibit.

Each leg of the tour this fall will be a two-day concert and new media festival featuring live performances by major recording artists and multimedia innovators. Products and services will be showcased in futuristic, pod-like hands-on terminals and demonstration theaters. Concertgoers at each event can experience games, virtual reality, multimedia, CD-ROMs, 3-D animation, hardware and software.

Intersection 95 will travel to Minneapolis, Chicago, Detroit, Toronto, New York, Philadelphia and Washington, D.C. with admission set at \$15. For information, contact **Kurt Kochman** at KKA, 877 S. Victoria #212, Ventura, CA 93003, 805/639-2280 or FAX: 805/658-2882.

NARAS PANEL "GOING GLOBAL": Top music industry executives representing record companies' management, recording engineers, music publishing and promotion are set to appear on a **NARAS** New York Chapter industry panel outlining the many promising avenues to building a multi-national career.

Industry professionals will hear both strategic advice and specific practical examples to start or build careers as artists and songwriters on both sides of the Atlantic. Set to appear are **Merril Wasserman**, v.p. international acquisitions at **MCA Music Publishing**; **Rob Koss**, dir. of artist management, **Metropolitan Management**; **Fran Lichtman**, v.p. international at **Atlantic Records**; **Christian Dalbavie**, dir. of the **French Music Office**; and producer engineer **Tony Visconti**. **Robbin Ahrold**, BMI v.p. of corporate relations will moderate.

The panel is set to take place at Florence Gould Hall at the Alliance Francaise, 22 East 60th St., N.Y.C. on Thursday, April 20 from 6 to 8 p.m. Admission is free for all music industry members.

ON THE MOVE



Shapiro



Fagot



Costello



Lee



Berger



Coppola

■ **Atlantic Records** has named **Ron Shapiro** senior vice president/general manager. Shapiro, who joined the label in 1993, has relocated to the label's N.Y. headquarters from L.A., where he was most recently senior vice president/West Coast general manager.

■ **Hollywood Records** has appointed **John Fagot** senior vice president, promotion. He joins the label from Capitol Records, where he had served as senior vice president of promotion since 1987.

■ **Capitol Records** has promoted **Phil Costello** from vice president, promotion to senior vice president, promotion. He joined Capitol in 1993.

■ **Warner Bros. Records** has appointed **Karen Lee** vice president of media relations for black music. Previously, Lee was vice president of media communications and publicity at Paisley Park Records. Also, **Richard Streicker**, who began his Warner Bros. Records tenure in 1981 as an attorney, has been named senior vice president of legal and business affairs, East Coast. And **Colin Hodgson** has been named Warner Bros. Records executive vice president and chief financial officer. Prior to his appointment in 1991 as executive vice president, he worked at Capitol/EMI Music.

■ **Warner Music Latin America** has appointed **Andre Midani** president. He had served as Warner Music International vice president and regional director, Latin America since 1989.

■ **Elektra Entertainment Group** has appointed **Bill Berger** senior vice president, international. Previously, he was president of Chameleon Music Group and formerly vice president of Elektra/Asylum Records.

■ **Carmine Coppola** has been promoted to vice president & controller, **Sony Music**. He most recently served as director, venture accounting.

■ **Arista Records** has named **Lionel Ridenour** senior national director, black music promotion. He began his career at Arista in 1993 and has worked for Capitol Records as well as his own independent record label Mainframe Records. Also, **LeTia "L.T." Bramble** has been named associate director, product management. She joins Arista from Jive Records, where she was regional promotion/media relations manager.

■ **Ken Krasner** has been appointed director, artist development for the **RCA Record Label**. He was manager, artist development. Also, **Franz Fleischli** and **Jon Brody** have been promoted to manager, A&R. Previously, Fleischli and Brody were talent scouts for RCA.

■ **Rhino Records** has promoted **Jim Neill** to senior director of promotion. Neill joined Rhino in 1993 as director of national promotion.

■ **Craig Bamsey** has been named associate director, business development, **MCA Music Entertainment Group**. He joins MCA after four years with McKinsey and Co.

■ **Joanne Oriti** has been appointed manager, communications, **Sony Music Entertainment (SME)**. In 1993, Oriti became publicist for Columbia Music Video and Sony Music Video releases and that summer she made the transition to the new communications department of SME. Also, **Nancy L. McCullough** has been appointed counsel in the SME law department, based on the West Coast. Previously, McCullough was an associate at the law firm of Orrick, Herrington & Sutcliffe.

■ **Uni Distribution Corp.** has promoted **Dan Gant** to senior vice president, video distribution. He was previously vice president, video distribution and has been with Uni for 13 years.

■ **Tracy Nicholas Bledsoe** has been named vice president, artist services for **Warner Music International**. She was most recently vice president, press & public relations.

■ **Mark L. Walker** has been promoted to vice president, legal affairs, **PolyGram Holding, Inc.** He joined PolyGram in 1993, and prior to that was an associate at O'Melveny & Meyers.

■ **Danny Benair** has been appointed vice president, film & television, **PolyGram Music Publishing Group (PMPG)**. Previously, Benair was senior creative director.

■ **Sony Music International** has named **Andre "A.J." Correale** associate director, business affairs. Prior to joining Sony Music, Correale was director, business affairs, A&I Music Network.

■ The **Recording Industry Association of America (RIAA)** has promoted **John H. Gantoe** to vice president, member services. His previous title was director, member services.

■ **Rogers & Cowan** has appointed **Julie Nathanson** vice president, entertainment. She was previously senior vice president, entertainment of Levine/Schneider Public Relations.

By Ted Williams

Cash Box EAST COAST



Adam Ant launched a string of national television appearances and U.S. concert dates in support of his *Wonderful* debut recording for Capitol Records with a radio interview and acoustic performance on the "Howard Stern Show," which was broadcast on E! Entertainment Television. Ant will also perform his current single "Wonderful" on "The Tonight Show With Jay Leno" on April 20, followed by an appearance on "The Jon Stewart Show" on May 17. Shown after the taping of the show are Howard Stern (l) and Ant.

TENOR TITAN LUCIANO PAVAROTTI launched his labor of love, the *Pavarotti International Voice Competition*, back in 1980. The competition allows aspiring opera singers from around the world to have their auditions heard and critiqued by Mr. P. himself. On Thursday, March 30, members of the media were invited to New York's *Beacon Theatre* for a press conference and to observe several auditions that were part of one round of the competition's semi-finals. Following the auditions, Pavarotti answered questions from the press that pertained only to the competition.

The competition finals will take place in November, 1995 in Philadelphia. In 1996 the competition will culminate with two fully-staged opera performances, plus a special concert uniting the winning singers with Pavarotti, also in Philadelphia. These performances will be recorded by *Atlantic Records* for release next summer. Also, a video of the performances and a behind-the-scenes look at the competition's proceedings will be produced for *WarnerVision Entertainment*.

The competition is being produced by *Tibor Rudas*, who produced the two historic *3 Tenors* concerts featuring Pavarotti, *Jose Carreras* and *Placido Domingo*. Also attending the press conference was *Jane Gray Nemeth*, the competition's director since its conception.

THE BLACK ROCK COALITION presented "Sista Ax II," a final salute to National Women's Month, at *Fez*, the club under the *Time Cafe*, on March 31. The evening showcased gal group *Mascara* and the *BRC All-Star Orchestra* featuring *Tracie Morris* and *Cindy Blackwell*.

ASCAP'S SAMUEL SACKS AWARD, given for public service, will go to *The Reverend John Garcia Gensel* at a ceremony to be held at N.Y.'s *St. Peter's Church* on April 23. Reverend Gensel had been considered the official minister of the N.Y.-area jazz community from 1965 through his retirement two years ago. He established the Sunday afternoon *Jazz Vespers* concerts held at *St. Peter's*, and performed memorial services for many of the great names in jazz, including *Duke Ellington*, *Dizzy Gillespie*, *Coleman Hawkins*, *John Coltrane*, *Miles Davis* and many others. Last summer he was presented with the *New School for Social Research's* prestigious *Beacons In Jazz Award*.

Noted jazz musician *Dr. Billy Taylor*, a past recipient of the ASCAP award, will present this year's edition to Rev. Gensel at a *Jazz Vespers* service. Also performing at the service will be *The Harlem School of the Arts Jazz Orchestra and Chorus*.

BLUES JAMS—There seems to be a plethora of blues venues in N.Y. these days. *Manny's Car Wash* has been around forever, and the *Upper Eastside* club has a loyal clientele and top acts, like *Junior Wells* on March 30. *Terra Blues* in *Greenwich Village* and *Indigo Blues* in *Midtown* offer a steady diet, too. The newest club, *Chicago B.L.U.E.S.*, has carved out a piece of the turf with strong acts like *Big Time Sarah* and *Otis Clay*.

By Steve Baltin

Cash Box WEST COAST

PEARL JAM TO HEAD OUT ON "ALTERNATIVE" TOUR: Having performed only three shows in the United States since filing a complaint with the Justice Department that claimed *Ticketmaster* has an unfair monopoly on concert ticket distribution in the States, the Seattle group *Pearl Jam*—the top-selling rock band in the U.S. this decade despite the lack of concert appearances—will embark on a 14-date tour this summer. Ticketing for the shows will be handled by Irvine-based *ETM Network*. Under the system, fans can order tickets through an 800 number, then pay by either check, credit card or money-order. Ticket prices will be \$18 plus a \$2 service charge. It was the inability of *Pearl Jam* to sell tickets for under \$20 for a proposed tour last year that prompted the feud between the band and *Ticketmaster*.

The tour will kick off June 16 in *Boise, Idaho*, at the *BSU Pavilion*, to be followed by a series of dates on the West Coast before the group make their way to *New Orleans* for the 4th of July. Because of the exclusive contracts many venues have with *Ticketmaster*, the group will be playing "alternative" sights, ranging from the *Del Mar Fairgrounds* in *San Diego* on June 26 to *Golden Gate Park* in *San Francisco*. That show, on June 24, is expected to draw 50,000 people. Other cities currently announced are: *Salt Lake City, UT* (June 17); *Denver, CO* (June 19 & 20); *Lake Tahoe, CA* (June 22); *Phoenix, AZ* (June 29); *Albuquerque, NM* (June 30); *Austin, TX* (July 2); and *Milwaukee, WI* (July 8 & 9). There is a show scheduled in *Chicago*, as well, though no date has been confirmed as of yet.

Manager *Kelly Curtis* said, "Pearl Jam has been working for over a year to find an alternative ticketing system and to secure venues. We hope what we've been able to put together will work for our fans and the band. It hasn't been easy. We appreciate the patience of our fans and supporters during the past year."

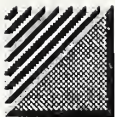
On-sale dates will be announced through print ads in each city.

"VAN F*ING HAGAR":** Anyone who thought arena rock was dead obviously didn't get a chance to see *Van Halen's* sold-out show at the *Forum* last week. Here are the top 10 arena rock clichés from the performance:

- 10) Mike Anthony's bass solo
- 9) The "Van Halen Kicks Ass" banner
- 8) "It's great to be home, in California"
- 7) Alex Van Halen's drum solo
- 6) The amount of blondes in skimpy clothes (I didn't say all clichés were bad!)
- 5) "Fuckin' A right"
- 4) Eddie Van Halen's guitar solo/"Eruption"
- 3) Lingerie being thrown on stage
- 2) \$4.75 per beer
- 1) Sammy Hagar.



LIFebeat, the music industry-fights-AIDS organization, was the beneficiary of a benefit concert held in *March* at the *Hollywood Palladium*. The show, which featured sets by *Anthrax*, *Helmet*, *Wax* and *The Mighty Mighty Bosstones*, as well as a guest appearance by former *Judas Priest*/current *Fight* singer *Rob Halford*, served as the kickoff event as for *Warp Magazine's* second annual "Board AID" fundraiser. **LIFebeat** is currently in the process of tabulating how much money was raised from the *Palladium* concert and the all-day snowboarding party/concert that was held three days later. Pictured (l-r, back row): *Everlast*, *House of Pain*; *Page Hamilton*, lead singer/guitarist *Helmet*; *Tim Rosta*, executive director, *LIFebeat*; *Halford*; *Danny Boy*, *House of Pain*; (seated): *Scott Ian*, *Anthrax*; and *Ben Carr*, *The Mighty Mighty Bosstones*.



Skid Row Remains To Be Seen

By Adrienne Stone

WHEN SKID ROW'S SELF-TITLED Atlantic Records debut was released in early 1989, it contained a hefty dosage of melodic hard-rock tunes with memorable choruses and catchy hooks. Mixed in with those were two ballads—"18 & Life" and "I Remember You"—which both topped the charts, propelling the disc to triple-Platinum status.

By 1991, both the bandmembers—guitarists Dave "Snake" Sabo and Scotti Hill, nose-to-earchained bassist Rachel Bolan, drummer Rob Affuso and wildchild vocalist Sebastian Bach—and the rock scene in general demanded an even heavier theme. That year's album, *Slave To The Grind*, also hit the Platinum ranks, with such bombardments as "Monkey Business" and "Quicksand Jesus." The band, as well as their fans, grooved to a deeper throttle.

1995, however, might not be so kind. Though they bridged the metal/post-punk/grunge gap handily between those first two albums, Skid Row now find themselves facing the uncertainty of a vastly different genre. With heavy metal redefined, hair bands shunned and melodic rock turned topsy-turvy into newly-favored post-punk aggression, where does Skid Row fit in this new musical landscape? Will they be forced to re-invent themselves? Will their music suffer? Are their days as "Youth Gone Wild" nothing but a memory for the nostalgia books?

Hardly...the bandmembers *live* to create the grinding passages that grace their albums. While recording their latest, *Subhuman Race*, in Vancouver, they talked about their checkered past, the uncharted waters of their future and the album which they hope will solidify their artistic standing....



Atlantic recording group Skid Row recently treated fans and radio contest winners at New York City's Irving Plaza to a special advance listen to *Subhuman Race* followed by a rare club performance. A full Skids tour is scheduled to begin in early May. Shown backstage (l-r): Atlantic A&R rep Al Smith; Rachel Bolan & Sebastian Bach of Skid Row; WA XQ-FM (Q104.3) New York music director Vinny Marino; Dave "Snake" Sabo of Skid Row; Atlantic v.p. promo Danny Buch; and Skid Row's Scotti Hill; (not shown): Rob Affuso.

Cash Box: *The songs on Subhuman Race are even more aggressive than your past work. "My Enemy" boasts Bas' guttural growl, brazen guitar licks and a meltdown at the end, and "Frozen" is shaped by a ripping guitar solo, charging beat, aggressive guitars and furious vocals—but you never sacrificed melody for heft.*

Bach: On the first album, we really concentrated on songs. We did the same thing on *Slave*... but we were really so angry at the planet after our first tour that it was full-on fury. This time, the focus went towards keeping the emotion of everything, but each song is structurally and melodically more [consistent]. I'm a fan of Slayer and Prong and Pantera, but I'm also a fan of singing. When I sing really clean and with soul, it transcends genres of rock. There's a lot of that on this record.

Snake: We were really, really conscious of not doing the same thing over...to the point where, literally, in rehearsal when we're going over the shit, we'll fight about it tooth-and-nail if it remotely sounds like something we've done before.

Affuso: That explains a few 20-minute rehearsals where everybody just got in their cars and split.

Yet you have a song like "Breakin' Down," which has the warm tones of U2, and "Eileen," which is haunting and sensual.

Affuso: On "Breakin' Down," Snake played it on the guitar, not even plugged in, and hummed the melody and that's where it was.

Is that how you usually came up with the tunes?

Snake: Well, there were a lot of things where I just had a chord progression and some melodies and scratch lyrics before we came up here. I'm really the worst singer on the planet, so when I can get something across, it's an amazing feat. I'm really conscious of it. I feel like I'm Fred Flintstone in Mr. Slate's office (laughs). Bob [Rock, the producer] asked us if we had any more material, so I started playing it and I'm singing and my voice is cracking and Bob says, "We can work with this." He'd come up with an endless well of ideas and take control. He'd tell Rob, "Try doing it this way," and Rob would take it a step further. And the same thing with Scotti. And Sebastian, especially, would just sink into it. We'd learn the song on the spot sometimes.

You know, reports of Skid Row's demise were rampant.

Snake: We had problems, but thank God it's something that's behind us now. I had internalized a lot of my frustration and anger and disenchantment with certain things that existed and I kept it inside for years. So when it [came to a head], it was tumultuous, to say the least. A lot of it came down to me and Sebastian not seeing eye-to-eye. We were both at fault. We both got caught up in all this anger and crap and it was very unhealthy. It holds you down and you're not able to go forward, so in turn, the band wasn't able to go forward.

Hill: There were tense times, but you can tour with your best friend and be at each other's throats by the time you get home.

What gets you through the rough times?

Snake: Your love of the band. There were times where, out of anger and frustration, I'd consider other options, like maybe it's better off if we just call it a day. Then I realized we worked too hard as a group to throw it away. There's so much more left that I have to offer with this band. We've always given 110% at everything that we've done and we've always prided ourselves in our music and our live shows.

Did you all suffer burnout from that last 22-month tour?

Affuso: I went through a really rough time. I got divorced, came off the road and we all kind of got away from each other. After 22 months, I didn't want to look at the drums ever again. I just wanted to run away and keep running and if I could've run across the border, I would have. But then my drums became an incredible outlet for me because that was all I really had at that time—whatever talent was there and my drums. It became a rediscovery of my love for the drums again.

Is it hard to gauge how people will respond to this album in 1995?

Bach: Well, me and Doc [McGhee, their manager] had a bet on how many records Skid Row sold in 1994, from the catalog. He bet 10,000 albums. Rachel bet 100...none of our estimates were over 10,000. We had no clue, 'cause we figured we hadn't released a record since '92. So Doc calls us up and goes, "Hey, guys. I got the results." We're like, "Oh, no..." And he goes, "298." And we go, "Oh..." And then he says, "...thousand!" So Skid Row sold 300,000 records in '94, which is what the new Rollins album did and what the new Helmet does. All these bands that are shoved down the public's throat as "Alternative Nation." They say that metal is corporate rock, but you can't get more of a corporate hype going than Hole. So for us to sell 300,000 in a year that is supposedly "grunge-mania" shows that metal has always been maligned, but it just will not go away because there's too many people that relate to having a good time instead of shooting heroin and there's too many people that relate to being alive than being dead.

Our music celebrates life, not death. I mean, I know the world sucks and everything and we can all moan and groan and pee our pants over it, but rock 'n' roll should be a place where you can go to loosen up and remember what it's like to have a good time instead of worrying about the headlines and the rainforest and everything. I mean, I know that it's all noble and good and Ticketmaster sucks and everything, but God! I just wanna play rock and roll music...it's that simple!

CASH BOX CHARTS

TOP 100 POP SINGLES

APRIL 15, 1995



#1 SINGLE: Dionne Farris



TO WATCH: P J Harvey



HIGH DEBUT: Madonna

		Total Weeks ▼		Total Weeks ▼	
		Last Week ▼		Last Week ▼	
1	I KNOW (Columbia 77750) Dionne Farris	2	11	50	DREAM ABOUT YOU/FUNKY MELODY (Thump 2205) Stevie B 53 8
2	RED LIGHT SPECIAL (LaFace 02744) TLC	4	8	51	BEFORE I LET YOU GO (Interscope 98211) Blackstreet 42 25
3	CANDY RAIN (Uptown/MCA 54906) Soul For Real	3	12	52	MOVE IT LIKE THIS (Tommy Boy 633) K-7 54 6
4	RUN AWAY (Arista 1-2808) Real McCoy	5	5	53	ASK OF YOU (550 Music/Epic) Raphael Saadiq 63 3
5	TAKE A BOW (Maverick/Sire/Warner Bros. 18000) Madonna	1	18	54	WHAT WOULD YOU SAY (RCA 2994) Dave Matthews 59 6
6	STRONG ENOUGH (A&M 0798) Sheryl Crow	6	13	55	HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") (Columbia 77614) Ini Kamoze 49 28
7	BIG POPPA/WARNING (Bad Boy/Arista 7-9015) The Notorious B.I.G.	7	14	56	NEVER FIND SOMEONE LIKE YOU (Ruffhouse/Columbia 77817) Keith Martin 58 8
8	TELL ME WHEN (EastWest/Elektra 5731) Human League	8	4	57	I WANNA BE DOWN (Atlantic 87225) Brandy 47 26
9	IF I WANTED TO/LIKE THE WAY I DO (Island 854 238) Melissa Etheridge	9	8	58	GET DOWN (Bad Boy/Arista 7-9012) Craig Mack 46 10
10	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468) Montell Jordan	11	6	59	FOR YOUR LOVE (Motown 1261) Stevie Wonder 62 6
11	HOLD ON (Atlantic 87240) Jamie Walters	17	11	60	LET HER CRY (Atlantic 87231) Hootie & The Blowfish 68 3
12	I BELIEVE (EMI 58320) Blessid Union of Souls	18	9	61	HERE & NOW (Giant 17913) Letters To Cleo 65 3
13	IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940) Martin Page	13	13	62	I'D RATHER BE ALONE (MCA 54992) IV Xample 67 3
14	THANK YOU (Motown 1270) Boyz II Men	12	8	63	FEEL SO HIGH (550 Music 77693) Des'ree 76 2
15	BELIEVE (Rocket/Island 60144) Elton John	15	6	64	JOY (Interscope 95769) Blackstreet 74 2
16	THIS LIL'GAME WE PLAY (Biv/Motown 10 860 252) Subway	16	9	65	(SHE'S GOT) SKILLZ (Blitz/Atlantic 5738) All-4-One 55 10
17	FREAK LIKE ME (EastWest 9094) Adina Howard	20	11	66	WHITE LINES (Capitol 79557) Duran Duran 70 3
18	CREEP (LaFace/Arista 40824) TLC	10	23	67	FOE THA LOVE OF \$ (Ruthless/Relativity 5540) Bone Thugs N Harmony 56 7
19	BABY (Atlantic 82610) Brandy	19	11	68	MOVE IT (TO THE RHYTHM) (SBK/EMI 58359) Technotronic 72 2
20	IF YOU LOVE ME (MJJ/Epic 77732) Brownstone	14	17	69	LAY DOWN YOUR LOVE (Next Plateau/London/Island) 4 P.M. DEBUT
21	YOU GOTTA BE (550 Music 77551) Des'ree	21	39	70	THINK OF YOU (LaFace/Arista 2-4094) Usher 71 5
22	DEAR MAMA (Interscope 98273) 2Pac	24	6	71	I'LL BE AROUND (Chrysalis/EMI 58331) Rappin' 4-Tay Feat.The Spinners 77 3
23	HOLD MY HAND (Atlantic 87230) Hootie & The Blowfish	22	26	72	CLOSE TO YOU (Curb-Edel 76945) Fun Factory 81 3
24	ON BENDED KNEE (Motown 860 244) Boyz II Men	23	22	73	DOWN BY THE WATER (Island 6921) PJ Harvey 78 3
25	I LIVE MY LIFE FOR YOU (Epic 78124) Firehouse	27	8	74	UNTIL THE END OF TIME (Priority 53183) Foreigner 79 3
26	ANOTHER NIGHT (Arista 12724) Real McCoy	25	34	75	TOTAL ECLIPSE OF THE HEART (Critique 15539) Nicki French 82 2
27	CAN'T STOP LOVIN' YOU (Warner Bros. 17909) Van Halen	28	3	76	1-LUV (Sick Wid It/Jive 42289) E-40 Feat. Levity DEBUT
28	EVERY DAY OF THE WEEK (Giant 17988) Jade	30	22	77	ROLLIN' WIT DANE (Lifestyles/Maverick/Warner Bros. 17907) Dana Dane DEBUT
29	GET READY FOR THIS (Radikal/Critique 15535) 2 Unlimited	29	20	78	FAT BOY (S.O.S./Zoo 1006) Max-A-Million 80 4
30	NO MORE "I LOVE YOU'S" (Arista 1-2804) Annie Lennox	32	5	79	DADDY'S HOME (Warner Bros.17876) Spanish Fly DEBUT
31	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572) K-Ci Hailey of Jodeci	26	8	80	CAN'T YOU SEE (Tommy Boy 676) Total Feat.The Notorious B.I.G. 91 2
32	YOU GOT IT (FROM "BOYS ON THE SIDE") (Arista 1-2795) Bonnie Raitt	31	8	81	GRAPEVYNE (MJJ/Epic) Brownstone 86 3
33	KEEP THEIR HEADS RINGIN'(FROM "FRIDAY") (Priority 53188) Dr Dre	36	5	82	HOUSE OF LOVE (A&M 0802) Amy Grant With Vince Gill 75 19
34	SUKIYAKI (Next Plateau/London/Island 857 687) 4 P.M.	33	30	83	SHOOK ONES PART II (Loud/RCA 64294) Mobb Deep 73 4
35	EVERLASTING LOVE (Epic 77756) Gloria Estefan	35	10	84	SHE DON'T USE JELLY(Warner Bros.41102) The Flaming Lips 83 17
36	COTTON EYED JOE (Jive 46500) Rednex	41	6	85	WHAT I NEED (Mercury 856 404) Crystal Waters 57 6
37	BEDTIME STORIES (Maverick/Sire/Warner) Madonna	DEBUT		86	CONNECTION (Geffen 19385) Elastica DEBUT
38	THE RHYTHM OF THE NIGHT (EastWest/EEG 98192) Corona	37	21	87	WONDERFUL (Capitol 58239) Adam Ant DEBUT
39	COME BACK (Radioactive 3202) Londonbeat	39	8	88	MISHALE(Metro Blue/Capitol 58256) Andru Donalds 64 18
40	YOU DON'T KNOW HOW IT FEELS (Warner Bros. 18030) Tom Petty	38	20	89	MENTAL PICTURE (SBK/EMI 58272) Jon Secada 69 22
41	I'M GOIN' DOWN (Uptown/MCA 55008) Mary J. Blige	DEBUT		90	TOUR (Signet 162) Capleton 84 9
42	I MISS YOU (Arista 1-2768) N II U	40	18	91	SHORT DICK MAN (S.O.S./Zoo 19194) 20 Fingers 48 30
43	THE SWEETEST DAYS (Wing/Mercury 851113) Vanessa Williams	43	23	92	HAVE YOU EVER REALLY LOVED (A&M 10282) Bryan Adams DEBUT
44	CONSTANTLY (MCA 54948) Immature	44	21	93	BANG AND BLAME (Warner Bros. 17994) R.E.M. 61 12
45	I'M THE ONLY ONE (Island 854068) Melissa Etheridge	45	38	94	SHE'S A RIVER (Virgin 38467) Simple Minds 66 9
46	SHY GUY (FROM "BAD BOYS") (The Work Group 77678) Diana King	50	5	95	MAD IZM (Capitol 58313) Channel Live 60 9
47	RUN-AROUND (A&M 8341) Blues Traveller	52	4	96	KITTY KITTY (Rip-It 6921) 69 Boyz 85 8
48	ALWAYS (Mercury 856 227) Bon Jovi	34	28	97	WHUTCHA WANT (Profile 5426) Nine 87 10
49	MR. PERSONALITY (Zoo 42094) Gillette	51	6	98	ALWAYS AND FOREVER (LV/Epic 77735) Luther Vandross 96 24
				99	DREAMER (MCA 54922) Livin'Joy 97 10
				100	SOUR TIMES (NOBODY LOVES ME) (Gol Discs/London 856 817) Portishead 89 9

CASH BOX CHARTS

TOP 100 POP ALBUMS

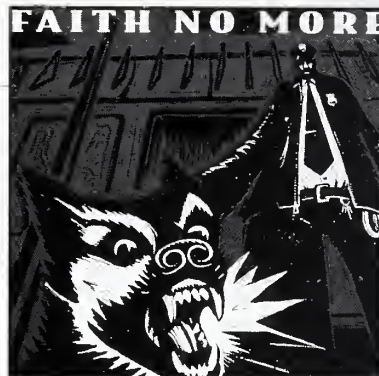
APRIL 15, 1995



#1 ALBUM: 2Pac



TO WATCH: Tank Girl Soundtrack



HIGH DEBUT: Faith No More

		Total Weeks ▼				Total Weeks ▼	
		Last Week ▼				Last Week ▼	
1	ME AGAINST THE WORLD (Interscope/AG 92399)	1	3	51	DO YOU WANNA RIDE (Mecca Don/EastWest/EEG 61757)	49	4
2	GREATEST HITS (Columbia 67060)	2	5	52	THE SIGN (Arista 18740)	48	62
3	CRACKED REAR VIEW (Atlantic 82613)	3	28	53	LIVE AT THE ACROPOLIS (Private Music 82116)	62	55
4	HELL FREEZES OVER (Geffen 31365)	4	21	54	NOW THAT I'VE FOUND YOU (Rounder 325)	52	6
5	THROWING COPPER (Radioactive/MCA 10997)	10	49	55	YES (Rykodisc 10320)	51	2
6	THE LION KING (Walt Disney 60858)	6	43	56	GREATEST HITS 1990-1995 (Curb 77689)	56	9
7	TUESDAY NIGHT MUSIC CLUB (A&M 0126)	5	35	57	LIVE AT RED ROCKS (GTS 4579)	58	3
8	MADE IN ENGLAND (Rocket/Island 314526)	12	2	58	STATION IDENTIFICATION (Capitol 28968)	72	2
9	II (Motown 530323)	9	31	59	THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)	74	57
10	DOOKIE (Reprise/Warner Bros. 45529)	11	59	60	ROTTING PINATA (Wbrk/Columbia 57800)	84	7
11	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN (Atlantic 82731)	15	2	61	TANK GIRL (Elektra 61760)	DEBUT	
12	CRAZYSEXYCOOL (LaFace/Arista 26009)	13	20	62	DEFINITELY MAYBE (Creation/Epic 66431)	61	9
13	MEDUSA (Arista 25717)	7	3	63	THE BEST OF SADE (Epic 66686)	55	20
14	THE HITS (Liberty 29689)	9	17	64	WEEZER (DGC/Geffen 24629)	44	17
15	NO NEED TO ARGUE (Island 524050)	14	26	65	CROSS ROAD (Mercury 26013)	64	24
16	CONVERSATION PEACE (Motown 30238)	20	1	66	BAD BOYS (Wbrk/Columbia 67009)	DEBUT	
17	BALANCE (Warner Bros. 45760)	17	10	67	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)	47	28
18	SMASH (Epitaph 86432)	19	44	68	SUBHUMAN RACE (Atlantic 82730)	DEBUT	
19	MY LIFE (Uptown/MCA 11556)	22	18	69	NINETEEN NINETY QUAD (Rip-It 6901)	69	34
20	YES I AM (Island 848660)	23	78	70	PURPLE (Atlantic 82607)	66	41
21	VITALOGY (Epic 66900)	21	19	71	NEW JERSEY DRIVE (Tommy Boy 1114)	DEBUT	
22	BEDTIME STORIES (Maverick/Sire/Warner Bros. 45767)	24	20	72	AUGUST & EVERY THING AFTER (DGC/Geffen 24528)	60	61
23	KING FOR A DAY...FOOL FOR A LIFETIME (Slash/Reprise 45723)	DEBUT		73	ANOTHER NIGHT (Arista 18778)	DEBUT	
24	BOYS ON THE SIDE (Arista 18748)	28	9	74	TICAL (Def Jam/RAL/Island 523893)	76	20
25	BRANDY (Atlantic 82610)	25	26	75	TO BRING YOU MY LOVE (Island 524085)	65	5
26	UNDER THE TABLE AND DREAMING (RCA 66449)	29	20	76	FEELS LIKE HOME (Elektra/EEG 61703)	85	2
27	PULP FICTION (MCA 11103)	31	23	77	THE BEST OF NEW ORDER (Qwest/Warner Bros. 45794)	80	2
28	RETURN TO THE 36 CHAMBERS (Elektra 61659)	DEBUT		78	CANDLEBOX (Maverick/Sire/Warner Bros. 45313)	73	61
29	IN A MAJOR WAY (Sick Wid'it/Jive 41558)	18	3	79	FORREST GUMP (Epic Soundtrax/Epic 66329)	RE-ENTRY	
30	SIXTEEN STONE (Trauma/Interscope 92531)	30	10	80	FUMBLING TOWARDS ECTASY (Nettwerk/Arista 18725)	90	40
31	JOHN MICHAEL MONTGOMERY (Atlantic 82728)	DEBUT		81	THINKIN' ABOUT YOU (MCA 11201)	59	7
32	I AIN'T MOVIN' (550 Music/Epic 64324)	32	11	82	WHAT A CRYING SHAME (MCA 10961)	81	45
33	WILDFLOWERS (Warner Bros. 45759)	26	22	83	SUPERUNKNOWN (A&M 0198)	68	53
34	COLLECTIVE SOUL (Atlantic/AG 82745)	34	3	84	100% FUN (Zoo/BMG 11081)	75	3
35	UNPLUGGED IN NEW YORK (DGC/Geffen 24727)	27	21	85	RHYTHM OF LOVE (Elektra 61555)	71	29
36	ABOVE (Columbia 67057)	16	3	86	THE SWEETEST DAYS (Wng/Mercury 526172)	RE-ENTRY	
37	THE LION KING: RHYTHM OF THE PRIDE LANDS (Walt Disney 60871)	40	3	87	COCKTAILS (Dangerous/Jive 41553)	54	10
38	GREATEST HITS (Capitol 30334)	35	23	88	WHO I AM (Arista 18759)	77	40
39	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	1	34	89	MONSTER (Warner Bros 45740)	63	27
40	SAFE + SOUND (Profile Records 1462)	33	6	90	THE TRACTORS (Arista 18728)	57	26
41	NO ORDINARY MAN (MCA 10991)	50	31	91	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	69	23
42	NOT A MOMENT TOO SOON (Curb 77659)	36	52	92	WILD SEED-WILD FLOWER (Columbia 57359)	86	5
43	READY TO DIE (Bad Boy/Arista 73000)	38	23	93	FOUR (A&M 540265)	RE-ENTRY	
44	THE LONG BLACK VEIL (RCA/Victor 62702)	39	9	94	1995 GRAMMY NOMINEES (Grammy/Columbia 67043)	70	5
45	CANDY RAIN (MCA 11125)	DEBUT		95	KIRK FRANKLIN AND THE FAMILY (Gospo-Centric 2119)	82	8
46	BIG ONES (Geffen 24716)	42	21	96	STONES IN THE ROAD (Columbia 64327)	83	26
47	HOLD ME, THRILL ME, KISS ME (Epic 66205)	53	24	97	THIRD ROCK FROM THE SUN (Epic 64357)	87	34
48	ICON IS LOVE (A&M 540115)	45	26	98	BLACKSTREET (Interscope/AG 92351)	98	41
49	FROM THE BOTTOM UP (MJJ Music/Epic 57827)	37	12	99	BOOTLEGS & B-SIDES (Priority 53921)	95	19
50	IF I COULD MAKE A LIVING (Giant/Warner Bros 24582)	46	22	100	BREATHLESS (Arista 18646)	99	124

POP ALBUMS

REVIEWS by Steve Baltin



■ MAD SEASON: *Above* (Columbia 67057)

There aren't any Zeppelin songs on here, but this Seattle "super-group," featuring 1/4 Alice In Chains (Layne Stanley), 1/4 Pearl Jam (Mike McCready), and 2/4 Screaming Trees (John Baker Saunders and Barrett Martin) as well as guest turns from some noted friends, have created the real Zeppelin tribute album with this ten-song collection of blues-based hard-rock numbers. From the opening strains of "Wake Up," the quartet tap into the earthy sound that marked their earlier works with their respective bands and drench it in the feel of dirty swampwater to give the CD a mood that stands apart from much of the one-note

overproduced music being released as of late.

■ DAVID SANBORN: *Pearls* (Elektra 61759)

Though it is yet another album of covers (one of the wimpiest trends to hit the music industry in ages), the venerable saxophonist at least reworks the standards he tackles, from "Try A Little Tenderness" to "Superstar." Featuring vocal appearances by Jimmy Scott on "For All We Know" and Oleta Adams on "Nobody Does It Better," *Pearls* is clearly designed for the New Age-Adult/Contemporary audience as jazz purists are likely to be tranquilized by his soothing though safe riffs. Following the phenomenal success of Kenny G's X-mas album, this could be a sleeper hit on the pop charts.

■ NITZER EBB: *Big Hit* (Geffen 24718)

Recorded at eight different locations on two continents, the new record from the English trio appears to have been inspired by that many different artists, as well. Because of the lineage they follow, from Adam & The Ants on "Border Talk"

to Nine Inch Nails on "I Thought," the CD's strongest track, there is a consistency throughout that distinguishes *Big Hit* as a Nitzer Ebb recording. Credit for intertwining the different melodies into a whole album should be shared by the band with producer Flood, who also assists with programming and guitars. Particularly impressive is the gritty edge Nitzer Ebb bring to "In Decline," a feat not easily accomplished in programmed music.

■ SUDDENLY, TAMMY!: *(We Get There When We Do.)* (Warner Bros. 45831)

The debut major-label release from this Pennsylvania trio starts off with "Hard Lesson," a very Belly-sounding pop tune that is also the CD's first single. It's an unfortunate opening choice, as once you get past that number, the trio's line-up of bass, drums and piano (the whole record is *sans* guitar) gives them their own delightfully unique alternative sound. Though her roots are in jazz, vocalist/pianist Beth Sorrentino lends a classical touch to the CD that marks *(We Get There...)* with an air of dignity. That is never more in evidence than on "Snowman," a lovely tune that lingers with the memory of 1920s torch songs. A pure delight.



■ DURAN DURAN: *Thank You* (Capitol 29419)

Though most cover albums begin as a benefit project or concept piece, every once in awhile we see the artist bring a new dimension of their sound to classic songs that ultimately propels both artistically. Unfortunately, this is not the case with *Thank You*. Duran Duran has always fared well with a slightly ethereal sound, due mostly to their trademark use of synthesizers. On *Thank You*, their versions of "White Lines" and "Ball Of Confusion" become nothing more than rock tracks devoid of their former edge and fail to take advantage of the band's own strengths. "Watching The Detectives" and Lou Reed's "Perfect Day" fall closer to the mark, but miss opportunities by altering little more than the tempo. The standouts are "Crystal Ship," which has the same fragile quality the group wove into last year's "Come Undone," and "911 Is A Joke," which makes up with catchiness what it loses in aggression. Ironically, the biggest disappointment is also the only original song, "Drive By." Die-hard Duranies may catch its nod to *Rio*'s "The Chauffeur" but will cringe to its striking similarity to the eerie "Stonehenge" of *Spinal Tap* fame. Let's hope the comparison ends here. (By Karen Allen)

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PICK OF THE WEEK

■ MUDHONEY: *My Brother The Cow* (Reprise 45840)

Mudhoney helped start the Seattle grunge movement, then vanished while Nirvana, Pearl Jam, et al. cashed in on the craze with multiple Top 10 albums. With "grunge" now out of the buzz vernacular, Mudhoney figured this was as good a time as any to remind the listening world who the first band out of Seattle was. While their counterparts—namely Soundgarden and Pearl Jam—have expanded to include melodic ballads on their recent Top 10 albums, Mudhoney's new album can be summed up with a line from "Into Yer Shtik." At the end of the track, Mark Arm sings, "Fuck you, you make me sick." A fierce



guitar-driven collection, *My Brother The Cow* doesn't attempt to win friends and influence people. The fervor reaches a zenith with "Execution Style," a song that calls to mind the Pretenders' classic "Precious." A killer, both figuratively and literally.

LATIN

MEXICAN REGIONAL

APRIL 15, 1995

1	QUE NO ME OLVIDA (Fonovisa)	Bronco	1	5
2	MITAD TU Y MITAD YO (Luna)	Banda Pachuco	2	5
3	EL TAXISTA (Fonovisa)	Los Dinnos	5	4
4	QUE POCA SUERTE (AFG Sigma)	Los Temerarios	3	5
5	TU CASTIGO (Fonovisa)	Ezequiel Pena	6	5
6	BORDADA A MANO (Fonovisa)	Los Mier	8	5
7	FOTOS Y RECUERDOS (EMI Latin)	Selena	7	5
8	TESORO (EMI Latin)	Graciela Beltran	4	5
9	PREGUNTAME A MI (Fonovisa)	Los Rehenes	9	5
10	EVA MARIA (Fonovisa)	Banda Maguey	13	4
11	A ESA (Fonovisa)	Liberacion	21	2
12	COMO AGUA PARA CHOCOLATE (Sony)	Ana Gabriel	11	5
13	MUSICA ROMANTICA (Balboa)	Jorge L. Cabrera	12	5
14	CUPIDO BANDIDO (Fonovisa)	Fito Olivares	20	2
15	NO (Sony)	Alejandro Fernandez	14	5
16	VIDA (Jupiter)	Tentacion	10	5
17	HOY SE CASA MI (Fonovisa)	Group Zarko	17	4
18	SE REMATA EL JACALITO (Fonovisa)	Jose J. Solis	26	3
19	SIN UN AMOR (Sony)	Vincente Fernandez	22	5
20	QUE DEBO HACER? (Fonovisa)	Sparx	18	5
21	SE TE VAS (Rodven)	Los Fugitivos	DEBUT	
22	YO SE QUE NO ES (Sony)	Ramon Ayala Jr.	25	3
23	ESPERO TU LLAMADA (Fonorama)	Grupo Secreto	29	2
24	CIELO CORAZON (Disa)	Grupo Ladron	DEBUT	
25	MI FORMA DE SENTIR (Polygram)	Pedro Fernandez	23	5
26	GRACIAS MUJER (Fonovisa)	Banda Machos	DEBUT	
27	EL LLORON (Disa)	Los Reyes Locos	27	5
28	VUELVE MI AMOR (Fonovisa)	Liberacion	16	5
29	MI CORAZON LLORO (Fonorama)	Ritmo Rojo	DEBUT	
30	TOMA MI AMOR (Sony)	La Mafia	DEBUT	

CONTEMPORARY POP

APRIL 15, 1995

1	TODO O NADA (WEA Latina)	Luis Miguel	1	5
2	MI FORMA DE SENTIR (Polygram)	Pedro Fernandez	3	5
3	FOTOS Y RECUERDOS (EMI Latin)	Selena	2	5
4	SIEMPRE CONTIGO (Melody)	Lucero	5	5
5	TOMA TU TIEMPO Y SUENA (Sony)	Marcelo Cezan	11	4
6	MURIENDO DE AMOR (BMG)	Juan Gabriel	7	5
7	QUE NO ME OLVIDE (Fonovisa)	Bronco	14	5
8	QUIERO UN BESO (Sony)	Emmanuel	6	5
9	CON TU AMOR (Melody)	Cristian	8	5
10	COMO ANTES (EMI Latin)	Ednita Nazario	9	5
11	ESE HOMBRE (WEA Latina)	Miriam Hernandez	4	5
12	QUE GANAS DE NO VERTE (Soho/RMM)	India	12	4
13	EL MUNDO GIRA (EMI Latina)	Ricardo Montaner	16	3
14	COMO AGUA PARA CHOCOLATE (Sony)	Ana Gabriel	15	5
15	ENTRE LA NOCHE Y EL DIA (WEA Latina)	Olga Tanon	17	3
16	FORMAS DE AMOR (Polygram)	Calo	21	2
17	REALMENTE NO... (Sony)	Ricardo Arjona	13	5
18	GUAPA (Polygram)	Marcos Llunas	20	5
19	NO (Sony)	Alejandro Fernandez	10	5
20	REENCUENTRO (EMI Latin)	Alvaro Torres	26	2
21	HISTORIA DE UN TAXI (Sony)	Ricardo Arjona	18	5
22	LA MEDIA VUELTA (WEA Latina)	Luis Miguel	22	5
23	GAVILAN O PALOMA (Sony)	Chayanne	19	4
24	AZUL GRIS (Melody)	Cristian	DEBUT	
25	QUIEN SOY YO (Melody)	Lucero	DEBUT	
26	CIEGO DE AMOR (SBK/EMI)	Jon Secada	DEBUT	
27	LOS PAJARITOS (Karen)	Juan Luis Guerra	DEBUT	
28	POPURRI (Fonovisa)	Marco Antonio Solis	27	4
29	LA MULATA (Fonovisa)	Daniela Romo	29	4
30	SI DIOS ME QUITA... (Fonovisa)	Daniela Romo	DEBUT	

Courtesy of: **Radio & Musica**

THE LATIN LOWDOWN

News From U.S. & Latin America

By Hector Resendez

THE NEWS WAS PROFOUNDLY

TRAGIC. Millions of fans throughout the U.S. and Latin America were utterly stunned upon word on Friday, March 31st, that singing Tex-Mex idol Selena had been shot and killed in Texas. Her death came at the hands of alleged suspect Yolanda Saldivar, a woman who established Selena's fan club in 1991. The unexpected death of this rising star hit home to relative strangers as well as fans worldwide and close family.

Selena was one of the more popular figures in contemporary Tejano music. She won a Grammy this past year for her album *Selena Live*. The 23-year-old artist (she was to celebrate her birthday in two weeks) had been lovingly compared as a Latin version of Madonna. Selena's concert performances were as sensuous as Madonna's, but the former artist made sure that her traditional values concerning family and marriage were well-known to all. Chris Perez, a member of her band Los Dinos, was her husband.

José Behar, president of Selena's label EMI-Latin, said in a press release, "Everyone here is in a complete state of shock and total disbelief. Our feelings and hearts go out to the Quintanilla and Perez families and their friends. Selena was a rising superstar, but more importantly was that she was a beautiful and marvelous human being."

Recipient of the 1995 Tejano Award, Selena and her band were no strangers to the highest of various accolades. Hers was the Album of the Year, Record of the Year, Song of the Year for "Bidi Bidi Bom Bom," Female Entertainer of the Year, Female Vocalist of the Year, Tejano Crossover and Tejano *Internacional*. Selena's current single "Fotos y Recuerdos" was fourth on the charts the week of her death.



Selena

The young Mexican-American singer, recently signed to New York-based SBK Records, was in the midst of completing her first English-language album. Her plans to crossover into the American market was no secret. Selena's music and acting debut are featured in the just-released film *Don Juan de Marco* starring Marlon Brando.

Selena was laid to rest in her hometown in Texas this past week.

FROM NEW YORK: For the past 25 years, Ralph Mercado has been "making it happen" on the Salsa music scene. In fact, his name is synonymous with this market. And if he has his way, which he will, the creator of **Ralph Mercado Management, Inc. (RMM)** and **RMM Records & Video Corporation** will be tapping into or creating other dynamic enterprises as well.

In a recent interview, Mercado recalled the "early days" of the **Cheetah Club** in N.Y.C., and when he helped spawn the birth of the **Fania All-Stars** in the early 1970s. Those were the days of signing the biggest names in the Salsa music arena. Not limiting himself to this genre, Mercado was also one of the first to present **Julio Iglesias** at Madison Square Garden. "I like to explore new frontiers," says Mercado. One of his artists, **India**, is slated to sing in Italian. Another RMM artist, Venezuelan **Oscar D'Leon**, recorded a Salsa album with Brazilian **Elba Ramalho**. "We call it 'Salsa Brasileira,' because it combines Spanish with Portuguese," quips Mercado. "It's a perfect combination that will work well in Brazil."

This impresario is poised and ready. Mercado fully realizes that there are other equally as challenging markets to yet conquer. He talks about his interest in Cuba. "Some extraordinary developments are waiting to happen there," he explains in a strategic sort of way. "We have to be ready." It would seem that Mercado is already packed with two sets of luggage. With plans in motion to create a new label geared to attract young Latino talent, Mercado has named one of his producers, **Sergio George**, to serve as its chief. "We have to experiment and see what clicks...that's what will take us to the year 2000."

For now, Ralph Mercado is busy looking at making movies, signing a new distribution deal before the end of the year (Sony's contract expires then), producing a Salsa Beatles album, Latin Jazz and Salsa festivals in New York and L.A. this summer and beating last year's \$15 million in combined sales from all of his three companies. And why not? After all, Ralph Mercado is used to "making it happen."



Ralph Mercado

LATIN

REVIEWS *By Hector Resendez*



■ **KAROLINA:** *Soy Tu Sombra* (Polydor/Sonografica 527 300) Producer: Unknown.

Karolina is a female vocalist from Colombia, South America. Her latest album contains nine selections composed by Luis Alva. The numbers are well-produced pop cumbia tunes that highlight Karolina's crisp vocal style. Romantic as well as danceable selections help to accent this enjoyable tropical music album.

■ **LA TROPICALISIMA:** *Tremenda Sonora* (MP 6142) Producer: Willy Newball.

Another fine cumbia production is the album *Tremenda Sonora* by the group La Tropicalisima. Headed by Willy Newball on piano and synthesizer, the majority of the ten selections on the album are popular tropical music favorites. There's Johnny Ventura's humorous composition "Pitaste" and the classic "El Santo Cachon" by Romualdo Brito. The group's female vocalist Lyda is destined to be a sure-hit with cumbia fanatics. Overall, this album is excellent in terms of its sound and obvious strong appeal to its targeted consumer market.



■ **LINDA SARA:** *Linda Sara* (Sony Discos 81515) Producer: Cinesi Incorporado.

This is the original soundtrack for the Puerto Rican film *Linda Sara* by Jacobo Morales. It features incidental music composed and directed by Pedro Rivera Toledo. The album contains 22 themes all together, including the theme "Danza Sara" as interpreted by Latin pop idol Chayanne. He also co-stars in the film with the former Miss Universe Dayanara. Also featured are selections by two of Puerto Rico's Salsa mega-stars. There's

"Que Hay De Malo" by Jerry Rivera and Gilberto Santa Rosa's "En La Obscuridad."

PICK OF THE WEEK



■ **HILTON RUIZ:** *Hands On Percussion* (Tropijazz 81483) Producer: Jack Hooke.

The Tropijazz label went all out for this one. Hilton Ruiz, self-proclaimed as the "original be-bop Latin piano player," may not be a bit humble, but he knows his art. The celebrated jazz pianist has been on the bebop and Latin scene since the late 1960s. His well-rounded resumé would fill this entire page. For *Hands On Percussion*, Ruiz gathered some of the top instrumentalists in the Latin jazz world: Tito Puente, Dave Valentin, Charlie Sepulveda, David Sanchez, Papo Vasquez, Giovanni Hidalgo, Andy Gonzalez, Steve Berrios and Ignacio Berroa. The end result is simply phenomenal. Retailers would best be warned to keep plenty of Ruiz' albums in stock.

TEXAN / TEJANO

APRIL 15, 1995

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

TROPICAL

APRIL 15, 1995

1	LO BONITO Y LO FEO (SDI)	Grupo Niche	1	9
2	MIRANDOTE (Rodven)	Frankie Ruiz	2	5
3	ENTRE LA NOCHE Y EL DIA (WEA Latina)	Olga Tanon	5	5
4	OJALA QUE LLUEVA CAFE (Polygram)	Eureka	6	5
5	PIANO (Sony)	Paquito Hechevarria	7	5
6	LA GRUA (J&N)	Kinito	3	5
7	QUE GANAS DE NO... (Soho/RMM)	India	8	5
8	EL PASAJERO (SDI)	Giro	DEBUT	
9	AMOR FINJIDO (SDI)	Kaos	18	2
10	PAN DE AZUCAR (Max)	Zona Roja	11	2
11	ME OLVIDE DE VIVIR (Karen)	Tono Rosario	14	5
12	PARA TI (Sony)	Jerry Rivera	15	3
13	REY DE CORAZONES (RMM)	Manny Manuel	10	4
14	UNO SE CURA (Latino M.)	Raulin	20	1
15	LA TIJERA (Polygram)	Carlos Vives	19	4
16	SE PARECIA TANTO... (Sonero)	Johnny Rivera	21	2
17	TE QUIERO TAL COMO ERES (Dur Music)	Angel	DEBUT	
18	O LO MATAS TU O LO MATO YO (TTH)	Jossie Esteban	23	4
19	TEMES (RMM)	Guianko	16	2
20	TE NECESITO (WEA Latina)	Wichy Camacho	DEBUT	
21	CUANDO NOS... (Sony)	Luis Enrique	DEBUT	
22	COMPAE CHEMO (Vedisco)	Tulio Zoloaga	DEBUT	
23	ROMANTICOS AL RESCATE (Sony)	Luis Enrique	4	5
24	MAL HERIDO (RMM)	Gilberto Santa Rosa	22	5
25	CADA MANANA (J&N)	Eddy Herrera	25	3

TOP 100 R&B SINGLES

APRIL 15, 1995



#1 SINGLE: TLC

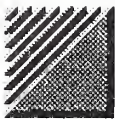


TO WATCH: Changing Faces



HIGH DEBUT: Mary J. Blige

1	RED LIGHT SPECIAL (LaFace/Arista 02744)	TLC	1	8	54	THE WAY THAT YOU LOVE ME (Ving/Mercury 1422)	Vannessa Williams	DEBUT
2	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	2	7	55	PEOPLE DON'T BELIEVE (Rap-A-Lot/Noo Trybe 38469)	Scarface Feat. Ice Cube	46 6
3	FOR YOUR LOVE (Motown 1261)	Stevie Wonder	4	8	56	DANCE 4 ME (Giant 17989)	Christopher Williams	47 12
4	COME ON (A&M 580 972)	Barry White	8	9	57	HEART OF A MAN (Virgin 38473)	Tony Terry	59 5
5	FREAK LIKE ME (EastWest 9094)	Adina Howard	6	12	58	IF ONLY YOU KNEW (GRP/MCA 3058)	Phil Perry	49 10
6	ASK OF YOU (550 Music/Epic 77862)	Raphael Saadiq	5	4	59	SITTIN' IN MY CAR (Def Jam 853992)	Slick Rick	54 4
7	ANSWERING SERVICE (EastWest 9122)	Gerald Levert	7	9	60	LOVE CAN BE SO COLD (Warner Bros. 17975)	George Duke	61 5
8	BABY (Atlantic 82610)	Brandy	3	21	61	I BELONG TO YOU/HOW MANY WAYS (LaFace/Arista 4081)	Toni Braxton	56 31
9	GRAPEVINE (MJJ/Epic)	Brownstone	17	3	62	1-LUV (Sick Wid'it/Jive 42289)	E-40 Feat. Levity	63 5
10	JOY (Interscope 95769)	Blackstreet	15	3	63	TAKE IT TO THE FRONT (Island 851 616)	Vybe	72 3
11	THANK YOU (Motown 1270)	Boyz II Men	11	8	64	I NEVER STOPPED LOVING YOU (MCA 54951)	Patti LaBelle	53 9
12	THINK OF YOU (LaFace/Arista 2-4084)	Usher	13	10	65	PRACTICE WHAT YOU PREACH (A&W/Perspective 0778)	Barry White	60 29
13	I CAN CALL YOU (Capitol 58264)	Portrait	14	9	66	LOVE OF MY LIFE (Capitol 58327)	BeBe & CeCe Winans	58 9
14	DEAR MAMA (Interscope 98273)	2Pac	10	6	67	CRAZIEST (Tommy Boy 686)	Naughty By Nature	DEBUT
15	THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252)	Subway	9	18	68	WHERE YOU ARE (Reprise 17940)	EI Debarge	70 3
16	CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)	Brian McKnight	22	4	69	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin' 4-Tay Feat. The Spinners	78 3
17	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	12	17	70	I WANNA BE DOWN (Atlantic 67225)	Brandy	64 33
18	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	16	13	71	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	68 10
19	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	18	25	72	WHERE I WANNA BE BOY (Step Sun 7144)	Missjones	66 21
20	RUB UP AGAINST YOU (Scotti Bros. 78018-4)	Freddie Jackson	21	8	73	I LIKE WHAT YOU'RE DOING TO ME (Atlas/Polygram 08764)	Joya	RE-ENTRY
21	SO FINE (Perspective 587 478)	Mint Condition	23	11	74	CAN'T YOU SEE (Tommy Boy 676)	Total Feat. The Notorious B.I.G.	84 2
22	MAKE SWEET LOVE TO ME (Capitol 58330)	Whispers	25	8	75	DEVOTE ALL MY TIME (Scotti Bros. 78023)	Gerald Alston	82 3
23	NEVER FIND SOMEONE LIKE YOU (Columbia 77817)	Keith Martin	26	8	76	WALKING AWAY (Perspective 88405)	Raja-Nee	86 2
24	LET'S DO IT AGAIN (Kaper/RCA 64310)	Blackgirl	19	6	77	YOU ARE MY LOVE (V2F/Raging Bull 3005)	Cameo	79 3
25	GOING IN CIRCLES (Epic 77755)	Luther Vandross	27	5	78	OH YEAH! (Ill Town/Mad Sounds/Motown 631 243)	Rottin Razkals	83 3
26	I LIKE (Keia/Elektra 64486)	Kut Klose	28	8	79	BABY IT'S ON (RCA 64288)	Kansas City Original Sound	81 3
27	IT'S BEEN YOU (Elektra 9148)	Anita Baker	31	2	80	SAFE + SOUND (Profile 5432)	DJ Quik	80 5
28	I'D RATHER BE ALONE (MCA 54992)	IV Xample	29	5	81	SARAH SMILE (Bellmark 72538)	Lenny Williams	90 2
29	YOU'RE SORRY NOW (Motown 867-0254)	Zhane	30	6	82	CAN WE START ALL OVER AGAIN (Mercury 856 5704)	Jonathan Butler	52 9
30	NEXT TIME (MCA 55011)	Gladys Knight	37	5	83	TAKE A BOW (Maverick/Sire/Warner Bros. 18000)	Madonna	71 13
31	JUST ROLL (Big Beat/Atlantic 98175)	Fabu	32	8	84	I MISS YOU (Arista 12768)	N II U	67 22
32	CAN I STAY WITH YOU? (Warner Bros. 18007)	Karyn White	20	21	85	TRIP AROUND YOUR BODY (Gasoline Alley/MCA 3279)	Ebony Vibe Everlasting	DEBUT
33	CREEP (LaFace/Arista 2-4082)	TLC	33	35	86	GIVE IT 2 YOU (So So Def/Work/Columbia 77836)	Da Brat	DEBUT
34	EMOTIONS (Luke 185)	H-Town	42	5	87	I WANT TO KNOW YOU (Caliber 2012)	Howard Hewett	DEBUT
35	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188)	Dr Dre	39	4	88	DIAL 7 (Pendulum 58289)	Digable Planets	88 3
36	THIS TIME (MCA 5501)	Chante Moore	40	8	89	YOU GOTTA BE (550 Music 77551)	Des'ree	DEBUT
37	WHEN U CRY I CRY (Capitol 58329)	Jesse	41	2	90	DO WHAT U WANT (FROM "NEW JERSEY DRIVE") (Tommy Boy 674)	Black Panta	DEBUT
38	GET LIFTED (Jive 42282)	Keith Murray	38	7	91	I'M GOING ALL THE WAY (Perspective 587480)	Sounds Of Blackness	69 12
39	MAD IZM (Capitol 58313)	Channel Live	34	10	92	TOUR (Signet 162)	Capleton	85 11
40	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	36	13	93	EVERY DAY OF THE WEEK (Giant 17988)	Jade	76 22
41	LET'S GET IT ON (Epic 77833)	Shabba Ranks	24	10	94	KITTY KITTY (Rip-It 6921)	69 Boyz	87 20
42	WE GOTTA RUN (Warner Bros. 17983)	Casserine	35	9	95	WHUTCHA WANT? (Profile 5426)	Nine	75 13
43	GOOD OLE FASHION LOVE (Perspective 8403)	Lo-Key	51	3	96	HOOK ME UP (Wilma/Bellmark 72533)	Johnny "Guitar" Watson	91 12
44	I APOLOGIZE (Elektra/EEG 64497)	Anita Baker	43	19	97	FOQLIN' AROUND (Spoiled/Big Beat/Atlantic 98207)	Changing Faces	74 24
45	CONSTANTLY (MCA 54948)	Immature	44	20	98	RODEO (Rip-It 9511)	95 South	95 8
46	IS IT ME (MCA 54990)	Monteco Feat. Immature	65	5	99	NIKA (Epic Street/Epic 77804)	Vicious	92 13
47	HOLIDAY (EastWest 64457)	Men At Large	57	5	100	U WILL KNOW (FROM "FROM JASON'S LYRIC") (Mercury 856 200)	Black Men United	77 28
48	SHY GUY (The Work Group 77678)	Diana King	55	4				
49	I'M GOIN' DOWN (Uptown/MCA 55008)	Mary J. Blige	DEBUT					
50	BEFORE I LET YOU GO (Interscope 98211)	Blackstreet	45	31				
51	ON BENDED KNEE (Motown 0244)	Boyz II Men	48	22				
52	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	K-Ci Hailey Of Jodeci	50	8				
53	KEEP IT RIGHT THERE (Spoiled Rotten/Big Beat/Atlantic 98187)	Changing Faces	62	4				



URBAN

TOP 75 R&B ALBUMS

CASH BOX • APRIL 15, 1995

1	ME AGAINST THE WORLD (Interscope 92399)	2Pac	1	7
2	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	2	18
3	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	4	18
4	IN A MAJOR WAY (Sick Wid' It/Alive 41558)	E-40	3	3
5	DO YOU WANNA RIDE? (Mecca/Dor/EastWest/EEG 61757)	Adina Howard	7	6
6	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	5	26
7	BRANDY (Atlantic/AG 82610)	Brandy	6	24
8	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	9	12
9	II (Motown 530323)	Boyz II Men	8	29
10	CONVERSATION PEACE (Motown 530238)	Stevie Wonder	15	2
11	SAFE + SOUND (Profile Records 1462)	D.J. Quik	10	6
12	NEW JERSEY DRIVE (Tommy Boy 1114)	Soundtrack	DEBUT	
13	THE ICON IS LOVE (A&M 0115)	Barry White	12	24
14	RETURN TO THE 36 CHAMBERS (Elektra 61659)	Ol' Dirty Bastard	DEBUT	
15	COCKTAILS (Dangerous/Live 41553)	Too Short	13	10
16	STATION IDENTIFICATION (Capitol 28968)	Channel Live	53	2
17	GROOVE ON (EastWest 92416)	Gerald Levert	11	28
18	CANDY RAIN (MCA 11125)	Soul For Real	DEBUT	
19	ROTTIN TA DA CORE (Illtown/Mad Sounds/Motown 530461)	Rottin' Razkals	DEBUT	
20	TOAST TO THE LADIES (Capitol 30270)	The Whispers	27	2
21	KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)	Kirk Franklin & Family	16	15
22	ALL IN THE GAME (Suave 0003)	Crime Boss	17	6
23	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	21	28
24	TICAL (Def Jam/RAL/Island 523839)	Method Man	19	18
25	NOT A PERFECT MAN (Giant/Warner Bros. 24564)	Christopher Williams	32	4
26	SURRENDER (Keia/Elektra/EEG 61668)	Kut Klose	20	2
27	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	28	17
28	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	14	23
29	GOOD TIMES (Biv/Motown 530354)	Subway	26	9
30	VOLUME I (Interscope 92360)	Thug Life	18	23
31	BLACKSTREET (Interscope 92351)	Blackstreet	24	39
32	PRIVATE PARTY (Street Life/Scotti Bros. 75457)	Freddie Jackson	34	4
33	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	29	36
34	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	33	40
35	BEGGIN' AFTER DARK (Luke 212)	H-Town	45	18
36	NINE LIVES (Profile 140602)	Nine	22	3
37	BAD BOYS (Wbrk/Columbia 67009)	Soundtrack	43	2
38	MADE IN AMERICA (EastWest/EEG 61754)	Kam	25	3
39	HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)	Soundtrack	23	12
40	COAST II COAST (Loud/RCA 66446)	Tha Alkaholiks	31	5
41	JUST FOR YOU (MCA 10946)	Gladys Knight	41	27
42	THE SWEETEST DAYS (Ving/Mercury 526172)	Vanessa Williams	71	14
43	MAKE HIM DO RIGHT (Warner Bros. 45400)	Karyn White	42	24
44	ALL THAT MATTERS (Capitol 28709)	Portriat	30	3
45	CHANGING FACES (Spoiled Rotten/Big Beat/AG 92369)	Changing Faces	73	30
46	SEASON OF DA SICCNESS (Black Market/Priority 53967)	Brotha Lynch Hung	54	4
47	THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 41555)	Keith Murray	35	16
48	AMERIKKKA'S NIGHTMARE (Jive 41547)	Spice 1	38	16
49	THE BEST OF SADE (Epic 66686)	Sade	44	19
50	ONE MO' GEN (Rip-It 9501)	95 South	50	11
51	JASON'S LYRIC (Mercury 522915)	Soundtrack	46	24
52	LIFESTYLEZ OV DA POOR & DANGEROUS (Columbia/SK 53795)	Big L	DEBUT	
53	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	48	22
54	S.S.C. PRESENTS MURDER SQUAD NATIONWIDE (G.V.V.K./DJ West/RAL 124040)	Murder Squad	36	6
55	DARE IZ A DARKSIDE (Def Jam/RAL/Island 523846)	Redman	47	17
56	PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001)	Craig Mack	37	23
57	DIVA OF SOUL (Malaco 7476)	Shirley Brown	DEBUT	
58	DO YOU WANT MORE? III? (DGC/Geffen 24708)	The Roots	57	10
59	ILLUSIONS (Warner Bros. 45755)	George Duke	58	9
60	SONGS (LV/Epic 57775)	Luther Vandross	49	26
61	DAH SHININ' (VWreck/Nervous 2005)	Smif-N-Wessun	40	11
62	USHER (LaFace/Arista 26008)	Usher	60	6
63	PURE PLEASURE (GRP/MCA 4026)	Phil Perry	62	19
64	99 WAYS TO DIE (No Limit 9901)	Master P	39	3
65	BEHIND BARS (Def Jam/RAL/Island 523847)	Slick Rick	55	17
66	SMOOTH GROVE: A SENSUAL COLLECTION VOL. 2 (Rhino/AG 71860)	Various Artists	64	4
67	A LOVE SUPREME (Silas/MCA 11157)	Chante Moore	52	18
68	BOW WOW (Vilma/Bellmark 71007)	Johnny "Guitar" Watson	63	11
69	PLAYTIME IS OVER (MCA 11068)	Immature	65	32
70	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	74	70
71	IT'S TIME (Caliber 21008)	Howard Hewett	59	17
72	GET YOUR FREAK ON (Sounds Of The Capitol 315)	Rare Essence	51	3
73	DOGGY STYLE (Death Row/Interscope/AG 92279)	Snoop Doggy Dogg	66	61
74	RUTHLESS BY LAW (In-A-Minute 8700)	R.B.L. Posse	68	17
75	FUNKDAFIED (So So Def/Wbrk/Columbia 66164)	Da Brat	67	38

THE RHYTHM

By M.R. Martinez



The Characters, the record producers who are Charles Farrar and Troy Taylor, recently finished work on two forthcoming singles by young soul crooner Johnny Gill. The duo worked on the singles "So Gentle" and "If You're Wondering," both to be on Gill's currently untitled Motown Records album due in the summer. Chelsea Smith, the reigning Miss U.S.A. and an aspiring R&B singer, joined Taylor and Farrar in the studio on the final night of recording. The pair met the beauty queen at the Soul Train Music Awards the previous week. Pictured at Burbank's Enterprise Studios are (clockwise): Farrar, Steve McKeever, sr. v.p. of A&R, Motown; Gill; Taylor; record consultant and long-time industry veteran Hank Caldwell; Duff Marlow, sr. v.p., A&R, EMI Records; and Smith.

SAMPLES: After earning mixed reviews last year during its staging in Orlando, FL, the Jack The Rapper conference has been overhauled and is moving to Martin's Town—Atlanta, GA. Set for July 14-15 at the Georgia International Convention Center, the Jack The Rapper Music Celebration will offer two days of constant music, seminars covering the recording industry from production through radio promotion and retail marketing and an expo featuring vendors offering music-related goods and services....

The fifth annual all-female AIDS benefit "Divas: Simply Singing," which was created and produced by singer/actress Sheryl Lee Ralph, is set for May 6 at the Wilshire Ebell Theater in Los Angeles. The show's bill this year is scheduled to feature Chanté Moore, CeCe Peniston, Stephanie Mills, For Real, Linda Hopkins, Marilyn McCoo, Liz Torres, Jennifer Lewis, Ann Bennett-Nesby, Tichna Arnold, Anita Johnson and comedienne Marsha Warfield. The successful fundraising event started with corporate sponsorship (such as AT&T) and progressively has become a much-anticipated show....

Songstress Gladys Knight on April 13 will receive the Los Angeles Urban League's 22nd Annual Whitney M. Young, Jr. Award during a dinner in the Los Angeles Ballroom of the Century Plaza Hotel. Knight is being honored for her humanitarian work with a variety of organizations....

NikTashTa is the name of a trio of sisters (literally) that have been honing their craft amid intensive academic accomplishment. They're the prime act on the label Angel City Records. The "Nik" of the group is director of A&R Nicole Williams, a University of California Berkeley grad, who is contemplating law school. Her mother Beverly, a practicing lawyer, recently told *Cash Box* that the company is committed to the talent of NikTashTa and to building a business from the community. The cornerstone for this building is the single "Hangin' Out." Hang out with this record.



While out stumping on behalf of their single "I Miss You," Arista recording act N II U stopped off at 92Q in Baltimore, MD to chat with station staff. Arista will soon release their next single, "There Will Never Be," from their self-titled debut album. Pictured are (l-r): Russ Allen, PD for 92Q; Chuckie Howard, N II U; Arista staffer Johnny Powell; Don Carlis and Craig Hill, N II U; Camille Cashwell, MD at 92Q; and Chris Herbert, N II U.

**THE
RHYME**

By M.R. Martinez



Da Brat has broken out with Platinum funk. Her debut album on So So Def/WORK Group album *Funkified* makes her the first debut female artist to earn Platinum sales on a debut. Pictured at a presentation of her commemorative plaque are (l-r): Rich Kudolla, sr. v.p., sales, Columbia (the company releasing these labels); Don Jenner, chairman, Columbia Records Group; Jermaine Dupri, the album's producer and president of So So Def; Tony Anderson, sr. v.p., black music, Columbia; Michael Mauldin, artist manager; Da Brat; Ashley Fox, sr. director, artist development, Columbia; and John Ingrassia, sr. v.p. Columbia.

IN THE WAKE OF RUTHLESS TIMES: *Intestate*...it's a term that means that someone has died without a will by court standards, and the estate will surely be challenged by any potential heirs to resources left by the person who has died. It's all about money, and the issue has shifted so easily away from Eazy-E's March 26 death due to complications from AIDS.

So now it's about the court fight between Mike Klein, who allegedly had been the business manager of the company, and Jerry Heller, who claims to own 20% of the company. Heller was the former manager and svengali for development of Eazy-E's Ruthless Records. That company is shut until April 14, an order that came from a Los Angeles County bench March 31 when Klein's attorney's motion for a TRO ran up against a similar motion filed by the defendants. A hearing is scheduled at that time, and assets remain frozen until then. Klein and Heller are lined up against Ron Sweeney and Eric "Eazy-E" Wright's recent wife Tomika Woods, who are listed as trustees of his accounts and assets. Eazy worked women hard and had seven children by different women, including Shanna Jones, who is suing for an autopsy to prove her child was fathered by the rap artist.

In response to the Klein lawsuit, Sweeney's legal reps said that their information will establish that Eazy-E owned all of his record company at the time of his death. That means Sweeney and Woods, as the married woman, are challenging the \$5 million suit filed March 27 by Klein. It's a victory of sorts for the plaintiff in this case. It will all come down to who has the paperwork.

Memorial services for Eric "Eazy-E" Wright were held last Friday at The First A.M.E. Church in the West Adams district of Los Angeles. Instead of flowers, donations to the church's AIDS awareness project were appropriate.

ADD EAZY: At press time two weeks ago, Ice Cube, a seminal member of breakout group N.W.A., would not comment on Eazy's demise. But the artist has since been visible as a public service spokesman for safe sex. He walks off a porch in the 'hood and talks about doing more than acknowledging the scourge of AIDS but also being tested so that the spread of this insidious disease will stop spreading in the African-American community.

EastWest/EEEG recording artist Champ MC hung out with fellow rappers Da Brat and Supernatural after a recent show. Champ's in Da Brat's new video "Give It To Me." "Funkhouse" is the new single from this artist. Pictured are (l-r): Champ; Supernatural's road manager, Supernatural (front); Da Brat; MC Havoc; Da Brat's Road manager.


TOP 25 RAP SINGLES
CASH BOX • APRIL 15, 1995

1	DEAR MAMA (Interscope/AG 98273)	2Pac	1	6
2	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	2	14
3	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	4	30
4	KEEP THIER HEADS RINGING (Priority 53188)	Dr Dre	3	4
5	MAD IZM (Capitol 58313)	Channel Live	5	11
6	BROOKLYN ZOO (Elektra/EEG 64477)	Oi Dirty Bastard	6	7
7	PEOPLE DON'T BELIEVE (Rap-A-Lot/Noo Tribe 38469)	Scarface	8	5
8	1-LUV (Sick Wid'it/Jive 42289)	E-40 Feat. Levity	7	7
9	SAFE + SOUND (Profile 5432)	DJ Quik	9	5
10	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	10	8
11	SITTIN' IN MY CAR (Def Jam/RAL/Island 853 922)	Slick Rick Feat. Doug E. Fresh	11	5
12	RODEO (Rip-It 9511)	95 South	19	9
13	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin 4'Tay	23	3
14	GET LIFTED (Jive 42282)	Keith Murray	13	8
15	WORLD OF MINE (Priority 53857)	Big Mike	15	4
16	GIVE IT 2 YOU (So So Def/WorK/Columbia 77836)	Da Brat	DEBUT	
17	SHOOK ONES PART II (Loud/MCA 64294)	Mobb Deep	14	7
18	CRAZIEST (Tommy Boy 666)	Naughty By Nature	DEBUT	
19	OH YEAH! (Ill Town/Mad Sounds/Motown 631 243)	Rottin Razkals	16	9
20	OOH LAWD (PARTY PEOPLE) (WorK/Ichiban 291)	D.J. Smurf	21	2
21	KITTY-KITTY (Rip-It 6921)	69 Boyz	12	22
22	COCKTALES (Dangerous/Jive 42255)	Too Short	17	13
23	TOUR (Signet/RAL 162)	Capleton	22	10
24	ROLLIN' WIT DANE (Lifestyles/Maverick/Warner Bros. 17907)	Dana Dane	DEBUT	
25	WHUTCHA WANT? (Profile 5426)	Nine	18	18

Rap Single Reviews

By Dr. Bayyan



Mary J. Blige and the Wu-Tang Clan's Method Man collaborate on a head remix that transcends the soul of the original, traipsing across new ground.

■ **METHOD MAN FEATURING MARY J. BLIGE: "I'll Be There For You/You're All I Need To Get By"** (Def Jam 851 879).

This is a remix of the original of his album *clan thang*, with Mary J. Blige bumpin' her sing-song flavor here. Method Man is the understated, kick-ass man of the Wu-Tang Clan. Here he shows how a young man can woo the women without verbose vibrato. This track can find its way into a number of radio formats. The song is about commitment. But it ain't soft. The music on the Razor Sharp Radio Mix is so stoney that you have to look for bandages. If radio stays home with this, listeners will not tire of the rocky grooves, the lilting vocals by Blige and the constant but not bombastic flow of Method Man and there will be no doubt of a great relationship. Method Man walks that way.

MEDIA

Film Reviews

Bad Boys Buddy-Buddy

By M.R. Martinez



Martin Lawrence and Will Smith gear up to fire the action in this comedy/cop thriller with some comedic pyrotechnics.

WHAT APPEARS TO BE A REPLAY of the cop teams of *Lethal Weapon's* Riggs and Murtaugh or the TV team of Crockett and Tubbs from "Miami Vice" congeals here as a blood-brother lost-and-found story with laughs and action. Two homeboys, both becoming cops, thrown into the middle of a major drug-deal fiasco and a case of mistaken identity, are not fresh dramatic elements—except for the largely effective execution by Martin Lawrence as Det. Marcus Burnett and Will Smith as Det. Mike Lowrey. Oddly, Lawrence plays a family man driving a station wagon while Smith plays a pedal-to-the-metal playboy. The disparate casting helps, but the triteness of the story (even though culled from a real incident) makes predictable the talents of the pair.

What seems to drive the film is the energy of producers Don Simpson and Jerry Bruckheimer (*Flashdance*, *Beverly Hills Cop*, *Top Gun* and *Days Of Thunder*) and the ubiquitous soundtrack that features artists as diverse as bass funkateers 69 Boyz, Warren G., 2Pac, Babyface, Brat and Ini Kamoze, among others. But Lawrence and Smith manage to bring some of their talents and collaborative magic to the story, which was briskly directed by newcomer Michael Bay.

Dets. Burnett and Lowrey are on the track of double-dealing drug broker Fouchet (played with adequate oiliness by Tcheky Karyo of *La Femme Nikita*). They are after more than \$100 million worth of heroin stolen from the Miami PD evidence locker. At stake is the Miami narcotics division's credibility and survival.

Sex kitten Julie Mott (Téa Leoni) is the only witness and will only talk to Lowrey when she calls the station. He's not there, so Burnett jumps into the role to salvage the lead and stays in the role through the duration to nurture trust in the witness. Lowrey, on the other hand, has to give up his Porsche to stay close to Burnett's wife (played by Theresa Randle) and the married man's three children. The story is about the transformation by each, Burnett's into off-the-cuff madness and Lowrey's greater appreciation of the family life.

Leoni as Mott gamely tries to hold her humorous own in the scene-chewing barrage of dark humor and bullets that inevitably explode on the screen when Lawrence and Smith hold forth. And Karyo's Fouchet is at times deliciously evil in this comedy/action crossover. Randle isn't given enough to do, given her pedigree in films by Spike Lee and the drug odyssey *Sugar Hill*. Ultimately Lawrence's meltdown is funnier than Smith's self-realization. However, neither approaches the high points of his talents here. But if Johnny Carson's Karnae were still on the psychic net, he would predict healthy box-office from a crossover audience for the film.

The Columbia Pictures presentation was produced by Simpson and Bruckheimer, from a screenplay by Michael Barrie & Jim Mulholland with Doug Richardson, culled from a story by George Gallo. Bay directs and the film is executive produced by Bruce S. Putin & Lucas Foster. The soundtrack is on WORK Group/Sony Records.

Touchstone, Merchant Ivory's Jefferson In Paris A Long Trip

By John Goff

Ed. note: The following is the completion of a review that ran in the April 8 issue of Cash Box but was inadvertently abbreviated.

Nick Nolte as Jefferson is confined. His costumes look more like girdles, and his speech pattern is *intoning*, here he *acts*. Nobody plays world-weary like Nolte. Stick him in some rumpled contemporary outfit with a Marlboro dangling from his mouth, a gun in one hand and some piece of female anatomy in the other and I'll pay to go see him. Well, Gable learned his lesson with *Parnell* as Nolte should with *Jefferson*. If he's going back in history for a character, he shouldn't go any farther back than, say, *North Dallas Forty*. Greta Scacchi fares little better as a woman he falls in love with but who turns away when she learns he's been bedding the servant girl Sally Hemings, played by Thandie Newton who adds the most realistic sauce to the mix with a spirited portrayal. Gwyneth Paltrow as Jefferson's eldest daughter sinks in the melodramatic situation she's put in. James Earl Jones as Jefferson descendant Madison Hemings bookends the piece by telling the story to a journalist. He tries mightily, but even *that* shows.

On to the next one, guys.

TOP 15 WEEKLY FILM GROSSES

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>Tommy Boy</i>	Paramount	1	2,165	\$8,027,843	\$3,708	\$8,027,843
2. <i>Outbreak</i>	Warner Bros.	4	2,230	\$5,673,691	\$2,544	\$48,803,988
3. <i>Major Payne</i>	Universal	2	1,991	\$5,246,285	\$2,635	\$14,085,980
4. <i>Dolores Claiborne</i>	Columbia	2	1,249	\$4,503,194	\$3,605	\$11,878,512
5. <i>Forrest Gump</i>	Paramount	39	1,135	\$2,650,130	\$2,335	\$321,084,355
6. <i>Muriel's Wedding</i>	Miramax	4	836	\$2,607,030	\$3,118	\$7,092,894
7. <i>Circle Of Friends</i>	Savoy	3	339	\$2,491,380	\$7,349	\$4,843,448
8. <i>Man Of The House</i>	Buena Vista	5	1,812	\$2,203,514	\$1,216	\$33,612,171
9. <i>Pulp Fiction</i>	Miramax	25	1,099	\$2,158,742	\$1,964	\$98,295,616
10. <i>Tank Girl</i>	MGM/UA	1	1,341	\$2,018,183	\$1,505	\$2,018,183
11. <i>Tall Tale</i>	Buena Vista	2	2,065	\$1,757,648	\$851	\$5,698,004
12. <i>Born To Be Wild</i>	Warner Bros.	1	1,360	\$1,657,008	\$1,218	\$1,657,008
13. <i>Bye Bye, Love</i>	Twentieth Century-Fox	3	1,291	\$1,449,499	\$1,123	\$10,543,758
14. <i>Candyman 2</i>	Gramercy	3	1,177	\$1,390,817	\$1,182	\$12,252,620
15. <i>Dumb And Dumber</i>	New Line	16	931	\$1,303,608	\$1,400	\$120,411,982

Domestic box-office, which includes USA and Canada for the weekend of March 31-April 2, totaled \$45,138,572, breaking down to a \$2,147 per-screen average off a total of 21,021 screens, thus giving a combined total of \$700,306,362. (Courtesy Entertainment Data, Inc.)

MEDIA

Awards

1st Annual Twinkie Awards Presented On "The Kid's" 65th Birthday



HE'S 65-YEARS OLD! And for a "Kid" he looks good. To look that good at that age he well deserves his own awards show. High time and past time and where else but in Hollywood, where awards shows seem to be replacing...what's the name of that game?...as the national pastime it was only fitting that the 1st Annual Twinkie Awards were presented at Mann's (Graumann's in its glory days) Chinese Theatre on Hollywood Boulevard.

The red carpet was rolled out from the curb, limos delivered the award winners—**Randy Stewart** in the Live Action Comedy category and **Chris Smith**, Animation—and Hollywood's unofficial mayor **Johnny Grant**, all tuxed out, cheerfully greeted on the fiery colored carpet, smilingly hosted and MCed inside at the presentation and snack bar...no, no Kleigs, C.B.—it was ten a.m.

The thrill was in the air. Armed guards (a nod to '90s non-sensibilities) stood at the drop-off point at Hollywood Blvd. where the classic tuxed winners (nod to the classier beginning Awards era) arrived. Tourists armed with video and still cameras were cordoned off behind barricades situated around the carpet and kept at bay by theatre ushers passing out baskets and baskets of Twinkies...no, L.B., no charge for the goodies.

And the Lifetime Achievement Award winner, Twinkie, The Kid, arrived in a sleek black convertible—too big to fit in a limo—with a lovely, redheaded Hollywood starlet on his arm...actually, Errol, she looked to be over 18.

Just inside the door tables groaned under the weight of mounds and mounds of Hostess Twinkies (individual and three-pack servings), bagels, fresh fruit, regular and decaf coffee and juices (health-conscious era)...no, W.C., no gin for the orange juice.

And in the theatre the awards and films themselves. Randy Stewart, comedy winner, a senior from the film school at Georgia State University in Atlanta, Georgia, received the award for his *101 Facts From The Book of Twinkies Knowledge* illustrating what one can and cannot do with a Twinkie; and Chris Smith, animation winner for *The Escape*, a graduate student out of the University of Wisconsin Film School, Milwaukee. His entry detailed the adventure of a golden sponge cake escaping from a box of Twinkies in a store. Both young men aspire to writing/producing and/or directing feature films in the future.

Hostess sponsored the competition, which required entrants to submit a script, and those nominated (two in each category) were given a \$5,000 grant to produce their project in addition to a \$5,000 cash prize. The company is to be commended for backing and encouraging young filmmakers. Entries were judged by a panel consisting of **Michael Moore** (*Roger And Me* director); **Kenneth Turan**, *L.A. Times* film critic; **Mark Harris**, USC Film School professor; and **John Nicoella**, producer/director. Each winner received a trophy at the ceremony inside the theatre.

That wonderful old theatre which recalls Hollywood's halcyon days...sinking down into those seats, looking up at that lush-appearing scarlet curtain and the world outside turned away, one can drift back in time—if only for a moment. Thanks, Sid, for constructing such a formidable castle of cinema. And thanks, Twinkies, for bringing us back there, for some fun and enjoyment—if only for that moment.

Vid Biz

By John Goff

HOOP DREAMS CAUSED A LOT of controversy in entertainment and media circles when it was overlooked by the Academy of Motion Picture Arts and Sciences for a nomination in both Best Picture and Documentary categories.—So what!...Academy contenders for the most part are on the market to make a bunch of bucks. Ultimately *Hoop Dreams* is on the market to illustrate the reality of life and alter the harshness of that reality through the uplifting pursuit of dreams (why else would its makers dedicate five years of their lives to a project not even guaranteed a market going in?), far greater inspirations and aspirations. Oscars are metal, respect—the award *Hoop Dreams* walks away with—is food and shelter for the soul and as such is infinitely more valuable.

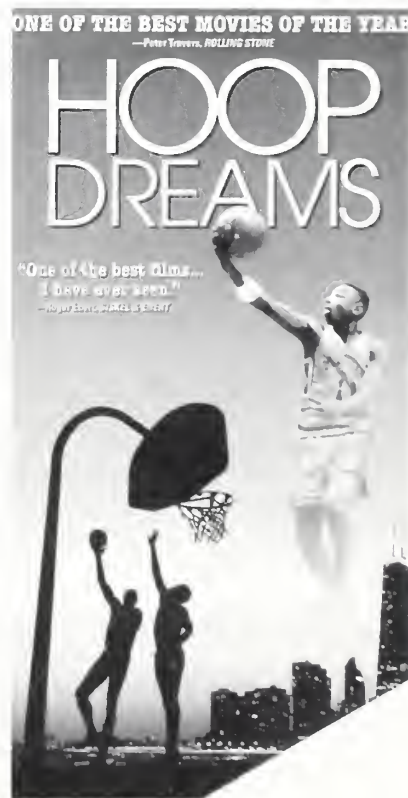
The **FineLine Features** film, being released this month by **New Line Home Video** on cassette, continues its mission to do some good on a broader scope. **NLHV** and **Western Union Money Transfer** and **Colgate-Palmolive's Speedstick** and **Afta** brands have developed "Hoop DreamsDreamstakes" to accompany the film's release—an essay contest aimed at age groups 12-15 and 16-22 in which New Line and partners will offer two writers of their own dreams cash prizes of up to \$12,500 toward the funding of those dreams. It's a first for video releasing promotion and—setting aside native cynicism for just a moment while realizing those concerned stand to make a helluva lot more than \$25,000—a worthwhile one. Salutes to the film's director **Steve James** and co-producers along with **James Fred Marx** and **Peter Gilbert**.

OTHER DELIGHTFUL APRIL ENTRIES that garnered attention or notoriety are **Orion Pictures** release of *Blue Sky*, which went from sitting on a shelf to snatching an Oscar for **Jessica Lange** as Best Actress...

Ed Wood, with **Martin Landau's** wonderful portrayal of **Bela Lugosi**, flies out of **Touchstone Home Video** April 18 right next to **Buena Vista Home Video's** release of **Robert Redford's** nominated *Quiz Show*. Hot on their heels, and probably poised to do better business in this format than theatrically, are: *The Puppet Masters*, FX-driven sci-fi/thriller with some creations by **Greg Cannom** that cause a viewer to literally jump off the couch; and **Charlie Sheen** in *Terminal Velocity*, which is terminally vapid but a fun waste of time if you have time to waste. If you're up for a depressing look at early grunge, try *The Advocate*, which came and went quicker 'n an Ed Wood movie used to. But Disney never forgets the kiddies. They can look to **Walt Disney Home Video's** newest line, *The Princess Collection* for the girls, which features two of Disney's heroines, **Princess Jasmine** from *Aladdin* and *The Little Mermaid's* **Ariel**, who divide up the action into two new adventures apiece on their own cassettes. And for the boys (and softy-type parents), there's the *Angels In The Outfield* baseball-themed remake of the oldie of the same title with a touching performance by **Tony Danza**...

MCA Universal Home Video's out there with *Radioland Murders*, the fast-paced romantic mystery-comedy which didn't run too far in theatres but which offers some likeable performances and a nostalgia (sort of) mood. Remember *The Kettles of Universal*? Not the tea kind, the "Ma & Pa Kettle" kind which was a tremendous series of second features for Universal which spun out of *The Egg & I* **Fred McMurray**, **Claudette Colbert** starrer? 10 of them in all comprise *The Ma & Pa Kettle Collection*...

Republic Pictures Home Video showers April with: *Illicit Dreams*, a steamy thriller direct-to-video with director/star **Andrew Stevens** and **Shannon Tweed**; suspense thriller *The Secretary* with **Mel Harris** and **Sheila Kelley**; **Stephen King's** *The Stand* coming off its TV presentation; and a series of classic oldies under the umbrella "Martin Scorsese Presents" title featuring: *Johnny Guitar*, **Joan Crawford** out West with **Sterling Hayden**; *Force of Evil* starring **John Garfield**; *A Double Life* with **Ronald Colman** and **Shelley Winters**; and **Robert Mitchum** in what is referred to as Hollywood's "first film noir Western," *Pursued*. And I gotta tell ya, pal, those last four look like a terrific weekend of relaxation...which is what I'm gonna do right now. Enjoy.



FEATURE

Feature

David Tickle Moving Into Movies

By John Goff

WAITING AT A RED LIGHT off California's Ventura Freeway, you can watch wind tides wash over spring-green grass on the flourishing hillside ahead. The multi-directional swirling can become hypnotic under the new blue sky and sun warmth. But the light changes...have to move on.

The drive is pleasant up into the Malibu Canyon area. A good day...one of those days California built its reputation on but hasn't been able to brag about recently.

Actually, the day and the territory's so lovely the fact I've left David Tickle's address 40 miles back in the office, and I have to retrace my steps back to the freeway to phone in for it, doesn't bother me a bit.

And if Tickle's upset I'm late he doesn't show it in greeting or on the way to his studio behind the main house, past the grotto-like pool he's filling for the approaching summer season. It's beautiful out here; quiet and peaceful—an ideal place for a creative person to put creativity to work.

David Tickle is creative and is pushing it to new heights. "I've wanted to direct films since the age of seven," Tickle says. He realized early that "If you directed films you could go through many life experiences without being an expert in them." Tickle was desirous of experiencing all he could from that early age. He had a direction, and he had a way to go. In his native England—born in Guilford, Surrey, the son of a university professor father and artistic mother—he won a two-year scholarship studying film but was "disheartened to realize it would take so many years to get to directing." But not disheartened enough to abandon his plans—just enough to realize there were other ways of getting there and not starving at the same time.

It was then he started with still photography backstage at various rock concerts, where he made friends with musicians and discovered a native talent for sound. The then-youngster heard two tapes, put together by different mixers, and the difference was astounding. He "realized that the mixer was like a conductor," and, by metaphorical extension, a director. He determined to put film directing on a back-burner and go into music. Toward that end he sent some photos to then-head of a leading British talent management company, Miles Copeland, who spent two hours telling him not to go into music mixing. Long-story-short, Copeland's now Tickle's manager.

The young man went on to make a large mark in the music field, becoming first recognized as a phenomenal mixer and then producer with his native talent gift, learning and advancing as he went along, working with such acts as Elton John, U2, Sting, Police, Joe Cocker, George Michael, Peter Gabriel, Jackson Brown, Blondie and Prince—for



David Tickle

whom he designed the layout of Paisley Park Studios as well as co-produced and mixed four albums and mixed the singles from the *Purple Rain* album.

But now it's 1995, and David Tickle is making his move to where he's always wanted to be—motion picture directing. He sits in his studio, peace and quiet surrounding him, to talk of his plans for the future. And these aren't just pipe dreams. He's been involved in film courses at UCLA the past five years, directed one short film, *Ascension, It's Only The Dead Who Die*, and the preparation he's made for his own David Tickle Productions. He has plans for at least six films presently in varying stages of pre-production with budgets ranging from low \$1-1 1/2 million upward to \$13 million and spanning genres from science fiction to an ambitious *The Master And Margarita*, the script of which Tickle has written himself from the book by Russian writer Mikhail Bulgakov.

Tickle has plans to meld music, humanity and principles with film as an independent filmmaker working outside the mainstream (read that *commercial*, formulaic snake-eating-its-own-tail) films turned out. He speaks of *feelings, emotions* in music and wants to do the same in film because he feels the two relate to one another. "I know how to support emotions through music and believe I can do the same with film" as an expression, he says.

Sitting in the serenity of his studio, listening to him talk of his dreams of becoming a filmmaker, I was reminded of another young man I'd had the pleasure of sitting with in the stillness of a screening room and listening to 25 years ago; a young director on Universal's lot who'd just turned 21 and had

directed a few TV episodes and had just completed an incredibly sensitive segment (for the times, for TV and for one so young) of a short-lived series called "The Psychiatrist." I even remember the title, *Par For The Course*, starring Clu Gulager and Joan Darling. The director? Oh...Steven Spielberg.

Tickle's not 21 anymore. He's in his 30s, though he doesn't look *much* older than the teen photographer, but the determination and the direction is still there, and more than confident.

To realize his film dreams Tickle has I.R.S. and Island interested in doing projects with him. Financing and distribution agreements are in place for his first project, which is projected for a '96 summer release.

In the meantime, Tickle has not abandoned music: This month will see the release of Joan Armatrading's new album release on BMG—her first album in five years and first on BMG Records—which Tickle produced and mixed; and the Police, recorded in 1983, all their greatest hits from the peak of their career. He has also just finished producing a new Sting project for IMAX from the film *The Living Sea*.

Tickle is enthusiastic about the Armatrading project and says, "It's the best set, complete set, of songs she's ever written." As a soft compliment regarding *his* work on the project, he admits he's "never heard an artist as happy with their product."

And coming back to his own projected film projects, Tickle's bio states that he *envisions cinema as...an all-encompassing work of art that melds cinema, music, poetry, drama and spirituality into one glorious, unified scenario*. That's an impressive task he's set for himself, and reading it over it strikes me he's left out the most prized and precious, most important Hollywood description of any project planned for filming—*commerciality*. Asked about that oversight, Tickle permits a soft smile, as if that distant drummer who's furnishing him his own private beat of confidence has just set him on a straight path where, from his vantage point, he can see the success at the end of the road, and says, "I'll just put the best work out and not worry about the marketplace."

Well, there is a belief that audiences will find good work if it can get into the marketplace, and based on David Tickle's success in the past with everything he's attempted thus far, it's a good bet audiences will find his work. He's set himself an ambitious road, one that deserves movement upon and one that definitely has a lighted horizon with growing green grass being brushed by invisible breezes along the sides. It's doubtful, however, *all* will be peaceful and quiet along that road. Nevertheless, good luck.



News From The Commonwealth & Europe

By David Courtney

HIGH ATTENDANCE AT MUSIC RADIO: The "Music Radio '95" conference looks set to achieve a record attendance with over 200 of the radio industry's leading figures committed to attend London's **BAFTA** this Thursday. The event, organized by the **Radio Academy**, is sponsored by **Spotlight Music Group**, the owner of *Music Week* and *Media Monitor*. "Music Radio '95" will be one of the best attended in its 11-year history. The event kicks off on Wednesday evening with a reception at London's **Hard Rock Cafe**. The keynote speech is to be given by **Chris Wright**.

THE B.P.I. GET THEIR MAN: The anti-piracy unit of the B.P.I. launched a new get-tough policy on piracy last week when they were successful in arresting one of the U.K.'s most notorious bootleggers, known in piracy circles as "**Mr. Toad**". Mr. Toad was one of five men arrested in a swoop on a record fair at London's **Electric Ballroom** last weekend. He is said to be one of the most powerful operators in the bootleg CD trade, responsible for running five stalls around the country and supplying product through two separate labels. Spokesman and head of operations for the B.P.I.'s APU **David Martin** says, "We are delighted three of the people who were arrested are in the top six in the country and this particular man is #1. It's a very important step." More than 10,000 CDs with a street value of around £140,000 were seized in the raid, which was carried out by a team of 30 people including the Custom & Excise Officers.

"WE'RE #1, SO, TAKE THAT": It's for sure that these young guys from Manchester, England are no flash-in-the-pan. The band's new single release, "Back For Good," stormed straight to the #1 position in the U.K. charts this week. The single is the first release from Take That's new album, *Nobody Else*, which is due for release by **RCA** on May 1. The band, who launched their album with a press conference in Munich on Friday, will use an appearance on "Baywatch," which has been lined up for the autumn, as the springboard to launch their careers in the U.S. (Congratulations, guys, and look out, America.)

THE EUK BLAZE INQUIRY: New Scotland Yard's Fire Investigation Unit continues to probe into the fire which destroyed **Entertainment UK's** London warehouse in February this year. Detectives have completed interviews with over 50 witnesses, mostly who are employees at the depot. A spokesman for the police investigation unit is quoted as saying that much of the evidence needed to discover how the fire started was destroyed in the blaze.

SONY RADIO AWARDS NOMINATIONS: The **BBC** has scooped 62 of the 76 nominations for the awards ceremony, which is to be held at London's **Grosvenor House Hotel** on April 26. The independent radio sector has achieved 14, double its number last year.

BRITS DO WELL IN HAMBURG: British artists picked up three awards at the **Echo Klassik Awards** held in Hamburg on Thursday last. **John Eliot Gardiner** was named Conductor of the Year for his *Nine Beethoven Symphonies* on period instruments with the **Revolutionsaire et Romantique** and won the Choral Performance of the Year award for his recording of Berlioz's *Messe Solennelle* with the **Monteverdi Choir**. **Simon Rattle and the City of Birmingham Symphony Orchestra** won the Symphonic Performance of the Year title for their version of the Szymanowski's *Stabat Mater*.

VIRGIN RADIO WORLD PLANS: **Virgin Radio's** plans for overseas expansion took hold this week with the appointment of **John Pearson** as its first U.K. managing director. The plan will allow CEO **David Campbell** to concentrate on developing **Virgin Radio** as a worldwide brand with the intention of launching stations in other territories.

MOTOROLA & MTV SIGN DEAL: **Motorola** have signed a sponsorship deal with "MTV's Most Wanted," effective from March 28. The show seen throughout Europe Tuesday to Friday encourages viewer participation by phone, FAX and Internet.

THE I.P.A. DINNER: This year's **Independent Publishers Association** dinner was staged at London's **Thomas Ashton Suite**, Berners Park Plaza, Berners Street, April 5.

AND THE WINNER WAS!: Congratulations to **Elton John** and **Sir Tim Rice** for scooping the Oscar for Best Original Song at the 67th Academy Awards in Los Angeles. The hit song "Can You Feel The Love Tonight" is published by **Campbell Connolly**. Elton and Tim had three nominations in the final five.

U.K. SINGLES CHART:

1. "Back For Good" Take That
 2. "Don't Stop (Wiggle, Wiggle)" The Outthere Brothers
 3. "Two Can Play That Game" Bobby Brown
 4. "U Sure Do" Strike
 5. "Julia Says" Wet, Wet, Wet
 6. "Love Can Build A Bridge" Cher, Chrissie Hynde, Neneh Cherry, Eric Clapton
 7. "Baby, Baby" Corona
 8. "Not Over Yet" Grace
 9. "Baby, It's You" The Beatles
 10. "Don't Give Me Your Life" Alex Party
- Highest climber of the week at #17 is "If You Loved Me"; highest entry at #1, Take That's "Back For Good."

U.K. ALBUM CHART:

1. *Wake Up* The Boo Radleys
 2. *The Colour Of My Love* Celine Dion
 3. *Greatest Hits* Bruce Springsteen
 4. *Medusa* Annie Lennox
 5. *Made In England* Elton John
 6. *Elastica* Elastica
 7. *No Need To Argue* Cranberries
 8. *Subhuman Race* Skid Row
 9. *Pan Pipe Moods* Free The Spirit
 10. *ParkLife* Blur
- Highest climber of the week at #24 is *Monster* by R.E.M.; highest entry at #1, *Wake Up* by The Boo Radleys.

U.K. RAP SINGLES CHART:

1. "Who Shot Yer" Notorious B.I.G.
 2. "1, 2, Pass It" D+D All Stars
 3. "O! Dirty Bastard" Brooklyn Zoo
 4. "Release Yo Self" Method Man
 5. "Shook Ones Pt 2" Mobb Deep
 6. "Mad Izm" Channel Live
 7. "Keep Their Heads Ringin'" Dr. Dre
 8. "Bring It On (Re-Mix)" Organised Konfusion
 9. "Gettin No Airplay" LL Cool J
 10. "Ah Yeah" K.R.S. One
- (courtesy of Sam Schneider U.K.)

U.K. MUSIC VIDEO CHART:

1. *The Seekers 25-Year Reunion* Judith Durham
2. *Show Time* Blur
3. *Cross Roads (Best Of)* Bon Jovi
4. *The Undertaker* Prince
5. *The Sacrifice Of Victor* Prince
6. *The Lost Performances* Elvis Presley
7. *Just For You* Danniell O'Donnell
8. *Flicking The V's—Live In Croatia* Carter USM
9. *Memories Of Ireland* Various Artists
10. *Karaoke Party Classics* Various Artists

THE U.K. TOP 10 RENTAL VIDEOS

1. *Speed* (Fox)
2. *The Mask* (EV)
3. *True Lies* (CIC)
4. *Clear And Present Danger* (CIC)
5. *When A Man Loves A Woman* (Touchstone)
6. *Four Weddings And A Funeral* (Columbia-TriStar)
7. *Wyatt Earp* (Warner)
8. *Wolf* (Columbia-TriStar)
9. *Maverick* (Warner)
10. *Ace Ventura* (Warner)

—courtesy of Blockbuster UK Group, for the week ending April 2, 1995.


INDIE
Spotlight

Steve Sinclair: President, Futurist/Mechanic Records

By Steve Baltin

THE MOST REMARKABLE THING ABOUT Steve Sinclair is not that he's been in the music business for 15 years, nor the success of the acts he's worked with, including Robyn Hitchcock, Social Distortion, Redd Kross, Tangerine Dream, the Cocteau Twins and countless others during his tenures with Enigma, Relativity and the two labels he's owned. No, the most impressive thing about talking with Sinclair is how much passion he still carries for his job and music in general.



Steve Sinclair

Currently Sinclair is the mastermind behind an umbrella company that is responsible for releases and/or distribution of five different labels (Mechanic, Futurist, Hi-Fi Records, Sector 2 and Peaceville). Among the major priorities for the parent company currently are Xanax 25, Means To An End and Hooch.

More and more companies are taking the route of having different label names under one umbrella. When asked why, Sinclair responds, "The alternative is to put many different styles of music through one logo. In the last ten years, society has gotten more and more fragmented and wants a label to mean something special in terms of the music it releases." He adds, "Boutiques, in the mainstream of American thinking, and in terms of record labels, are more interesting to people than labels that try to focus on a variety of different music. So, I'd rather have a label mean a specific meaning in the mind of a consumer, so that, when a person sees that label, they interpret the label to mean something rather than the label name being a neutral factor."

To back up his theory, Sinclair went on to cite Sub Pop and Epitaph as the success stories of the '90s—a belief that the sales, and the amount of bands each label has broken, validate. With that in mind, what style is it Sinclair wants people to associate with his labels? "Mechanic is a boutique label, but it isn't. Mechanic's marketing budgets are on the same scale as a major, so Mechanic doesn't really have to have a specific meaning. We don't have to have that extra edge of being a boutique to help sell our records. But what I want Mechanic to mean is a very high quality of music. It'll be an eclectic label, but one that people associate with quality, regardless of the genre."

As for the future, Sinclair says, "Mechanic will focus much more on alternative music, whatever that's come to mean. I'm not sure if there is a definition of 'alternative' anymore... I always associate the word 'alternative' with cutting-edge music, meaning music that advances the language of the artist versus simply imitating what's already there."

One place that Sinclair is going to find these acts is a city that has proven success in the area of breaking new scenes, namely his home base of New York. Much of Futurist and Mechanic's roster have come from New York, which Sinclair contends is a current hot spot. Given his track record, having helped break much of the punk scene in the early '80s, Sinclair knows of what he speaks. In other words, it's very possible someone will be citing Mechanic/Futurist five years from now as a label that helped define the latter part of the '90s.

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REVIEWS By Steve Baltin and M.R. Martinez

■ KEVIN GILBERT: *Thud* (PRA Records 60401)

Thud is an appropriate name for the debut album from this singer/songwriter. Gilbert reminds audiences that the "singer/songwriter" label doesn't necessarily mean *quiet* as he and his fellow musicians rock through a hard-hitting series of songs. Gilbert conjures up underrated ghosts with the David & David-sounding "Joytown." Melodic in its experimentation (at times Gilbert wears the art-rock influences of Queen and Pink Floyd on the more surreal tracks), *Thud* is an enjoyable listening experience at its best, and never less than interesting at its worst. Other noteworthy tracks include "Goodness Graciousness" and "The Tears Of Audrey." (S.B.)


■ VARIOUS ARTISTS: *Slam Chops: A Punk Rock Compilation* (Triple X Records 51202)

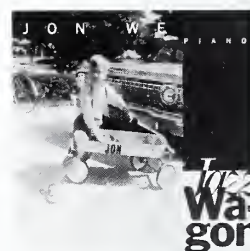
It would be easy to think of this as another attempt to cash in on the current punk craze, but the quality of the acts represented here differentiates *Slam Chops...* from the rest of the crop. Featuring T.S.O.L., the Dickies, D.I. and the Angry Samoans among the 17 bands, this CD showcases the Golden Age of punk and the groups most identified with the time. If you wanna know what punk really was about, before it went Top 10, turn this CD up loud and read the liner notes by Punquee Brooster. (S.B.)


■ TIERRA: *Street Corner Gold* (Thump 9938)

This is the quintessential retro soul. That means it's the real thing. These boys from the East L.A. hood were a staple during the '70s. And this collection of ballads that place an emphasis on tight vocals is enlivened with spicy rhythms, a little rock 'n' soul and a cornucopia of mature nuance. It's rare that a band can cover classics like "What Does It Take" and make it sound the same and fresh at the same time. If you want to polish your belt buckle, check out the alternately slow-dragging and invigorating groove of "Going In Circles." Production by Rudy Salas on the above-mentioned tracks is outstanding. (M.R.M.)

■ JON WEBER: *Jazz Wagon* (Imi 0394)

Weber's largely cerebral, mostly two-handed solo attack is the perfect ambient music for happily completing chores. You have to love music that works the head and the soul at the same time. This pianist has a penchant for the blues, or at least indigo hues. "When A Women Loves A Man" and "Worried And Lonesome Blues" work different nerves. "Stardust On The Moon" starts out like a languid night at the beach and turns into a striding *profundo* with a little sex thrown in. Weber's cover of Cole Porter's "I Concentrate On You" has got more sex. (M.R.M.)



PICK OF THE WEEK

■ SQUIRREL NUT ZIPPERS: *The Inevitable Squirrel Nut Zippers* (Mammoth 0105)

Though Mammoth is distributed by Atlantic, the North Carolina-based label exists as a separate entity and this deliciously bizarre album of swing music could only exist in the indie world. Comprised of seven members, Squirrel Nut Zippers come off at first as if they are poking fun at the swing genre, but by the time they reach the third number, "I've Found A New Baby," it's clear the group have a genuine appreciation for the music. There's not a lot of variety throughout the CD, but given how unique their style is,

the novelty is enough to keep the interest alive for 12 songs. In addition, they display strong musicianship on some of the record's jazzier riffs. A blast. (S.B.)

THE INEVITABLE



Feature

The Jayhawks: Tomorrow Is Now

By Steve Baltin

IN THE EARLY TO MID-'80S, the L.A.-based group Lone Justice went straight from playing the clubs to opening for U2 and Tom Petty in arenas throughout the country. Favored by Dylan and Springsteen, as well as the whole of the music industry, Lone Justice was the biggest band in America that no one had really heard of. The buzz on them led to the false impression the group was riding the top of the charts, but the band's following was largely based on cult status and industry chatter.

In the '90s, the Minneapolis-based Jayhawks are quickly taking on that stature. The group opened for the Black Crowes a couple of years ago while supporting their first American Recordings release *Hollywood Town Hall* and are now opening for Petty on the heels of their new album, *Tomorrow The Green Grass*.

It's not just musicians who are singing the praises of the Jayhawks, though. A recent phone interview with the Jayhawk's Gary Louris found the band trying to enjoy a day in their hometown following industry showcases at the Gavin Convention in New Orleans and the prestigious South by Southwest Music Conference in Austin, Texas....



The Jayhawks

Cash Box: Based on the response you receive from the industry, it would seem like you are a lot more successful commercially than you have been. Do you find that to be the case?

Louris: We're one of those bands that the music industry knows very well, but as far as John Q. Public it takes a pretty knowledgeable fan to know who we are. But it's growing. I always thought Big Star, the Replacements, Gram Parsons or people like that sold a lot more records than they did. I don't think they ever made it very high on the charts. But the perception of them is quite high because they're respected as artists.

Why do you think it is you get such good response from the industry?

(Laughing) Because we're really good!

Most of the songwriting credits are shared by you and Mark [Olson]. Do you get together to write, or do you write separately and then show your respective works to each other?

We usually come up with songs on our own. Then we come together and we edit them. We serve as sounding boards for each other. Some songs are more complete than others, some songs are just germs, then they're co-written a little bit more, or I may help him with the lyrics, or he may help me with the lyrics. So, it's not a real set thing. It depends on a lot of different variables.

When did you and he first start writing together?

It was mostly his writing until...it was as early as '85 or '86 where we actually first started. It was mostly Mark, but I helped on some stuff. Then as the band went along, the longer we were together, I just had more ideas. I found myself wanting to contribute more, until it became a partnership. I had written songs before, but as Mark and I developed a writing relationship it allowed me to get more comfortable in writing together.

Writing with someone else is a hard thing to do, though.

It's very hard. Where you want to get is to the point that you trust somebody and you feel comfortable enough that you can throw out any idea, however dumb it is. Because a lot of times, the ideas that you think are the dumbest and are ready to throw away turn out to be really good songs and it only takes another person to kind of force you to keep working on it. I remember "Settled Down Like Rain"...I'm not saying it's "Hey, Jude" or anything, but I think it's a really good song, off the last record. I had this idea for that song. I tossed it to Mark and laughed and said, "Oh, never mind—it sucks." He said, "No, no, it's really good." Only because he prodded me along to finish it

and encouraged me did that song ever see the light of day.

Do you, personally, ever write with other people?

It's hard. We have this side band called Golden Smog, basically a Minneapolis band with a little bit of Chicago thrown in. It's Mark Pearlman and myself from our band, with Dan Murphy from Soul Asylum, Jeff Tweedy—who used to be in Uncle Tupelo and is now in Wilco, Craig Johnson—who's in a band called Run, Westy, Run, and Noah Levy from the Honeydogs. We just made a record last September or October. We did 19 songs and did it in five days. We wrote and recorded them in five days and we wrote together. That worked great; we're very excited about that

project. It's scheduled for release this fall on Rykodisc. [The band, who played South By Southwest this year, released an EP in 1992 on Minneapolis-based Crackpot Records.] And then we wrote in different combinations with those people. That was really interesting and fun, but that's about it. Those are really the only other people I've written with.

With the side project and touring, it sounds like you've been on a constant schedule. Do you see yourself taking a break at anytime in the future?

Well, we've taken a long time off already. We finished recording the record in May and we mixed it in June. And we really haven't done much between then and now. So we're just starting to gear up to work again.

But you did have the Golden Smog record?

Oh, yeah, there's stuff I've done.

In looking at the bio, you've played on so many records by other artists, in addition to the two bands. It sounds like a lot.

Well, I'd like to have more time off. But time in this business, I guess...the opportunities may not always be there. I don't think we're a flash-in-the-pan kind of band, so it's not like we're gonna explode then go away. We've kind of just seeped into people's lives. So, we're probably gonna be sticking around awhile, but you've gotta strike a bit when the iron's hot. And I've always been one who liked to work a lot and then have a large amount of time off as opposed to five days a week, then two days off. I'd rather work six months, then have a month off. But I don't see any real time off until late fall. I think we're trying to shoot for touring a bit earlier this time, then getting in and making a record and getting it out much quicker. We hope to have a new record out within a year from now.

What does playing with other musicians on their records bring to the Jayhawks?

I think it gives us confidence. It feels good when other people ask you to play, and every studio experience you have is a learning situation for what you might or might not do. I don't usually...I played on this Mick Jagger song, but I don't usually mention it that much because it sounds like name-dropping. Something like that gives me confidence, though.

The new record has a very different sound from Hollywood Town Hall.

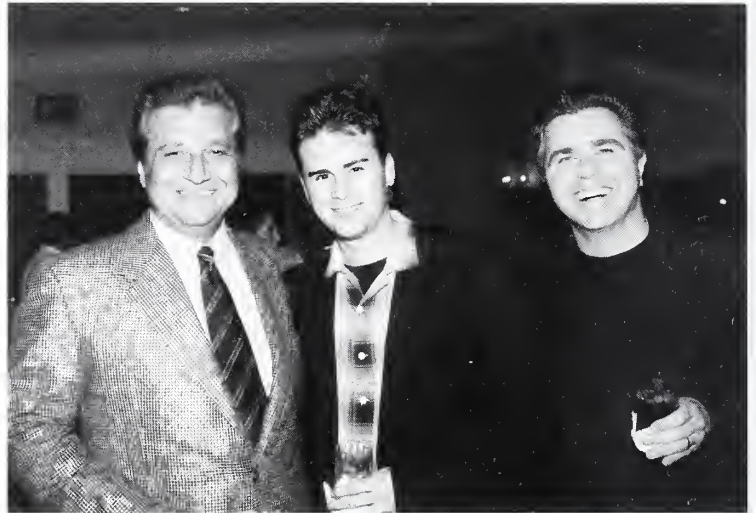
When you are allowed to make a record—we've been together ten years and put out four records—I think people's perception of you may be a bit like peering through a small hole. There's a lot about the Jayhawks that most people don't know, except the band. We've got a lot of different sides to us. We're a pop band, we're a country band, we're a folk band, we're a soul band. We have a lot of different things, which in certain ways confuses people, but it makes things interesting. I think our next record will be quite a bit different from this one. We already have some ideas about what we want to do. We've always been like this, we just didn't have an opportunity to show it.

What do you want for the Jayhawks?

I think there will come a time when you put all our records together. Hopefully, there will be ten Jayhawks records and you can put 'em all together like pieces of a puzzle and say, "I can see what these guys were about now."



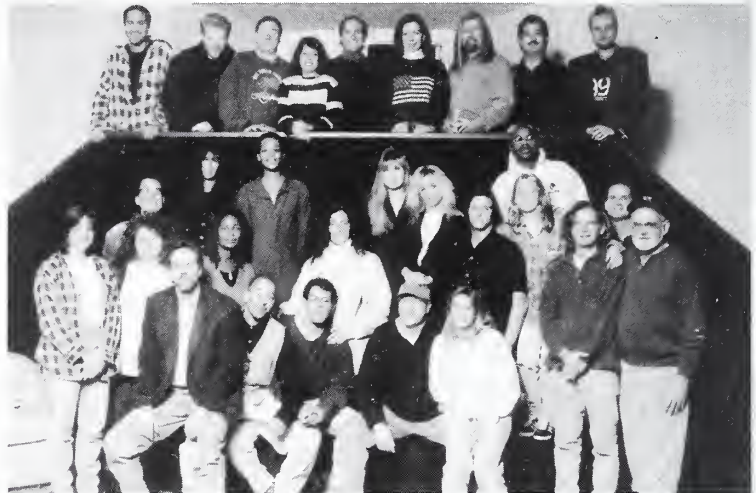
Chris Farley and David Spade reprise their roles from Paramount's *Tommy Boy* (this past week's #1 box-office attraction) in the Phunk Junkeez' first video for Trauma/Interscope Records. "I Love It Loud" has just been added at MTV and is the leadoff single from their debut album *Injected*, which hits stores April 11. Pictured (l-r): Farley; Jumbo Jim; K-TEL Disco; Disko Danny Dynamite; Spade; DJ Roachclip; and Soulman.



EMI Music Publishing chairman and CEO Martin Bandier (left) greets recording artist Jamie Walters and EMI songwriter Steven Tyrell (right) during a recent visit to Los Angeles. Tyrell wrote "Hold On," the hit song currently in the Top 20 on the *Cash Box* Top 100 Pop Singles chart. Walters performed the track this season on "Beverly Hills 90210," and it is also featured on his self-titled Atlantic album.



Three-time Grammy Award winner Steven Curtis Chapman recently missed picking up his fourth Grammy, but that doesn't mean he came home without a trophy. Wife Mary Beth was clutching an aluminum hockey stick signed by hockey great Wayne Gretzky as the couple waited for their flight from Los Angeles to Nashville. Chapman met fellow Christian Gretzky when the recording artist sang the National Anthem before an L.A. Kings' game. Chapman, who leads the 26th Annual Dove Awards with eight nominations, will also co-host and perform on the show, presented by the Gospel Music Association April 27 at the Grand Ole Opry. Pictured (l-r): Mary Beth Chapman, Steven Curtis Chapman and Wayne Gretzky.



The staff of Sony 560 Music gathered in Glen Cove, N.Y. for an intensive series of creative planning meetings under the direction of Sony 560 president Polly Anthony. (Seated, l-r): Jeff Appleton, Brian Stevenson, Dan Caldwell, Randy Irwin, Hilary Shaev; (first row): Kim Jakwerth, Eilyn Solis, Vivian Scott, Neda Tobin, Cherise Gambino, Jo Hodge, Kim Stolz, Happy Cloutier, Mike Ring, Dave Kimmel; (second row): Doug McVehil, Michele Levan, Regina Robertson, Desiree Schuon, Randy Franklin; (top row): Brian Corona, Chuck Field, Mike Mog, Amy Levin, John Doelp, Polly Anthony, Vince Bannon, Michael Caplan, Chris Siciliano; (missing from photo): Dave Gottlieb.



Turner Entertainment Company (TEC), the Turner Classic Movies (TCM) television network and Rhino Records, Inc. have joined forces to compile music/audio soundtracks from dozens of classic Metro-Goldwyn-Mayer, RKO and early Warner Bros. films now in the TEC library for release on the newly created Turner Classic Movies Music label in association with the likewise newly created Rhino Movie Music label. When he visited Rhino to ink the historic deal, Turner Home Entertainment president Philip Kent (far left) got the yellow-brick-road treatment from (l-r): Rhino's senior vice president/A&R Gary "Scarecrow" Stewart; executive v.p. Robert "Tin Man" Emmer; and senior v.p./marketing Neil "Cowardly Lion" Werde.



Peter Morton, chairman of Las Vegas' hottest new hotel the Hard Rock Hotel & Casino, hosted a grand opening weekend with lots of gambling and plenty of rock 'n' roll. The hotel's 1200-seat concert venue, The Joint, was the hotspot throughout the weekend where Morton provided two nights of concerts featuring Weezer; Sheryl Crow; Al Green; Duff McKagan, Matt Sorum & Gilby Clarke; Melissa Etheridge; Seal; Billy Idol; and others on the first night. The celebrity/industry crowd was treated the second night to a very intimate concert with Grammy winner Crow and superstar rock band The Eagles. Shown backstage (l-r): Glenn Frey, Jow Walsh, Peter Morton, Don Henley, Timothy B. Schmidt and Don Felder.

News

Norman Renews In Nashville

Jim Ed Norman, president of Warner/Reprise Nashville, has renewed his contract, putting him at the helm of the company's Nashville operation for another five years.



Jim Ed Norman

Norman joined Warner Bros. Records in 1983 as senior vice president, A&R, and in 1984 took over as head of the division. He was named president of the Nashville division in 1989.

During his tenure, the label has enjoyed unprecedented growth with such artists as Randy Travis, Dwight Yoakam, Take 6, Travis Tritt,

Little Texas, Faith Hill, David Ball, Jeff Foxworthy and many others. He was also instrumental in the division's expansion into a number of new musical arenas, including gospel and contemporary Christian music with the Warner Alliance label and Western music with Warner Western.

Commenting on the contract renewal, Danny Goldberg, chairman and CEO of Warner Bros. Records, remarked, "The Warner Bros. and Reprise Records success story in Nashville has largely been the doing of one man—Jim Ed Norman. His background as a musician and producer; his instincts for the new and original across a broad spectrum of sounds; and his ability to attract the best and brightest—both artists and executives—make him synonymous with our presence in this vital music center."



MEETIN' AT THE RYMAN—Country star Marty Stuart recently joined pop star Sheryl Crow at Nashville's Ryman Auditorium for a special surprise performance, earning a standing ovation for his mandolin solo on "No One Said It Would Be Easy." He also performed on "Keep On Growin'," which Crow had recorded for the *Boys On The Side* soundtrack. Stuart, a Sheryl Crow fan, reviewed her debut release *Tuesday Night Music Club* in the February issue of *New Country Magazine*.

Feature



Trisha Yearwood: *Thinkin' About Platinum...Again*

By Richard McVey

AS HER CURRENT MCA ALBUM *Thinkin' About You* holds its place atop the *Cash Box* Country Album chart, Trisha Yearwood has seen her career blossom into one of country music's hottest and top-selling female acts with her first three albums going Platinum or multi-Platinum.

Yearwood's highly successful career began with her move to Nashville in 1985. Midway through college, Yearwood transferred into the Music Business program at Nashville's Belmont University. Working her way up on Music Row, Yearwood started as an intern at MTM Records, later moving to the front desk. Gradually she began singing demos for songwriters—an experience that she would draw upon heavily when it came time to pick songs for her own recordings. Soon she moved up to background vocals on master sessions. Finally, she enlisted the support of her current producer Garth Fundis to put together a showcase performance and was signed to MCA.

By 1991 Yearwood was on her way. Her debut single, "She's In Love With The Boy," climbed to #1 and became the first of four hit singles released from her double-Platinum self-titled album. She also won Best New Artist awards from the Academy of Country Music and the American Music Awards, among others. Success continued as her second album, *Hearts In Armor*, and her third album, *The Song Remembers When*, each went Platinum.

Now, after more than a year of song-searching and recording, Yearwood's latest album, *Thinkin' About You*, is set to follow in its predecessors' Platinum footsteps. With guest spots from Lari White, Mary Chapin Carpenter, Lee Roy Parnell and The Mavericks' lead singer Raul Malo,

Thinkin' About You is sure to be the latest and possibly most prominent feather in Yearwood's cap.

Referring to her 1994 marriage to The Mavericks' bass player, Robert Reynolds, Yearwood says of the album, "*Thinkin' About You* is more positive than the last album because I'm happily married and I realize relationships *can* actually work."

The debut title cut off of that album has already shot its way up to the coveted #1 spot on the *Cash Box* Top 100 Country Singles chart. "It's kind of a feel-good song," says Yearwood. "Garth Fundis brought it to me in Atlanta. He said, 'There's a song I can't get out of my head.' He played it for me, and I thought, 'What a great record!'"

As for her upcoming (and no doubt second) hit off the album, "You Can Sleep While I Drive," Yearwood says, "I first heard this song on Melissa Etheridge's first or second album. It's a situation where lyrics transfer from one genre to another. I don't consider it a rock 'n' roll song. I consider it a story. It's got a lot of imagery. And that's what country music is all about."

Trisha Yearwood has headed off for a month-long European tour but returns to the U.S. in May. The following are select dates: April 7, Dublin; April 8, Belfast; April 10, Brussels; April 11, Paris; April 12, Hague; April 14, Glasgow; April 15, Birmingham; April 16, London; April 18, Stockholm; April 19, Copenhagen; April 20, Hamburg; April 22, Frankfurt; April 23, Zurich; April 24, Milan; April 26, Barcelona; May 5, Jacksonville, FL; May 6, Gainesville, FL; May 7, Melbourne, FL; May 13, Denver, CO; May 14, Pueblo, CO.

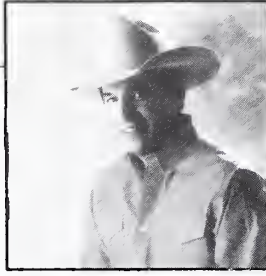
CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

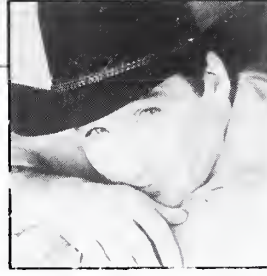
APRIL 15, 1995



#1 SINGLE: Joe Diffie



TO WATCH: George Strait #25



HIGH DEBUT: Clint Black #34



#1 INDIE: Western Flyer #41

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	SO HELP ME GIRL (Epic 64357)	Joe Diffie	3	10	51	WHEREVER YOU GO (RCA 66419)	Clint Black	30	12
2	THE HEART IS A LONELY HUNTER (MCAC-10994)	Reba McEntire	4	8	52	I AM WHO I AM (River North 51416)	Holly Dunn	DEBUT	
3	GIVE ME ONE MORE SHOT (RCA 6410)	Alabama	5	10	53	DADDY FINALLY MADE IT TO CHURCH (SONG-1)	Jim Fullen	54	13
4	LITTLE MISS HONKY TONK (Arista 2790)	Brooks & Dunn	7	7	54	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	33	9
5	I CAN LOVE YOU LIKE THAT (Atlantic)	John Michael Montgomery	11	6	55	THE LIKES OF ME (MCA 11204)	Marty Stuart	61	2
6	LIPSTICK PROMISES (Liberty)	George Ducas	6	15	56	BIG CITY GIRL (Starcut)	Jamie Harper	57	9
7	THE BOX (Warner Bros.)	Randy Travis	8	9	57	BIGGER FISH TO FRY (Curb)	Boy Howdy	63	2
8	SONG FOR THE LIFE (Arista)	Alan Jackson	10	8	58	SHE FEELS LIKE A BRAND NEW MAN TONIGHT (RCA)	Aaron Tippin	34	7
9	LOOK WHAT FOLLOWED ME HOME (Warner Bros.)	David Ball	9	12	59	ONE OF THOSE NIGHTS (Patriot 89252)	Lisa Brokop	DEBUT	
10	WHICH BRIDGE TO CROSS (MCA 11047)	Vince Gill	1	10	60	I DON'T KNOW BUT I'VE BEEN TOLD (Mercury 314526)	Wesley Dennis	36	6
11	THE KEEPER OF THE STARS (MCA 10991)	Tracy Byrd	15	7	61	DIDN'T HAVE YOU (Magnatone)	Billy Montana	DEBUT	
12	REFRIED DREAMS (Curb)	Tim McGraw	14	7	62	SOMEBODY LOVES ME (Ladoir)	P.J. LaDoir	65	8
13	THAT'S HOW YOU KNOW (RCA)	Lari White	13	11	63	WILL YOU STAY WITH ME FOREVER? (SOR 0081)	Dean Chance	69	5
14	BUBBA HYDE (Arista)	Diamond Rio	17	10	64	SOMEWHERE IN THE VICINITY OF THE HEART (RCA)	Shenandoah	40	18
15	GONNA GET A LIFE (Decca 11094)	Mark Chestnutt	18	7	65	EASY AS ONE, TWO, THREE (Liberty 79056)	John Bunzow	DEBUT	
16	WHAT MATTERED MOST (Epic 77843)	Ty Herndon	19	7	66	WHAT'LL YOU DO ABOUT ME (BNA)	Doug Supernaw	46	12
17	WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Mercury)	Shania Twain	20	12	67	ROCKIN' THE ROCK (Columbia 66411)	Larry Stewart	DEBUT	
18	I WAS BLOWN AWAY (Arista)	Pam Tillis	21	5	68	TRUE TO HIS WORD (Curb)	Boy Howdy	51	16
19	STANDING ON THE EDGE OF GOODBYE (Patriot 28495)	John Berry	26	5	69	QUALITY TIME (SONG-1)	Gary Lee Kirkpatrick	52	13
20	BETWEEN THE TWO OF THEM (Liberty)	Tanya Tucker	23	9	70	AS ANY FOOL CAN SEE (Atlantic 82656)	Tracy Lawrence	56	13
21	STAY FOREVER (Curb)	Hal Ketchum	25	9	71	HOG WILD (MCG/Curb)	Hank Williams, Jr.	DEBUT	
22	AMY'S BACK IN AUSTIN (Warner Bros.)	Little Texas	2	14	72	ANYWAY THE WIND BLOWS (Asylum)	Brother Phelps	58	8
23	FAITH IN ME, FAITH IN YOU (Columbia)	Doug Stone	28	6	73	COST OF LOVIN' (Fraternity)	Elaine Diehl	77	5
24	I DON'T BELIEVE IN GOODBYE (Curb)	Sawyer Brown	29	4	74	FRIENDS BEHIND BARS (Platinum Plus)	Michael Copeland	60	15
25	ADALIDA (MCA 11092)	George Strait	38	2	75	YOU WIN AGAIN (NFE/Fly)	Daniel Ray Edwards	80	3
26	THINKIN' ABOUT YOU (MCA 54973)	Trisha Yearwood	12	13	76	LOOK AT ME NOW (Asylum 9081)	Bryan White	62	14
27	YOU DON'T EVEN KNOW WHO I AM (Epic 64188)	Patty Loveless	32	4	77	BLACK DRESSES (River North)	Steve Kolander	64	3
28	FOR A CHANGE (Atlantic)	Neal McCoy	16	14	78	BEND IT UNTIL IT BREAKS (BNA)	John Anderson	66	16
29	I'M STILL DANCIN' WITH YOU (Columbia 66412)	Wade Hayes	31	4	79	BETWEEN AN OLD MEMORY AND ME (Warner Bros. 455603)	Travis Tritt	67	18
30	YOU AIN'T MUCH FUN (Polydor 314523)	Toby Keith	35	3	80	UPSTAIRS DOWNTOWN (Polydor 523407)	Toby Keith	68	20
31	DOWN IN FLAMES (Arista 2718)	Blackhawk	22	15	81	YOU CAN'T MAKE A HEART LOVE SOMEBODY (MCA)	George Strait	70	14
32	HOUSE OF CARDS (Columbia 64327)	Mary Chapin Carpenter	39	3	82	SOMEBODY WLL (MCA 54986)	Terry McBride & The Ride	71	8
33	IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Mercury 314522)	Sammy Kershaw	37	4	83	LITTLE BY LITTLE (Epic 57501)	James House	72	17
34	SUMMER'S COMIN' (RCA 66419)	Clint Black	DEBUT		84	THE CARPENTER MAN (Rider)	W. C. Taylor, Jr.	DEBUT	
35	I SHOULD HAVE BEEN TRUE (MCA)	The Mavericks	24	12	85	OLD ENOUGH TO KNOW BETTER (Columbia 66412)	Wade Hayes	73	20
36	WHEN YOU SAY NOTHING AT ALL (BNA)	Alison Krauss	42	6	86	I BRAKE FOR BRUNETTES (Decca)	Rhett Akins	74	12
37	WHERE I USED TO HAVE A HEART (RCA 07863-66288)	Martina McBride	41	4	87	SEA OF COWBOY HATS (Polydor)	Chely Wright	75	10
38	CAIN'S BLOOD (Polydor)	4 Runner	43	4	88	BAD DOG, NO BISCUIT (Giant)	Daron Norwood	76	10
39	WORKING FOR THE WEEKEND (Epic 53746)	Ken Mellons	47	3	89	HONEY DON'T PAY THE RANSOM (Step One 0083)	Don Cox	78	11
40	FALL IN LOVE (BNA 66562)	Kenny Chesney	50	2	90	MY KIND OF GIRL (Epic 53952)	Collin Raye	79	17
41	CHEROKEE HIGHWAY (SOR)	Western Flyer	45	3	91	TENDER WHEN I WANT TO BE (Columbia 64327)	Mary Chapin Carpenter	81	16
42	CLOWN IN YOUR RODEO (Mercury 518852)	Kathy Mattea	53	2	92	HERE I AM (Epic 64188)	Patty Loveless	82	20
43	MIKE'S BIKE (EOS/Beacon)	Michael Grande	44	14	93	THIS TIME (CURB)	Sawyer Brown	83	19
44	IF I WERE YOU (Epic 53952)	Collin Raye	DEBUT		94	SOUTHBOUND (Mercury 522125)	Sammy Kershaw	84	16
45	GET OVER IT (Atlantic)	Woody Lee	48	3	95	THE FIRST STEP (MCA 10991)	Tracy Byrd	85	19
46	PARTY CROWD (MCA)	David Lee Murphy	49	4	96	LITTLE HOUSES (Epic 66803)	Doug Stone	86	22
47	THIS WOMAN AND THIS MAN (Giant 24582)	Clay Walker	27	13	97	YOU AND ONLY YOU (Liberty 80472)	John Berry	87	24
48	ONE AND ONLY YOU (Reprise 45676)	Russ Taff	55	2	98	LOVE IS NOT A THING (Reprise)	Russ Taff	88	11
49	WILLIN' TO WALK (Arista)	Radney Foster	59	2	99	CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)	W.C. Taylor, Jr.	89	19
50	I'M LIVING UP TO HER LOW EXPECTATIONS (Giant 17902)	Daryle Singletary	DEBUT		100	I CAN BRING HER BACK (Epic 77579)	Ken Mellons	90	15

COUNTRY SINGLES INDEX

ADALIDA Mike Genger, Woody Mullis & Michael Huffman (Sixteen Stars Music/Dixie Stars Music, BMI/ASCAP)	25
AMY'S BACK IN AUSTIN B. Seals, S. Davis (Square West Music, Inc./Howlin' Hits Music, Inc., ASCAP/Red Brazos Music, Inc./Original Hometown Sheet Music, BMI)	22
ANYWAY THE WIND BLOW'S J. Cole (Madgram Songs, BMI)	72
AS ANY FOOL CAN SEE P. Nelson, K. Beard (Sony Tree Publ. Co., Inc., BMI/Golden Reed Music, Inc., ASCAP)	70
BAD DOG, NO BISCUIT W. Kuchera, R. Ferrell (Careers-BMG Music Pub./Four Of A Kind Music, BMI)	88
BEND IT UNTIL IT BREAKS J. Anderson, L. Delmore (Alamo Music Corp./Holmes Creek Music/PolyGram International Pub., Inc./Roggy Joz Music, ASCAP)	78
BETWEEN AN OLD MEMORY AND ME K. Stegall, C. Craig (EMI April Music Inc./Keith Stegall Music, ASCAP/EMI Blackwood Music Inc., BMI)	79
BETWEEN THE TWO OF THEM M. Cates (Alabama Band Music, ASCAP)	20
BIG CITY GIRL J. Harper (Stearns Music, BMI)	56
BIGGER FINN TO FRU Jeffrey Steele (Farran-Curtis Music, BMI)	87
BLACK DRESSES S. Kohniker (Puterbaugh Music/Baby Music, BMI)	57
BUBBA HYDE C. Wiseman, G. Nelson (Alamo Music Corp., ASCAP/Warner-Tamerlane Pub./Mr. Charlie Music, BMI)	17
CAIN'S BLOOD J. Staudard, M. Johnson (Magnasonic Music/Red Quill Music, Alamo Music, BMI/ASCAP)	38
CHEROKEE HIGHWAY Danny Myrick & Tony Wood (Careers-BMG Music Publishing, Inc./BMG Songs Inc., BMI/ASCAP)	41
CLOWN IN YOUR RODEO Wayne Kirkpatrick (Emily Boothe, Inc./Careers-BMG Music Pub., Inc., BMI)	42
COST OF LOVIN' (N/A)	73
CRYING ON YOUR SHOULDER AGAIN (N/A)	99
DADDY FINALLY MADE IT TO CHURCH J. Fuller (Adma Publ., BMI)	53
DIDN'T HAVE YOU Baby Montana, Janie K. Watson (Magnasonic Music Publishing/Red Quill Music/Killer Boy Music/Sony Cross Keys Pub. Co., Inc./Kim Williams Music, ASCAP)	61
DOWN IN FLAMES M. Clark, J. Stevens (Warner-Tamerlane Pub. Corp./Flying Dutchman Music/Jeff Stevens Music, BMI)	31
EASY AS ONE, TWO, THREE John Bunzow (EMI Blackwood Music, Inc., BMI)	65
FAITH IN ME, FAITH IN YOU D. Loggins, T. Bruce (WB Music Corp./Big Tractor Music/Avalon Way Music, ASCAP)	23
FALL IN LOVE Kenny Chesney, Buddy Brock, Kim Williams (Acuff-Rose Music, Inc./BMI/Sony Cross Keys Pub. Co., Inc./Kim Williams Music, ASCAP)	40
FOR A CHANGE (N/A)	28
FRIENDS BEHIND BARS (N/A)	74
GET OVER IT (N/A)	45
GIVE ME ONE MORE SHOT T. Gentry, R. Owen, R. Rogers (Maypop Music, BMI)	3
GONNA GET A LIFE F. Dyouis, J. Lauderdale (Warner Source Songs/Dynasty Jam Music, SESAC/Mighty Nice Music/Laudersongs, BMI)	15
HERE I AM T. Amis (Magnasonic Songs, Inc./Peckle Bear Music, ASCAP)	92
HOG WILD Hank Williams, Jr., Rick L. Arnold (Bocephus Music, Inc./Pig's Eye Publishing, Inc., BMI)	71
HONEY DON'T PAY THE RANSOM R. Crosby, K. Blazy, J. McDowell (Music Corp. of America/Sophies Choice Music/Lullie Mae Music, BMI)	89
HOUSE OF CARDS Mary Chapin Carpenter (Baby Music, ASCAP)	32
I AM WHO I AM Holly Dunn, Tom Shapiro, Chris Waters (Hamstein Cumberland Music/Diamond Struck Music, BMI)	52
I BRAKE FOR BRUNETTES S. Raines, R. Atkins (Reynspong Pub. Howe Sound Music/Lauyers Wife Music/Sony Tree Pub., BMI)	86
I CAN BRING HER BACK C. Simmons, D. Dodson, K. Mellons (Capit Music, BMI/Capit Memorabilia, ASCAP)	100
I CAN LOVE YOU LIKE THAT (N/A)	5
I DON'T BELIEVE IN GOODBYE M. Miller, S. Emerick, B. White (Travelin' Zoo Music/Seventh Son Music, ASCAP/Capitol Zoo Music, BMI)	24
I DON'T KNOW (BUT I'VE BEEN TOLD) W. Dennis (Warner-Tamerlane Pub., BMI)	1
I SHOULD HAVE BEEN TRUE R. Maki, S. Lynch (Sony Tree Publ. Rami Maki Music/The Night Rainbow Music/Motown Music, BMI/ASCAP)	30
I WAS BLOWN AWAY L. Martine, Jr. (Careers - BMG Music/Doo Laying Songs, BMI)	18
IF I WERE YOU John Hobbs, Chris Farran (Soundbeam Music, BMI/FallKeeMusic Co./Farran Music, ASCAP)	44
IF YOU'RE GONNA WALK, I'M GONNA CRAWL B. Cannon, L. Bastin (Songs of Polygram Int'l/HotDog-Gone Music/Burns/Willow Music, BMI)	33
I'M LIVING UP TO HER LOW EXPECTATIONS Bob McMill, Tommy Rocco (PolyGram Int'l Pub., Inc./Ranger Bob Music, ASCAP/Notion But Not Music, Inc., SESAC)	50
I'M STILL DANCIN' WITH YOU C. Rains, W. Hayes (Sony Tree Pub., BMI)	29
LIPSTICK PROMISES G. Ducas, T. Silvers (PolyGram Int'l Pub., Inc./Aeg-O-Music/Tom Collins Music Corp., ASCAP/BMI)	6
LITTLE BY LITTLE J. House, R. Bowles (Sony Tree Pub. Co., Inc./Ah Rollins Music/Maypop Music, BMI)	83
LITTLE HOOPS M. Cates, S. Fung (Alabama Band Music, ASCAP/Acuff-Rose Music, BMI)	96
LITTLE MISS HONKY TONK R. Dunn (Sony Tree Publishing, Showbizly Music, BMI)	96
LOOK AT ME NOW B. White, D. George, J. Turo (Seventh Son Music, ASCAP/New Court Music, BMI)	76
LOOK WHAT FOLLOWED ME HOME D. Ball, T. Polk (EMI Blackwood Music/Forrest Hills Music, BMI)	9
LOOKING FOR THE LIGHT L. Hengber, T. Meny (Starstruck Writers Group/WB Music Corp./Patric Jamas Music/Heart Of Child Music, ASCAP)	54
LOVE IS NOT A THING (N/A)	46
MIKE'S BIKE M. Grude (Mr. G Publishing, BMI)	93
MY KIND OF GIRL D. Cochran, J. Jarrod, M. Powell (Alabama Band Music, ASCAP/Careers-BMG Music Pub., Inc., BMI)	90
OLD ENOUGH TO KNOW BETTER C. Rains, W. Hayes (Sony Tree Pub. Co., Inc., BMI)	85
ONE AND ONLY LOVE Steven Dale Jones, Bobby Tomberlin (BMG Songs, Inc., ASCAP/Careers-BMG Music Pub., Inc., BMI)	86
ONE OF THOSE NIGHTS Conway Twitty, Troy Seals (Warner-Tamerlane Publishing Corp./Sony Tree Publishing Co., Inc., BMI)	59
PARTY CROWD D. L. Murphy, J. Henson (NBD Publishing/American Romance Songs, ASCAP)	46
QUALITY TIME G. Kirkpatrick (Howlin' Hits Music, BMI)	69
REFRIED DREAMS J. Foster, M. Peterson (Zomba Songs/Millhouse Music, BMI)	12
ROCKIN' THE ROCK K. Gary Burr (MCA Music Publishing/Gary Burr Music, Inc., ASCAP)	87
SEA OF COVBOY HATS C. Wright, D. Dodson, J. Mellon (Songs Of Polygram Int'l/Sony Cross Keys Pub., Inc./Ball Music, BMI/ASCAP)	67
SHE FEELS LIKE A BRAND NEW MAN TONIGHT A. Tappan, M. P. Henney (Acuff-Rose Music/Barry Bay Music, BMI)	58
SO HELP ME GIRL H. Perdue, A. Spooner (Songwriters Ink/Texas Wedge Music, BMI)	1
SOMEBODY LOVES ME L. Layne, J. Lusk (BMI)	62
SOMEBODY WILL W. Kirtley, B. Crisler, S. D. Jones (Rock Hall Music/Watertown Music/BMG Songs, ASCAP)	82
SOMEWHERE IN THE VICINITY OF THE HEART B. LaBoulay, R. Chindoff (Easton Music Corp., BMI/Baldie Planet Music, BMI/Gonda Music, ASCAP/Buchi Music, ASCAP)	64
SONG FOR THE LIFE R. Crowell (Tessa Publishing, BMI)	8
SOUTHBOUND M. McAnally (Beginner Music, ASCAP)	19
STANDING ON THE EDGE OF GOODBYE J. Berry, S. Harris (Kicking Bird Music/Sony Tree Publishing/Edso Sound International, BMI)	94
STAY FOREVER B. Tench, H. Ketchum (WB Music Corp./Bhe Gator Music/Maverick Music, ASCAP/Heckling Music/Fredrickson Songs Inc., BMI)	21
SUMMER'S COMIN' (The Black, Haydon Nicholas (Blackened Music, BMI)	34
TENDER WHEN I WANT TO BE M. C. Carpenter (Why Walk Music, ASCAP)	31
THAT'S HOW YOU KNOW L. White, C. Cannon (Alamo Music/LaSongs Pub., ASCAP Tase Axtion Music/Waccata River Music, BMI)	13
THE BOX R. Travis, B. Moore (Sometimes You Win Music, ASCAP/Nocturnal Eclipse Music/Musicalista Music, BMI)	7
THE CARPENTER MAN Roger Murray, James Dean Hicks (Murray Music Corp., BMI/On The Margin Music, BMI)	84
THE FIRST STEP D. Crider, V. Thompson (Stroadcaster Music/Lazy Kate Music/EMI April Music, Inc./Ales of March Music, BMI/ASCAP)	95
THE HEART IS A LONELY HUNTER M. Sanders, E. Hill, K. Williams (Starstruck Writers Group/Mick D. Music/Nov Haven Music/Sony Cross Keys Pub., Inc., ASCAP/BMI)	2
THE KEEPER OF THE STARS D. Lee, D. Mayo, K. Stanley (Songs Of Polygram Int'l/Pal Time Music/Nov Haven Music/Palpat Rock Music, BMI)	11
THE LIKES OF ME Larry Boone, Rick Bowles (Maypop Music, BMI/Sony Cross Keys Pub. Corp., ASCAP)	37
THINKIN' ABOUT YOU B. Regan, T. Shapiro (Sierra Home Music, ASCAP/Great Cumberland Music/Diamond Struck Music, BMI)	55
THIS TIME M. Miller, M. McAnally (Travelin' Zoo Music/Beginner Music, ASCAP)	93
THIS WOMAN AND THIS MAN J. Penning, M. Lunn (Alamo Music Corp./Bananack Music, Inc./WB Music Corp./Lunamusic, ASCAP)	47
TRUE TO HIS WORD J. Stack, C. Farran, G. Harrison (Farran-Curtis Music/Mike Clarb Music, BMI/Farnoud Music/Fall Reed Music, ASCAP/August Wind Music/Longlake Music Co./Georgian Hills Music, BMI)	68
UPSTAIRS DOWNTOWN T. Keith, C. Goff, Jr. (Songs of PolyGram Int'l, Inc./Tokico Tunes, BMI)	80
WHAT I YOU DO ABOUT ME D. Lunde (Columbia Music, BMI)	86
WHAT MATTERED MOST G. Burr, V. Melamed (Gary Burr Music/MCA Publishing, ASCAP, August Wind Music/Longlake Music/Abern's Eye Music, BMI)	16
WHEN YOU SAY NOTHING AT ALL D. Schlitz, P. Overstreet (ASCAP/BMI)	36
WHERE I USED TO HAVE A HEART C. Backhardt (Hayes Street Music/Craig Backhardt Music, BMI)	37
WHEREVER YOU GO C. Black, H. Nicholas (Blackened Music, BMI)	51
WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) V. Gill, B. Anderson (Benefit Music/Stallion Music, BMI)	10
WHOSE BED HAVE YOUR BOOTS BEEN UNDER? S. Twain, J. Lange (Lion Echo Music, BMI/Zomba Enterprises, ASCAP)	17
WILL YOU STAY WITH ME FOREVER? D. Chance (Alamo Music, BMI)	63
WILLIN' TO WALK Rabney Foster (PolyGram International Publishing, Inc./St. Julien Music, ASCAP)	49
WORKIN' FOR THE WEEKEND Jerry Oput, Janice Honeycutt, Ken Mekus (Capit Music, BMI/Capit Memorabilia, ASCAP)	39
YOU AIN'T MICHIGAN FUN TOY: Keith, Carl Goff, Jr. (Songs of PolyGram Int'l, Inc./Tokico Tunes, BMI)	80
YOU AND ONLY YOU C. James, J. McEwan (Great Cumberland Music/Diamond Struck Music/WB Music Corp./Might Be Music, BMI/ASCAP)	87
YOU CAN'T MAKE A HEART LOVE SOMEBODY S. Clark, J. MacRae (Victoria Kay Music/BMG Songs, Inc./Little Beagle Music, ASCAP)	81
YOU DON'T EVEN KNOW WHO I AM G. Peters (Sony Cross Keys Pub./Purple Canyon Music, ASCAP)	27
YOU WIN AGAIN Hank Williams, Sr. (Acuff-Rose Music/Miram Music)	75

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WKLY\Hartwell, GA
REBA MCENTIRE—"The Heart Is A Lonely Hunter"
LITTLE TEXAS—"Amy's Back In Austin"
BLACKHAWK—"Down In Flames"
TRISHA YEARWOOD—"Thinkin' About You"
RANDY TRAVIS—"The Box"
WHCM\Parkersburg, WV
TRISHA YEARWOOD—"Thinkin' About You"
GEORGE DUCAS—"Lipstick Promises"
VINCE GILL—"Which Bridge To Cross"
JOE DIFFIE—"So Help Me Girl"
ALABAMA—"Give Me One More Shot"
KJEF\Jennings, LA
VINCE GILL—"Which Bridge To Cross"
JOE DIFFIE—"So Help Me Girl"
GEORGE DUCAS—"Lipstick Promises"
REBA MCENTIRE—"The Heart Is A Lonely Hunter"
ALABAMA—"Give Me One More Shot"
KHOL\Beulah, ND
JOE DIFFIE—"So Help Me Girl"
GEORGE DUCAS—"Lipstick Promises"
VINCE GILL—"Which Bridge To Cross"
REBA MCENTIRE—"The Heart Is A Lonely Hunter"
ALABAMA—"Give Me One More Shot"
WHAK\Rogers City, MI
VINCE GILL—"Which Bridge To Cross"
LITTLE TEXAS—"Amy's Back In Austin"
REBA MCENTIRE—"The Heart Is A Lonely Hunter"
DAVID BALL—"Look What Followed Me Home"
SHANIA TWAIN—"Whose Bed Have Your Boots Been Under?"
WJMA\Beckley, WV
TRISHA YEARWOOD—"Thinkin' About You"
REBA MCENTIRE—"The Heart Is A Lonely Hunter"
GEORGE DUCAS—"Lipstick Promises"
ALABAMA—"Give Me One More Shot"
LITTLE TEXAS—"Amy's Back In Austin"
WNCO\Ashland, OH
TRISHA YEARWOOD—"Thinkin' About You"
NEAL MCCOY—"For a Change"
VINCE GILL—"Which Bridge To Cross"
CLAY WALKER—"This Woman And This Man"
JOE DIFFIE—"So Help Me Girl"

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

APRIL 15, 1995

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

Last Week Total Weeks

1	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	1	6
2	THE HITS (Liberty 29689)(P5)	Garth Brooks	2	14
3	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	3	52
4	IF I COULD MAKE A LIVING (Giant 24582)(G)	Clay Walker	4	24
5	NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325)	Alison Krauss	5	6
6	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	9	9
7	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	10	30
8	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	14	41
9	STANDING ON THE EDGE (Patriot 28495)(G)	John Berry	6	3
10	WHAT A CRYING SHAME (MCA 10961)(P)	The Mavericks	7	58
11	STONES IN THE ROAD (Columbia 64327)(P)	Mary Chapin Carpenter	8	23
12	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	11	41
13	WHO I AM (Arista 18759)(P2)	Alan Jackson	13	38
14	THIRD ROCK FROM THE SUN (Epic 64357)(P)	Joe Diffie	16	31
15	THE TRACTORS (Arista 18728)(P)	The Tractors	17	33
16	READ MY MIND (MCA 10994)(P2)	Reba McEntire	12	47
17	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	15	7
18	THE WOMAN IN ME (Mercury 522886)	Shania Twain	18	5
19	GREATEST HITS III (RCA 07863)(G)	Alabama	19	23
20	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	21	40
21	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	22	12
22	WISHES (RCA 66395)	Lari White	23	38
23	LEAD ON (MCA 11092)(P)	George Strait	24	19
24	HOG WILD (Curb)	Hank Williams Jr.	23	11
25	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	26	60
26	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	27	34
27	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	25	3
28	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	29	24
29	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	30	29
30	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	28	47
31	FIRE TO FIRE (Liberty 28943)	Tanya Tucker	DEBUT	
32	GREATEST HITS VOL.II (MCA 11201)(P3)	Reba McEntire	33	75
33	ONE EMOTION (RCA 66419)(G)	Clint Black	31	23
34	THE MARTY PARTY HIT PACK (MCA 11204)	Marty Stuart	35	2
35	IN THE VICINITY OF THE HEART (Liberty 31109)	Shenandoah	34	16
36	TAKE ME AS I AM (Warner Bros. 45389)(P)	Faith Hill	32	64
37	I SEE IT NOW (Atlantic)(P)	Tracy Lawrence	36	26
38	GREATEST HITS (Epic 66803)	Doug Stone	37	17
39	ANYWAY THE WIND BLOWS (Asylum 61724)	Brother Phelps	41	2
40	FLYER (Elektra 61681)	Nanci Griffith	38	26
41	BLACKHAWK (Arista 18708)(P)	BlackHawk	39	56
42	JOHN BERRY (Liberty 80472)(G)	John Berry	40	50
43	COME ON COME ON (Columbia 4881)(P3)	Mary Chapin Carpenter	43	135
44	KICK A LITTLE (Warner Bros. 45739)(G)	Little Texas	42	25
45	BORN THAT WAY (Curb 77691)	Boy Howdy	46	4
46	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	48	125
47	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	45	122
48	BOOMTOWN (Polydor 523407)(G)	Toby Keith	49	25
49	A THOUSAND MEMORIES (Decca 11098)	Rhett Akins	50	11
50	HARD WORKIN' MAN (Arista 18716)(P3)	Brooks & Dunn	56	105
51	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	55	74
52	STORM IN THE HEARTLAND (Mercury 526081)(G)	Billy Ray Cyrus	53	18
53	COUNTRY 'TIL I DIE (BNA 66417)	John Anderson	44	21
54	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)	Various Artists	57	25
55	IN PIECES (Liberty 80857)(P5)	Garth Brooks	54	120
56	KEN MELLONS (Epic 53746)	Ken Mellons	52	27
57	LOOKIN' BACK AT MYSELF (RCA 66420)	Aaron Tippin	47	18
58	FEELIN' GOOD TRAIN (Mercury 522125)(G)	Sammy Kershaw	51	38
59	WHAT A WAY TO LIVE (Decca 11094)(G)	Mark Chesnutt	63	27
60	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P)	Travis Tritt	56	44
61	THIS IS ME (Warner Bros. 45501)(G)	Randy Travis	61	46
62	BRAND NEW MAN (Arista 18658)(P4)	Brooks & Dunn	RE-ENTRY	
63	GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096)	Various Artists	58	22
64	HEALING HANDS OF TIME (Liberty 30420)	Willie Nelson	59	19
65	GEORGE DUCAS (Liberty 28329)	George Ducas	DEBUT	
66	NO DOUBT ABOUT IT (Atlantic 82568)(G)	Neal McCoy	62	59
67	BIG TIME (Warner Bros. 45276)(P)	Little Texas	70	92
68	I STILL BELIEVE IN YOU (MCA 10630)(P3)	Vince Gill	RE-ENTRY	
69	MAMA'S HUNGRY EYES (Arista 18760)	Various Artists	64	22
70	RICK TREVINO (Columbia 53560)	Rick Trevino	65	56
71	EVERY LITTLE WORD (Curb 77660)	Hal Ketchum	RE-ENTRY	
72	NO FENCES (Liberty 93866)(P13)	Garth Brooks	69	229
73	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3)	Various Artists	68	71
74	ROPIN' THE WIND (Liberty 96330)(P10)	Garth Brooks	72	175
75	RHYTHM COUNTRY AND BLUES (MCA 10965)(P)	Various Artists	66	54

Cash Box COUNTRY RADIO

High Debuts

1. CLINT BLACK—"Summer's

Comin'"—(RCA)—#34

2. COLLIN RAYE—"If I Were You"—(Epic)—#44

3. DARYLE SINGLETARY—"I'm Living Up To Her Low Expectations"—(Giant)—#50

Most Active

1. GEORGE STRAIT—"Adalida"—(MCA)—#25

2. KATHY MATTEA—"Clown In Your Rodeo"—(Mercury)—#42

3. KENNY CHESNEY—"Fall In Love"—(BNA)—#40

4. RADNEY FOSTER—"Willin' To Walk"—(Arista)—#49

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is led by the Joe Diffie single, "So Help Me Girl." The chart displays several big movers and three debuts breaking into the Top 50. Country veteran George Strait leads the way in the most-movement category, up a big 13 spots to #25 with "Adalida." Kathy Mattea follows, up 11 spots to #42 with "Clown In Your Rodeo." Kenny Chesney with "Fall In Love" moves 10 positions to #40; and finally, Radney Foster continues his rise, also jumping 10 places to #49 with "Willin' To Walk" to finish out the big movers this week.

As for debuts, three acts hit this week's Top 50. Clint Black leads the way for the highest debut position with "Summer's Comin'" at #34. Collin Raye breaks in at #44 with "If I Were You," while Daryle Singletary sneaks in at #50 with "I'm Living Up To Her Low Expectations" to finish out the debuts.

Songwriters Of The Week: Congratulations go out to Johnny Slate and Joe Diffie, who penned Diffie's #1 hit "So Help Me Girl."

CMT Top 12 Video Countdown

1. GEORGE DUCAS "Lipstick Promises" (Liberty)
2. TRISHA YEARWOOD "Thinkin' About You" (MCA)
3. JOE DIFFIE "So Help Me Girl" (Epic)
4. RANDY TRAVIS "The Box" (Warner Bros.)
5. LARI WHITE "That's How You Know (When You're In Love)" (RCA)
6. DAVID BALL "Look What Followed Me Home" (Warner Bros.)
7. THE MAVERICKS "I Should Have Been True" (MCA)
8. TRACY BYRD "The Keeper Of The Stars" (MCA)
9. BROOKS & DUNN "Little Miss Honky Tonk" (Arista)
10. JOHN MICHAEL MONTGOMERY "I Can Love You Like That" (Atlantic)
11. TIM MCGRAW "Refried Dreams" (Curb)
12. DIAMOND RIO "Bubba Hyde" (Arista)

—Compliments of CMT video countdown, week ending April 5, 1995.

ACM And FANFEST Reach Long-Term Agreement

By Richard McVey

IN A JOINT ANNOUNCEMENT issued by the Academy of Country Music and FANFEST, Inc., the agreement to hold an annual gathering of country music stars and fans each spring in the Los Angeles area has been confirmed through 1999.

In announcing the new agreement, **Bob Romeo**, chairman of the board of the Academy of Country Music noted, "This agreement provides additional revenue for the Academy to promote and advance country music."

FANFEST, Inc. Chairman of the Board **Zachary Taylor** stated, "This agreement helps to establish the annual event as an institution in Southern California. Alongside the Academy, we look to continue to build this into one of country music's premier West Coast events."

This year's FANFEST will take place May 5-7 at The Fairplex in Pomona, California, and will correspond with the ACM's awards show telecast. In future years, the event will be re-named in order to avoid confusion with other similar festivals.

As part of the agreement, FANFEST, Inc. will donate 80% of the net profits from the event to the ACM. The ACM, which will endorse the event, will be guaranteed a minimum donation from FANFEST of \$100,000 annually.

In Other News...

DWIGHT YOAKAM WILL RELEASE his first-ever live album in his 10-year career, *Dwight Live*. The album was recorded at the final stop on his "This Time" tour on July 30, 1994 at the Warfield Theatre in San Francisco and features 17 songs.

TIM MCGRAW IS THE SUBJECT of *An Hour With Tim*, a look into McGraw's life and music. With a suggested retail price of \$14.98, the video contains over 40 minutes of interviews, behind-the-scenes footage and background information shot exclusively for the video.

LOOK FOR RANDY TRAVIS ON THE TUBE IN APRIL. Travis will co-star in "James A. Michener's Texas," a two-parter on April 16 and April 17, as well as "Frank & Jesse" on April 22.

GARTH BROOKS, COUNTRY MUSIC'S best-selling artist and the highest certified artist in the 1990s, has spilled over the 51 million combined sales mark on his certified titles. Helping the cause was *Garth Brooks' "The Collection,"* which was certified triple-Platinum this month.

THE NASHVILLE ENTERTAINMENT ASSOCIATION (NEA) is conducting a talent search to find the best unsigned country acts to perform at "Music City Music '95," a two-day showcase staged for top professionals in the Nashville music industry. The fifth annual event, taking place July 11-12 at 328 Performance Hall, will spotlight a dozen acts from the U.S. and Canada. For information about applying for a showcase opportunity, contact the NEA at (615) 327-4308.

FORMER MTM MUSIC GROUP chairman **Alan C. Bernard** announced the opening of **The Bernard Company**, a new Nashville-based management firm.

THE CANADIAN COUNTRY MUSIC ASSOCIATION has scheduled "Country Music Week 1995" in Hamilton, Ontario, Sept. 15-18. Capping off the event will be the "1995 Canadian Country Music Awards," which will be televised nationally on CTV Network on Sept. 18.

CONDOLENCES GO OUT TO Chris LeDoux on the passing of his father, Alfred LeDoux, who died in a Nashville hospital on March 25 of heart failure. Al and his family formed a publishing company in 1972 to record and promote son Chris LeDoux's songs. Twenty-two albums were recorded from 1972 until 1991 on the **American Cowboy Songs** label. In 1991, Chris signed with **Liberty Records** and all the ACS product was licensed by Liberty.

BAILLIE AND THE BOYS have signed a management agreement with **Cross Three Management**. **John Bumgardner** will act as the artist's representatives. The group have also signed with **Entertainment Artists, Inc.**

Radio News

ABC Radio Renews Kingsley

BOB KINGSLEY HAS SIGNED a multi-year contract with ABC Radio Networks to continue as the producer/host of "American Country Countdown with Bob Kingsley," the most listened-to weekly music show in America with over 650 affiliates.

ABC Radio Networks executive v.p. **David Kantor** said, "We're pleased to continue this long, wonderful relationship with Bob Kingsley and the programs he produces."



Bob Kingsley, producer/host of "American Country Countdown with Bob Kingsley," shakes hands with David Kantor, executive v.p. of ABC Radio Networks, after finalizing a new contract.

Kingsley will also produce and host a two-minute interview show, "Bob Kingsley with America's MusicMakers," along with three specials: the "Garth Brooks Special" on Memorial Day, the "'95 MusicMakers Special" on Labor Day and brand-new for 1995, "Christmas In America with Bob Kingsley." Beginning May 1, all shows will be produced at ABC Radio Networks Headquarter in Dallas.

KKAJ Radio Adds To Staff And Awards

KKAJ IN ARDMORE, OKLAHOMA has a lot to be happy about. The station's general manager **Bob Clark** was recently named president of the **Oklahoma Association of Broadcasters**, which serves over 140 radio and TV stations. On the same evening, **Donna Foster**, sales manager of KKAJ, accepted the Outstanding Achievement Award for 1994 in Commercial Promotion for the annual "Outdoor Living Show."

By way of staff changes at the station, **Al Hamilton** was promoted to station manager and will also dee-jay. Hamilton announced that he has added OAB award-winning Deejay of the Year **Terry Bell** to the staff as program director. Bell will also serve as morning personality for the station. Two sales executives, **James Scott** and **Jennifer Bell**, have also been added to the staff.



Liberty recording artist George Ducas greets FM-106 "Lipstick Promises" contest winners Jamie Daun and his fiancée Carol in Milwaukee, WI. Daun won the grand prize, which included: George Ducas' self-titled debut CD; Shenandoah's *In The Vicinity Of The Heart* CD; two tickets and backstage passes to see Ducas at the Riverside Theater in Milwaukee; a limo ride to and from the show; and an overnight stay at the Hyatt.

COUNTRY MUSIC

Cash Box COUNTRY INDIE

Indie Chart Action

This was another busy week for the independents. A total of nine independent artists are currently finding their way up the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for their first week is **Western Flyer** on the **Step One** label with "Cherokee Highway." The single currently resides at #41 on the chart. In the second highest spot for the indies is **Jim Fullen**, who moves to #53 with "Daddy Finally Made It To Church." To finish out the movers, **Jamie Harper** moves to #56 with "Big City Girl," **P.J. LaDoir** with "Somebody Loves Me" moves to #62, **Dean Chance** moves up to #63 with "Will You Stay With Me Forever?," **Elaine Diehl** moves to #73 with "Cost Of Lovin'," and finally, **Daniel Ray Edwards** moves to #75 with "You Win Again" to finish out the movers.

Two independent acts debuted on this week's chart. **Billy Montana** with "Didn't Have You" hits at #61, while **W.C. Taylor** comes in #84 with "The Carpenter Man" to finish out the debuts.

Top Rising Independents

1. WESTERN FLYER—"Cherokee Highway"
2. JIM FULLEN—"Daddy Finally Made It To Church"
3. JAMIE HARPER—"Big City Girl"
4. BILLY MONTANA—"Didn't Have You"
5. P.J. LADOIR—"Somebody Loves Me"
6. DEAN CHANCE—"Will You Stay With Me Forever?"
7. ELAINE DIEHL—"Cost Of Lovin'"
8. DANIEL RAY EDWARDS—"You Win Again"
9. W.C. TAYLOR—"The Carpenter Man"

Album Review



GARY LEE KIRKPATRICK: *Quality Time* (Song 1)

Kirkpatrick, with his Alan Jackson-like looks and Dwight Yoakam-tinged vocals, has put together a solid 10-cut project. With each song written by Kirkpatrick, this album combines some of the old-country feel with a new-country sound for an entertaining indie product. From the more-than-upbeat title track or the midtempo "You Don't Know How I Feel" to the ballad "Good Time Souvenirs," it seems that Kirkpatrick is on the right track. Give this indie a listen.

Indie Spotlight

Billy Montana and Magnatone Records



Debuting this week at #61 with "Didn't Have You" is Billy Montana who stands as the debut artist on Nashville's newest label, Magnatone Records.

THE ARTIST: Billy Montana was born and raised in a rural area of New York near Albany, where he was exposed to rock bands like the Eagles and the Doobie Brothers while at the same time hearing George Jones and Merle Haggard on his father's stereo. His first musical encouragement in fact came from his father, who suggested he learn to play bass and form a band with his guitar-playing brother. So he did just that.

The brothers played in bands together throughout high school and college. Along the way, Montana learned to play guitar so he could write songs. In 1985, their persistence paid off in the form of a Warner Bros. recording contract. However, shifts in musical trends left Billy Montana and the Longshots out in the cold, and rather than forsake their roots for commercial acceptance, they abandoned ship. Montana then headed for Nashville.

Several publishing deals led to the beginning of success. He landed cuts with various artists, including Darryl and Don Ellis' "No Sir" and Tim McGraw's "Ain't No Angel." Montana received a British Columbia Country Music Award for Single of the Year for "Girls Will Be Girls" and had a #2 single in Canada with "I Better Go Now." Montana only recently inked his deal with Magnatone Records. In fact, his first album, *No Yesterday*, is also Magnatone's first release and will hit stores April 18. Drawing from his songwriting background, nine of the 10 cuts on the forthcoming album were co-written by Montana.

"Integrity, talent and that something special sets Billy apart from every other artist," says producer/writer and Magnatone Records president Brent Maher. "He typifies what I've always looked for in an artist."

THE NEW LABEL: As a recent addition to Nashville's "Music Row," Magnatone Records is run by Jim Mazza, Brent Maher and Nick R. Cua, all of whom have impressive credentials.

Mazza is the former president of EMI America Records and Capitol Records in Los Angeles, where he drove the success of such top-selling artists as Tina Turner, Kenny Rogers, Sheena Easton and David Bowie. As the president of Morgan Creek Records, Mazza was behind Bryan Adams' "Everything I Do (I Do It For You)." At Magnatone, Mazza serves as the president and CEO.

Renowned producer and writer Brent Maher heads up the Nashville office of the label. Maher's credits include over 20 #1 singles, several Top 10 singles, five Grammy-winning albums, an array of Gold, Platinum and multi-Platinum albums and numerous songwriting awards. Maher is also responsible for discovering The Judds and produced all ten of the duo's albums.

As a tour business manager, Nick R. Cua has represented such acts as Rod Stewart, Tina Turner, David Bowie, Van Halen, Michael Jackson and Bon Jovi. Cua was a key principal in the development of television programming for the Home Shopping Network that centered around the sale of recorded music and related merchandise. Cua holds the position of executive v.p. and COO at Magnatone.



POSITIVE COUNTRY

APRIL 15, 1995

1	OVER THE EDGE (Mark Five)	Rivers & Owens	1	7
2	WITHOUT YOU (I HAVEN'T GOT A PRAYER) (Warner Alliance)	Mid South	2	9
3	HE IS MINE (Gospel Choice)	Del Way	6	6
4	TRAILER HITCH (Ransom/Brentwood)	Ken Holloway	5	9
5	BY WAY OF THE SON (Ransom)	Seneca	4	6
6	DOUBLE YELLOW LINES (Cheyenne)	Ronny McKinley	3	8
7	I WANNA THANK YOU (Pakaderm)	Lisa Dagg	8	5
8	JESUS DIED FOR YOU (Sparrow)	Charlie Daniels	13	4
9	TAKE IT TO THE ROCK (Integrity)	Susie Luchsinger	18	2
10	HE NO LONGER SIGNS MY PAYCHECK (Windfall)	Southern Chapel	12	6
11	I WENT BACK (Cheyenne)	The Days	11	6
12	WHAT THEN (Warner Alliance)	Ron David Moore	7	12
13	NO ONE KNOWS MY HEART (Starsong)	Brian Barrett	14	8
14	JESUS & JOHN (Cheyenne)	Bruce Haynes	10	13
15	SWINGIN' BRIDGE (Benson)	Brush Arbor	9	11
16	WHOLE LOT OF PEOPLE DOING RIGHT (Cheyenne)	Paula McCulla	16	9
17	A LOVE LIKE THIS (Liberty)	Cleve Francis	17	4
18	WATCH ME RUN (Star Song)	Andy Landis	15	13
19	MONKEY SEE, MONKEY DO (Genesis)	Brent Lamb	21	3
20	WRITING ON THE WALL (Thoroughbred)	The Clarks	20	4
21	FEARLESS (Brentwood)	Terri Lynn	33	2
22	DON'T KILL THE WOUNDED (Homeland)	Margo Smith & Holly	19	14
23	WHITE HAired PREACHER MAN (Hilltop)	Mark Hampton	25	3
24	GRANDPA WAS A FARMER (Circuit Rider)	Marksmen	22	9
25	I WANNA TAKE THE LIGHT OF JESUS (CJM)	Clifton Jansky	24	3
26	MERCY IS THE REASON (Heartwrite)	David Patillo	27	2
27	I'M GONNA HAVE A LITTLE TALK (Warner Bros)	Randy Travis	23	12
28	GOD CAN BREAK ALL THE CHAINS (PCC)	Harvey Perdue	DEBUT	
29	SPEAK TO THE MOUNTAIN (Chapel)	Jeff & Sheri Easter	31	2
30	THE BOY IN ME (New Haven)	Glen Campbell	26	12
31	THE MOUNTAIN (Sparrow)	Steven Curtis Chapman	DEBUT	
32	THE NARROW PATH (MBS)	Jason Campbell	28	11
33	JESUS IS A COWBOY (HeavenSpun)	Ted White	DEBUT	
34	I'LL TRUST A MIGHTY GOD (Rising Star)	Gene Reasoner	32	17
35	ONLY CHRISTIAN COUNTRY (Circuit Rider)	Marvell	29	16
36	IT'S ABOUT TIME (Heartwrite)	David Patillo	30	20
37	ROCK-A-BYE-DADDY (Circuit Rider)	Herman Truelove	34	11
38	GOING OFF THE DEEP END (Crossties)	Kathy Yoder Treat/Ken Holloway	35	16
39	GLORYLAND HOLD ON (Manuel)	Manuel Family Band	36	18
40	BE A BEACON (Tima)	Judy Deramus	37	18

POSITIVE COUNTRY RADIO

This Week's Debuts

HARVEY PERDUE—"God Can Break All The Chains"—(PCC)—#28

STEVEN CURTIS CHAPMAN—"The Mountain"—(Sparrow)—#31

TED WHITE—"Jesus Is A Cowboy"—(HeavenSpun)—#33

Most Active

CHARLIE DANIELS—"Jesus Died For You"—(Sparrow)—#13

SUSIE LUCHSINGER—"Take It To The Rock"—(Integrity)—#18

TERRY LYNN—"Fearless"—(Intersound)—#21

Powerful On The Playlist

At #1 on the *Cash Box* Positive Country Singles chart this week is **Rivers & Owens** with "Over The Edge." "Without You (I Haven't Got A Prayer)" by **MidSouth** holds at #2 for another week and **Del Way** jumps three spots to #3 with "He Is Mine." **Ken Holloway's** "Trailer Hitch," still strong on airplay, moves back up to #4. **Seneca** with "By Way Of The Son" slips back one spot to #5, and **Ronny McKinley's** "Double Yellow Lines" drops to #6. **Lisa Dagg** and "I Wanna Thank You" moving steadily upward at #7 this week. **Charlie Daniels** takes a five-spot jump to #8 with "Jesus Died For You" and right behind is **Susie Luchsinger's** "Take It To The Rock," jumping nine to take the #9 position with ease. "He No Longer Signs My Paycheck" by **Southern Chapel** moves up two spots to finish off the Top 10 for this week.

Looking Ahead

Receiving a considerable amount of airplay this week is: **W.C. Taylor, Jr.** with "Carpenter Man," "Retirement Plan" by **Charlie Shearer, Walt Mills'** "The Devil's In The Phonebooth," "Give Me One More Shot" by **Alabama** and **Randy Travis** with "The Box."

RADIO PLAYLISTS

Some of what's playing in heavy rotation

KTTK/Labanon, MO

RIVER & OWENS—"Over The Edge"

MID SOUTH—"Without You"

RONNY MCKINLEY—"Double Yellow Lines"

WDLJ/Indianola, MS

CLEVE FRANCIS—"A Love Like This"

RONNY MCKINLEY—"Double Yellow Lines"

NEW HENSONS—"He's Got A Miracle For You"

Single Review



■ TED WHITE: "Jesus Is A Cowboy" (Heaven Spun)

In keeping with the rest of the album, this cut—full of visual imagery—was penned by White. With a steady tempo, White brings a down-home feel to a single that puts you right out on the ranch.

COIN MACHINE

Williams/Bally Pins Star On T.V.!

CHICAGO—The popular Williams' *Roadshow* and Bally's *Corvette* pinball games began being prominently featured on "TNN Video Session" as of April 1.

The program, formerly known as "Country Music Video Album Hour," is a weekly series chronicling the evolution of contemporary country artists through their music videos. It is telecast on Saturdays at 5:30 p.m. E.T. on TNN: The Nashville Network. Hosted by Shannon, the show will begin its third season this spring.

During "TNN Video Session," country stars relax, on camera, in a number of environments to discuss their histories, inspirations and goals. Among these casual sets are *Roadshow* and *Corvette* pinball games. The artists choose their favorite machine and then challenge host Shannon to a duel.

"When we had the idea of using pinball, we went directly to the industry leader—Williams," said Bob Oermann, the show's writer and producer. "We were elated to find that the company had two games that are so relevant to our viewers."

Country crooner Joe Diffie starred in this year's premier episode, during which he talked about when he became a member of The Grand Ole Opry last year. John Anderson followed on April 8 and he spoke about befriending members of the Seminole and Miccosukkee tribes in the making of his video "Seminole Wind," a song about the plight of Native Americans.

Lee Roy Parnell will offer Shannon some lessons on playing a slide guitar on the show's Saturday, April 15 edition. Other artists confirmed for appearances on "TNN Video Session" include Ricky Van Shelton, Oak

Ridge Boys, Mark Chestnutt, Holly Dunn, Gary Morris, Hank Williams, Jr. and Toby Keith



Pictured: Diffie with host Shannon competing in a friendly on-set duel on Williams' *Roadshow*.

Williams Promotes Davies; Adds To Marketing Staff



Rachel Davies



Mark Chan



Barb Rosenthal



Tammy Russo

CHICAGO—Williams Electronics Games, Inc. has reorganized its sales force, focusing on internal resources to meet market demands. As part of the restructure, Rachel Davies has been elevated to the newly created position of director of sales and Mark Chan has been brought aboard as regional sales manager.

Davies, a Williams regional sales representative for four years, has held industry positions in both the United Kingdom and here in the States. Prior to her tenure at Williams, she was responsible for several industry launches, including the Neo Geo System in the U.S. for SNK Corporation, Arcadia Systems' coin-op and Sega home system in Europe for Mastertronic/Virgin.

Chan comes to Williams with 17 years' experience in the coin-operated amusement field. Most recently, he served as West regional sales manager for SNK Corporation of America. Prior to that position, Chan was with Pioneer Laser Entertainment.

"We here at Williams are sincerely dedicated to serving our customers in the most efficient way possible," commented Joe Dillon, Williams' vice president of sales. "We believe these personnel changes will go a long way toward meeting those business needs."

MARKETING APPOINTMENTS:

Williams went outside the coin-op industry to fill two new marketing slots, as part of its effort to beef up its marketing department. Barb Rosenthal was

named director of marketing and Tammy Russo marketing manager. Both individuals have considerable consumer marketing expertise.

Rosenthal brings more than 10 years of marketing experience to Williams' team. Included in her professional background are positions at Quaker Oats, Edy's Grand Ice Cream and Leo Burnett Advertising, where she worked on the Philip Morris and McDonald's accounts. She holds a bachelor's degree in Communications from Boston University and an M.B.A. from Northwestern's Kellogg Graduate School of Management.

Russo also comes to Williams from the agency field, with 10 years of marketing, journalism and production experience. Most recently, she was with Frankel & Company, where she worked in the public relations and McDonald's account groups. Prior to that, she served stints at the American Bar Association and Edelman Worldwide. She holds a bachelor's degree in Communication Studies and a master's in Journalism, both from Northwestern University.

Commenting on the appointments Dillon said, "We're quite excited about adding to our marketing team in this way. The enthusiasm and creativity shown by Barb and Tammy will really help us to hone in on our end user—the player."



PROMOTION

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

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CHRISTIAN COUNTRY

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

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