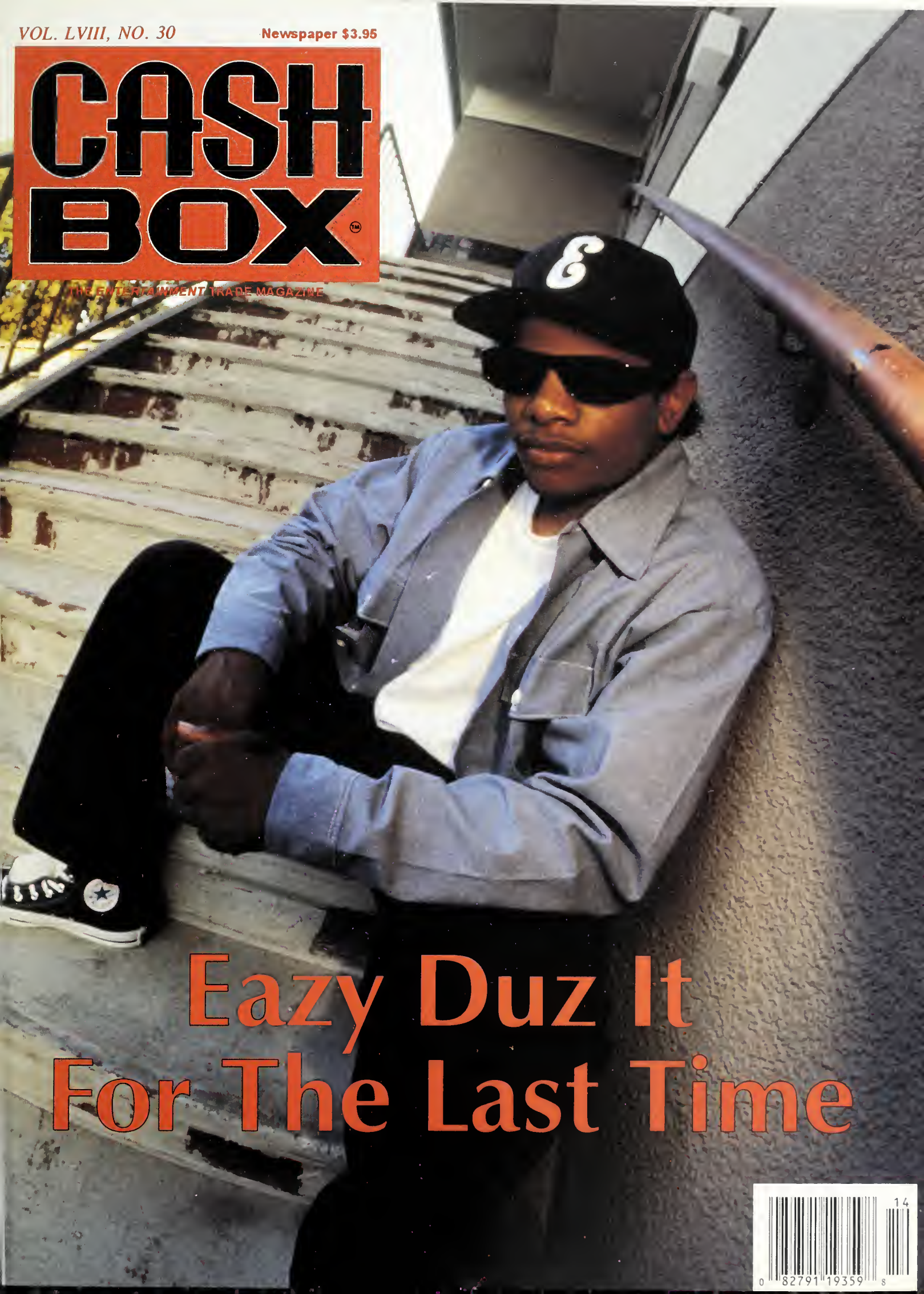


CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE



Eazy Duz It For The Last Time



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NUMBER ONES

POP SINGLE

Take A Bow
Madonna
(Maverick)

R&B SINGLE

Red Light Special
TLC
(Arista)

RAP SINGLE

Dear Mama
2Pac
(Interscope)

COUNTRY SINGLE

Which Bridge To Cross
Vince Gill
(MCA)

POP ALBUM

Greatest Hits
Bruce Springsteen
(Columbia)

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

Eazy Duz It For The Last Time

Eric "Eazy-E" Wright, one of the founding members of rap icons N.W.A. and architect of the genre of "gangsta rap," died March 26 in Los Angeles from complications due to AIDS. But while his death brings further awareness to the AIDS epidemic in general, it also focuses attention on the in-fighting over control of his record label—Comptown Records, Inc./Ruthless Records—in specific.

—see page 9

The 67th Annual Academy Awards

Cinema curmudgeon John Goff casts a cantankerous eye towards what many people actually have the audacity to anticipate and enjoy—the annual spectacle of stars known as the Oscars (thankfully for him it only occurs once a year).

—see page 5, 14

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ON THE MOVE

RIAA YEAR END STATS: The Recording Industry Association of America (RIAA) has released its annual consumer profile for 1994 providing demographic information about purchasers of sound recordings in the United States. Domestic shipments in 1994 topped \$12 billion—a 20% growth rate over 1993's \$10 billion. The dominant music genres in the country were revealed as Rock and Country with 35.1% and 16.3%, respectively, of the total market. Rock showed a 4.9% increase over last year while Country registered a 2.4% drop to 16.3%.

"What we're seeing in this year's profile is a continuation of a number of important trends," said **Hilary Rosen**, RIAA president/COO. "Rock and Country are still the top genres, CDs rule the market, and as the 'baby boomer' generation continues to age, so does the average buyer of music—all are factors that have aided the industry's continued growth."

The research also revealed that CDs were 58.4% of the market, although full-length cassettes remained viable at 32.1%. Record stores remain as favorite places to purchase music at 53.3% of the outlet market, but the figure is down 2.9% from last year. "Other Stores" increased by almost a third, and tape/record club activity is up over 40%. Consumers over the age of 45 (boomers) account for 16.1% of the market while spending by younger Americans remained relatively steady.

ADD RIAA "PIRACY" STATS: The RIAA also released its 1994 anti-piracy statistics which show that while the number of raids on illegal counterfeit cassette factories increased, seizures of counterfeit cassettes continued downward. Although the number of raids on manufacturing facilities rose from 12 to 17 from the year before, the number of counterfeit cassettes seized dropped more than 40% from 2 million in '93 to 1.2 million last year.

Steven D'Onofrio, executive v.p. and director of anti-piracy operations said, "Despite the fact that more illegal factories were raided last year, 1994 seizure figures confirm a substantial reduction in the availability of counterfeit cassettes because the output of illicit factories is 25 to 50 percent less than it was two or three years ago. This points directly to the gains made by the RIAA's anti-piracy program in attacking the problem."

According to D'Onofrio, factors contributing to the drop in availability of counterfeit cassettes include the RIAA's continued impact on piracy at the manufacturing and distribution levels, and both criminal and civil actions against raw materials and equipment suppliers. In turn, these anti-piracy actions have significantly affected output of illegal factories.

SIXTH RAINFOREST BENEFIT: The Rainforest Foundation has announced its line-up for the sixth annual, already sold-out, **Carnegie Hall** benefit sponsored by **Revlon**. Joining host **Sting** will be **Jon Bon Jovi**, **Elton John**, **Jessye Norman**, **Geoffrey Oryema**, **Bruce Springsteen**, **James Taylor** and surprise guests. The theme of this year's concert is "It's Now or Never" and will also include a tribute to the music of the '50s. It will be held April 12 at Carnegie Hall and be followed by a gala dinner at the **Waldorf Astoria Hotel**.

Rainforest Foundation v.p. **Trudie Styler** repeats as producer. Styler co-founded the Rainforest Foundation in 1989 with her husband **Sting** and **Chief Raoni** of the Menkragnoti Kayapo Indians. According to Styler, "Over half of the world's rainforests have been destroyed since the 1950s. I'm grateful to all the artists who have so generously given their time. Time is running out for all of us. It's 'Now or Never'."

4TH ANNUAL MEMPHIS CROSSROADS: The fourth annual **Crossroads Cross-Cultural Music Exposition** will be held April 6-8 in downtown Memphis, TN using historic Beale Street and other landmarks as its backdrop. **Crossroads** invites new acts, the music industry and the media to Memphis for the three-day weekend of showcases, panels, workshops, clinics and networking. The event this year will kick-off with an All-Star Homecoming Jam at **B.B. King's** April 5. For more information contact **Denise DuBois Taylor** or **Kimmie McNeil** at (901) 543-5300.

CANADA'S '95 JUNO AWARDS: Canada's 1995 **Juno Awards** were held March 26 in Hamilton, Ontario's **Copps Coliseum** with the general public being invited to attend this year. Said **Lee Silversides**, president of the **Canadian Academy of Recording Arts & Sciences**, "We wanted, for the first time, to welcome the fans to cheer for their favorite acts, and have as good a time as they would at any major rock show. The artists provide the great music, and the fans give us—and millions of viewers—the excitement."

The evening program, broadcast over **CBC-TV**, featured performances by **Barenaked Ladies**, **Crash Test Dummies**, **Celine Dion** with **David Foster**, **Sarah McLachlan**, **Moist** and **Prairie Oyster**. Ten different music-related award categories were highlighted and **Buffy Sainte-Marie** was inducted into the Juno Hall of Fame. Tele-voting during the award show determined Atlantic recording artists **The Tragically Hip** as Entertainer of the Year.



Jamieson



Cortes



Flom



Turkkan



Peck



Curtin



Burnham

■ The RCA Record Label has named **Robert Jamieson** president. Jamieson, who had served as president and general manager of BMG Canada since 1991, will oversee all aspects of the legendary record label. ■

PolyGram has launched a new music imprint, **Loose Cannon Records**, and **Lisa Cortes** has been named president. Prior to launching the new label, Cortes was vice president of A&R, Mercury Records, and she has held senior management positions at Def Jam Records, Rush Artists Management and Rush Producers Management. ■ The Atlantic Group has established a new label, **Lava Records**, and long-standing Atlantic A&R executive **Jason Flom** has been appointed president. Flom, who joined Atlantic in 1979, will remain a senior vice president of Atlantic Records. ■ TAG Recordings has appointed **Leyla Turkkan** executive vice president/general manager. Founder of Set To Run Public Relations, Turkkan was most recently vice president of national publicity at Columbia Records. ■ Warner Bros. Records has named **Greg Peck** senior vice president of marketing and promotion for the newly reorganized black music division. He was most recently Qwest Records' vice president of promotion and marketing.

■ **Epic Records** has promoted **Laura Curtin** to vice president, rock promotion. She had served as director, national album promotion since 1993. ■ **Virgin Records** has announced the following appointments: **Carol Burnham** has been promoted to senior director, publicity; **Tony Johnson** has been promoted to national director, R&B publicity; and **Ann Pryor** has been promoted to manager, publicity. Burnham had served as director of publicity since joining the label in mid-1994 after stints at Paisley Park, A&M, Scotti Brothers and Island Records; Johnson was most recently Virgin publicity director, a position held since January 1993; and Pryor was East Coast publicity coordinator prior to her promotion. ■ **Capitol Records** has named **Gwendolyn Quinn** national director, publicity & media relations and **Donna Torrence** manager, publicity & media relations. Quinn joins the label after more than two years as national director of publicity at Flavor Unit Records and Management; Torrence was previously at Gee Street Records. ■ **Arista Records** has named **Jackie Rhinehart** director, R&B publicity. She began her career in publicity at Arista in 1990 and in 1991 was named senior director, artist development for Mercury Records. ■ **Joanne Parducci-Saffioti** has been promoted to director of merchandising for Atlantic Records. She was most recently Atlantic's merchandising manager, a position she held since 1993. ■ **John Shea** has been promoted to senior vice president, marketing, MTV: Music Television. Shea had been senior vice president, ad trade marketing, MTV. Also, **Dave Sirulnick** has been promoted to senior vice president and executive producer, news and specials, MTV: Music Television. Prior to joining MTV as news producer in 1987, Sirulnick produced segments for CNN. ■ **Jocelyn A. Cooper** has been named president and CEO of **Midnight Songs**, a boutique music publishing company established in 1993 as a co-venture between PolyGram Music Publishing International, Mercury Records and Cooper. Prior to heading Midnight, she was director of creative services for Warner Chappell Music Publishing. ■ **Rondor Music International** has promoted **Ron Moss** to director of A&R, North America. Moss served for the past three years as one of the publishing company's West Coast creative managers. ■ **Jeff Lawenda** has been appointed president of the **Westwood One Radio Networks**. He had been senior vice president of Cabin Fever Entertainment since 1990. ■ On-air personality **Holly Levis** has left her #1 Arbitron-rated weeknight show on CD101.9 in New York to work at Sony's new **SW Networks: The Radio Picture Company**. She will now be the voice of **SMOOTH-FM**, the world's first 100% digital, satellite-distributed 24-hour New Adult/Contemporary network.

Cash Box EAST COAST

By Ted Williams



J.C. Records reggae/world music recording artist James Cannings (left) recently stopped by TV and radio personality Joe Franklin's office as part of a promotional trek in support of annual national "Alcohol Awareness Month" (April). His currently released album *Moments* includes "Don't Drink And Drive," a song composed and dedicated by Cannings to this cause.

SUGE KNIGHT, CEO OF RAP standard-bearing record label **Death Row Records**, joined **Hampton University** students in a discussion of the effects and influence of rap music on American culture on March 24th at the school's Virginia campus. The program was sponsored by the school's Texas pre-alumni association.

Rey Alton, president of the pre-alumni chapter and coordinator of the discussions, stated, "Everywhere you look, rap is in the mainstream. It is a multi-million-dollar industry now. Before, it was isolated in the African- and Latino-American communities. Rap has grown and is evident in all facets of life, even commercials." Knight and Death Row artist **Sam Sneed** and **Profile Records** artist **D.J. Quik** joined a panel that also included **Danyel Smith**, music editor of *VIBE* magazine; **Dr. William Wiggins**, professor of history and dept. chair; and **Dr. Mamie Locke**, professor of political science and dean of the university's liberal arts and education department.

Knight co-founded **Death Row** with rapper/producer **Andre Young**, a.k.a. **Dr. Dre**, three years ago. The label is best-known as the home of superstar **Snoop Doggy Dogg** and rap icon **Dre**, but also houses **Tha Dogg Pound**, **Lady of Rage**, **Jewell**, **Danny Boy**, **O.F.T.B.**, **CPO**, **Young Soldierz** and several more ready-to-emerge acts.

DAN HICKS IS ALIVE AND WELL and set to perform this week (6) at N.Y.'s **Bottom Line**. Hicks and his **Acoustic** warriors will perform music from their first album in 17 years, *Shootin' Straight*, on **Private Music**. The set is a collection of new songs recorded in a live performance at **McCabe's Guitar Shop** in Santa Monica, CA. It's good to have Hicks back on record, with his eclectic, witty, tongue-in-cheek approach to singing and writing, seeing the lighter side of a sometimes too-heavy musical landscape. Hicks and his **Hot Licks** came up with stuff like "How Can I Miss You When You Won't Go Away?" The **Bottom Line** set is part of a tour supporting the new release.

BMI/NEW YORK JAZZ ORCHESTRA, an outgrowth of the **BMI Jazz Composers Workshop**, has been formed, notes workshop director **Burt Korall**. The group is a 17-piece repertory ensemble comprised of leading New York musicians. The orchestra is preparing to play a number of dates in the city including the workshop's annual concert at **Merkin Hall** in mid-July. Workshop musical directors **Manny Albam** and **Jim McNeely** think "the orchestra gives the workshop and perhaps the entire jazz composition community a much-needed medium that will give us a leg-up as we proceed into the 21st century."

Korall, also a journalist, music critic, author and editor, now adds on-air radio personality to his résumé. On March 9th, he began hosting "Accent On Jazz," an hour-long show focusing on all aspects of jazz and standard popular music, on radio station **WVOX-AM** in Westchester, NY. The show airs at 2 p.m. on Thursdays and is rebroadcast at 2 p.m. on Saturdays. **William O'Shaughnessy**, president of **Whitney Radio** said, "We're very pleased to present Burt Korall...a true legend in the music business. His knowledge and wide-ranging experience in jazz and popular music are unmatched."

By Steve Baltin

Cash Box WEST COAST



Throwing Muses

SEMINAL COLLEGE ROCKERS **Throwing Muses** recently made their way to L.A. as part of their national tour in support of their new **Sire/Reprise** album *University*. The long-standing band, who've gone through some noted personnel changes, have never hit the big time commercially, but their influence on the genuine college scene—the one where **R.E.M.** hit big with *Murmur*—is still being felt today.

Though now recording as a trio, the band, led by **Kristin Hersh**, took to the stage of the **Henry Fonda**

Theatre as a quartet and proceeded to tear through their repertoire of hard-edged pop songs for over an hour to the delight of the collegiate audience.

University was expected to be the band's entry into the mainstream, but that has not happened. That failed to dim the enthusiasm of this crowd. The most impressive aspect of the night was the impromptu dance pit that broke out in a row of empty seats and seemed to multiply exponentially. When the band neared the end of their set, the three girls who started the dance-fest rushed to the front of the stage (and the security guards let 'em...way to go, guys).

Musically, the **Muses** seemed to be following the *Eddie And The Cruisers* mentality of "Miss a beat, the audience misses a step." While there is something to be said for energy, the group could definitely have used one of the slower tunes from their new album, such as "Crabtown" or "No Way In Hell," to break up the set.

In addition, **Hersh**, who displayed a strong gift for storytelling during her solo acoustic tour last year, seemed relatively lifeless on stage. The group seemed a bit too concerned with presenting an enigmatic attitude to the point of being willing to sacrifice personality. There were musical high points, like "Bright Yellow Gun" and "Hazing" from *University*, but it just didn't quite make it. After all this time of being on the cusp of coolness, the **Muses** should've attacked the stage with the same veracity with which they went about making *University*.

The show was opened by Cincinnati's **Ass Ponys**. The **A&M**-signed act showed a lot of the promise on stage that they demonstrated on last year's *Electric Rock Music* release. As was the case with the record, the highlight of their live set was the vicious "Grim," a song that sparkles with passion and energy. As was also the case with the record, the pop tunes that filled the rest of their set suffered in comparison to "Grim," but a good-natured personality on stage was enough to compensate for any problematic impressions left by the inconsistency of their songs. While they may have had their problems, the **Ass Ponys** have something, because when they were done one was left wanting more.



Ass Ponys



FEATURE

Review

"67th Annual Academy Awards," ABC-TV

By John Goff

OSCAR HIMSELF LOOKS GOOD FOR 67.... been doing a bunch of sit-ups to keep that trim figure. 'Course, he has to since, unlike those whose price he boosts annually, he doesn't have Armani outfits to hide the onset of years at the craft services tables...just that thin sword thing he's holding.

Too bad the TV show couldn't retain the sleek figure the statue has. It shambled along for three-and-a-half hours as if in a dream. Its theme, "Comedy And The Movies," sort of sat down and took a long nap, stirring occasionally to show a few clips of classic comedians but with little mention of them and not a lot of comedy built in to the presentation. The opening "Make 'em Laugh" was more tribute to technical effects than comedy and simply a mess, from sloppy-looking costumes to cramped, lackluster choreography. The latter, which has sparkled in the past under choreographer Debbie Allen, could have been hemmed in by Roy Christopher's neatly designed iris-in-and-out camera lens set, which made the stage appear intimate, but it looked simply cluttered and tired.

Much heralded first-time host David Letterman almost got off to a good start with his best line of the evening, "Tonight is the night celebrating the phrase, 'It's an honor just to be nominated'... Yeah, and Jim Carrey is subtle." The rest of Letterman was pretty much what he passes off on his TV late-nighter. Well, maybe he and his writers—brought over from his show—thought this was the *Television Academy*. Ho hum.

There was a tension to all the acceptors, placed there by the time restrictions imposed by—producer Gil Cates? director Jeff Margolis? network bean-counters attempting to cram in a few more commercials?—who knows? At any rate, all were rushing to get in their thanks (Best Supporting Actor recipient Martin Landau was cut off) and their rushing was transferred to the viewing audience. If you can't sit back and enjoy a show in your own living room, what's the use of watching?

Best thing about the evening is that no one attempted to make any political statements or push any causes...well, Landau tried a pitch for the National Endowment of the Arts. Maybe that's why he was cut short.

And the Oscars went to:

BEST PICTURE: *Forrest Gump* (Paramount)



BEST ACTOR: Tom Hanks (*Forrest Gump*)



BEST ACTRESS: Jessica Lange (*Blue Sky*)



BEST SUPPORTING ACTOR: Martin Landau (*Ed Wood*)

BEST SUPPORTING ACTRESS: Dianne Wiest (*Bullets Over Broadway*)

BEST DIRECTOR: Robert Zemeckis (*Forrest Gump*)

BEST ORIGINAL SCREENPLAY: Quentin Tarantino, Roger Avary (*Pulp Fiction*)

BEST ADAPTED SCREENPLAY: Eric Roth (*Forrest Gump*)

BEST FOREIGN LANGUAGE FILM: *Burnt By The Sun* (Russia)



BEST ORIGINAL SONG: "Can You Feel The Love Tonight" (Elton John, Tim Rice from *The Lion King*)

BEST ORIGINAL SCORE: Hans Zimmer (*The Lion King*)

BEST CINEMATOGRAPHY: John Toll (*Legends Of The Fall*)

BEST EDITING: Arthur Schmidt (*Forrest Gump*)

BEST VISUAL EFFECTS: Ken Ralston, George Murphy, Stephen Rosenbaum, Allen Hall (*Forrest Gump*)

BEST ART DIRECTION, SET DECORATION: Ken Adam, Carolyn Scott (*The Madness Of King George*)

BEST COSTUME DESIGN: Lizzy Gardiner, Tim Chappel (*The Adventures of Priscilla: Queen Of The Desert*)

BEST MAKEUP: Rick Baker, Ve Neill, Yolanda Toussieng (*Ed Wood*)

BEST SOUND: Gregg Landaker, Steve Maslow, Bob Beemer, David R.B. MacMillan (*Forrest Gump*)

BEST SOUND EFFECTS EDITING: Stephen Hunter Flick (*Speed*)

BEST FEATURE DOCUMENTARY: *Maya Lin: A Strong Clear Vision* (Freida Lee Mock, Terry Sanders, producers)

BEST SHORT SUBJECT DOCUMENTARY: *A Time For Justice* (Charles Guggenheim, producer)

BEST LIVE ACTION SHORT: (TIE) *Frank Kafka's It's A Wonderful Life* (Peter Capaldi, Ruth Kenley-Letts)—*Trevor* (Peggy Rajski, Randy Stone)

BEST ANIMATED SHORT: *Bob's Birthday* (Alison Snowden, David Fine)

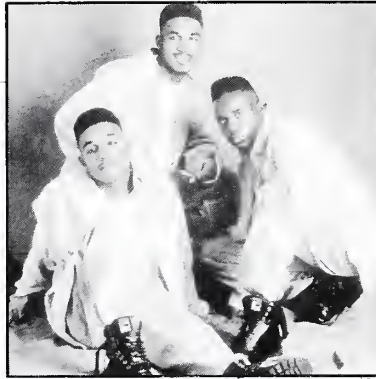
(Continued on page 14)

TOP 100 R&B SINGLES

APRIL 8, 1995



#1 SINGLE: TLC



TO WATCH: H-Town



HIGH DEBUT: Anita Baker

1	RED LIGHT SPECIAL (LaFace/Arista 02744)	TLC	1	7	53	I NEVER STOPPED LOVING YOU (MCA 54951)	Patti LaBelle	52	8
2	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	6	6	54	SITTIN'IN MY CAR (Def Jam 853992)	Slick Rick	51	4
3	BABY (Atlantic 82610)	Brandy	3	20	55	SHY GUY (The Work Group 77678)	Diana King	63	3
4	FOR YOUR LOVE (Motown 1261)	Stevie Wonder	4	7	56	I BELONG TO YOU/HOW MANY WAYS (LaFace/Arista 4081)	Toni Braxton	53	30
5	ASK OF YOU (550 Music/Epic 77862)	Raphael Saadiq	12	3	57	HOLIDAY (EastWest 64457)	Men At Large	64	4
6	FREAK LIKE ME (EastWest 9094)	Adina Howard	7	11	58	LOVE OF MY LIFE (Capitol 58327)	BeBe & CeCe Winans	38	8
7	ANSWERING SERVICE (EastWest 9122)	Gerald Levert	2	8	59	HEART OF A MAN (Virgin 38473)	Tony Terry	61	4
8	COME ON (A&M 580 972)	Barry White	9	8	60	PRACTICE WHAT YOU PREACH (A&M/Perspective 0778)	Barry White	54	28
9	THIS LIL'GAME WE PLAY (Biv/Motown 10 860 252)	Subway	5	17	61	LOVE CAN BE SO COLD (Vamer Bros. 17975)	George Duke	67	4
10	DEAR MAMA (Interscope 98273)	2Pac	10	5	62	KEEP IT RIGHT THERE (Spoiled Rotten/Big Beat/Atlantic 98187)	Changing Faces	74	3
11	THANK YOU (Motown 1270)	Boyz II Men	8	7	63	1-LUV (Sick Wid'it/Jive 42289)	E-40 Feat. LeVity	73	4
12	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	11	16	64	I WANNA BE DOWN (Atlantic 87225)	Brandy	58	32
13	THINK OF YOU (LaFace/Arista 2-4094)	Usher	15	9	65	IS IT ME (MCA 54990)	Monteco Feat. Immature	72	4
14	I CAN CALL YOU (Capitol 58264)	Portrait	14	8	66	WHERE I WANNA BE BOY (Step Sun 7144)	Missjones	55	20
15	JOY (Interscope 95769)	Blackstreet	33	2	67	I MISS YOU (Arista 12768)	N I U	60	21
16	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	13	12	68	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	66	9
17	GRAPEVYNE (MJJ/Epic)	Brownstone	21	2	69	I'M GOING ALL THE WAY (Perspective 587480)	Sounds Of Blackness	56	11
18	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	16	24	70	WHERE YOU ARE (Reprise 17940)	El DeBarge	75	2
19	LET'S DO IT AGAIN (Kaper/RCA 64310)	Blackgirl	20	5	71	TAKE A BOW (Maverick/Sire/Vamer Bros. 18000)	Madonna	69	12
20	CAN I STAY WITH YOU? (Vamer Bros.18007)	Karyn White	18	20	72	TAKE IT TO THE FRONT (Island 851 616)	Vybe	77	2
21	RUB UP AGAINST YOU (Scotti Bros. 78018-4)	Freddie Jackson	23	7	73	BE HAPPY (Uptown/MCA 54927)	Mary J. Blige	59	23
22	CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)	Brian McKnight	25	3	74	FOOLIN' AROUND (Spoiled/Big Beat/Atlantic 98207)	Changing Faces	62	23
23	SO FINE (Perspective 587 478)	Mint Condition	24	10	75	WHUTCHA WANT? (Profile 5426)	Nine	70	12
24	LET'S GET IT ON (Epic 77833)	Shabba Ranks	22	9	76	EVERY DAY OF THE WEEK (Giant 17983)	Jade	71	21
25	MAKE SWEET LOVE TO ME (Capitol 58330)	Whispers	27	7	77	U WILL KNOW (FROM "FROM JASON'S LYRIC") (Mercury 856 200)	Black Men United	68	27
26	NEVER FIND SOMEONE LIKE YOU (Columbia 77817)	Keith Martin	29	7	78	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin' 4-Tay Feat. The Spinners	85	2
27	GOING IN CIRCLES (Epic 77755)	Luther Vandross	39	4	79	YOU ARE MY LOVE (V&F/Raging Bull 3005)	Cameo	84	2
28	I LIKE (Keia/Elektra 64486)	Kut Klose	30	7	80	SAFE + SOUND (Profile 5432)	DJ Quik	79	4
29	I'D RATHER BE ALONE (MCA 54992)	IV Xample	42	4	81	BABY IT'S ON (RCA 64288)	Kansas City Original Sound	86	2
30	YOU'RE SORRY NOW (Motown 867-0254)	Zhane	32	5	82	DEVOTE ALL MY TIME (Scotti Bros. 78023)	Gerald Alston	87	2
31	IT'S BEEN YOU (Elektra 9148)	Anita Baker	DEBUT		83	OH YEAH! (Ill Town/Mad Sounds/Motown 631 243)	Rottin Razkals	88	2
32	JUST ROLL (Big Beat/Atlantic 98175)	Fabu	34	7	84	CAN'T YOU SEE (Tommy Boy 676)	Total Feat. The Notorious B.I.G.	DEBUT	
33	CREEP (LaFace/Arista 2-4082)	TLC	28	34	85	TOUR (Signet 162)	Capleton	78	10
34	MAD IZM (Capitol 58313)	Channel Live	35	9	86	WALKING AWAY (Perspective 88405)	Raja-Nee	DEBUT	
35	WE GOTTA RUN (Warner Bros. 17983)	Casserine	37	8	87	KITTY KITTY (Rip-It 6921)	69 Boyz	80	19
36	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	26	12	88	DIAL 7 (Pendulum 58289)	Digable Planets	90	2
37	NEXT TIME (MCA 55011)	Gladys Knight	46	5	89	WOMAN TO WOMAN (Death Row/Interscope 98185)	Jewell/Dr. Dre & Ice Cube	76	12
38	GET LIFTED (Jive 42282)	Keith Murray	41	6	90	SARAH SMILE (Bellmark 72538)	Lenny Williams	DEBUT	
39	KEEP THEIR HEADS RINGIN'(FROM "FRIDAY") (Priority 53188)	Dr Dre	65	3	91	HOOK ME UP (Vlma/Bellmark 72533)	Johnny "Guitar" Watson	82	11
40	THIS TIME (MCA 5501)	Chante Moore	43	7	92	NIKA (Epic Street/Epic 77804)	Vicious	81	12
41	WHEN U CRY I CRY (Capitol 58329)	Jesse	45	2	93	WHY YOU WANNA PLAY ME OUT? (Columbia 77269)	Trisha Covington	83	20
42	EMOTIONS (Luke 185)	H-Town	50	4	94	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	89	21
43	I APOLOGIZE (Elektra/EEG 64497)	Anita Baker	40	18	95	RODEO (Rip-It 9511)	95 South	92	7
44	CONSTANTLY (MCA 54948)	Immature	17	19	96	(SHE'S GOT) SKILLZ (Blitz/Atlantic 87223)	All-4-One	91	16
45	BEFORE I LET YOU GO (Interscope 98211)	Blackstreet	44	30	97	CAN'T WAIT (RAL/Island 851 466)	Redman	95	6
46	PEOPLE DON'T BELIEVE (Rap-A-Lot/Noo Trybe 38469)	Scarface Feat. Ice Cube	48	5	98	CAN'T HELP MYSELF (EastWest/EEG 98208)	Gerald Levert	94	22
47	DANCE 4 ME (Giant 17989)	Christopher Williams	19	11	99	SHAME (FROM "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42269)	Zhane	97	19
48	ON BENDED KNEE (Motown 0244)	Boyz II Men	47	21	100	BRING THE PAIN (Def Jam/RAL/Island 853 964)	Method Man	93	16
49	IF ONLY YOU KNEW (GRP/MCA 3058)	Phil Perry	31	9					
50	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	K-Ci Hailey Of Jodeci	49	7					
51	GOOD OLE FASHION LOVE (Perspective 8403)	Lo-Key	57	2					
52	CAN WE START ALL OVER AGAIN (Mercury 856 5704)	Jonathan Butler	36	8					

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REVIEWS by M.R. Martinez



■ **JAZZ LEE ALSTON:** *Jazz Lee Alston* (Rhyme Cartel/American 945784). Producers: J.L. Alston and others.

This is an alluring EP that combines excruciatingly insightful lyrics with some tastefully minimal production. Jazz Lee Alston joins D-Knowledge, Reg E. Gaines and others in the spoken-word derby with some true-life stories. She also takes some unyielding looks at the darkest sides of life, all with a bit of dark humor and sadness. "Love... Never That" is the story of her cousin Jacqueline being shot in the head and killed Dec. 27, 1992, allegedly at the hands of Jacqueline's estranged husband Paul. The track "Glass Dick" will make you see crack abuse in a whole new light and "Round Black Berry" is seductive.

■ **DANCEHALL DIVAS:** *Dancehall Divas* (Mesa/Bluemoon 92508). Producers: Oniel Clarke, Ricky Myrie & Philip Smart.



Hailing from Birmingham, England; Kingston, Jamaica and Brooklyn, U.S.A., this trio of female toasters, singers and rappers bring a rich mixture of influences to this mix. While most of the material lends itself to the strictly dancehall style, there are elements of straight up-and-down funk, hip-hop sensibilities and traces of R&B. The smoothness blend is aided by the fact that each of the women and their producer write each song. Top tracks: "Real Steel," "We Need More Love" and "Rise 'n Shine."



■ **VARIOUS ARTISTS:** *Love Punany Bad, Slackness In The Dancehall Vol. 1* (Priority 53069). Producers: Various.

The title and cover art of this record tells the whole story. But the sonic variety on this record is a minor history of the ribald dancehall styles that Shabba Ranks has made famous (he is responsible here for the title track) in the U.S. Some of it is delivered with uncompromising slackness (Red Dragon's "Good Hole College"), some of it is funny (General Degrec's "The Pianist"), braggadocious ("Wicked In Bed" by Shabba Ranks) and very cheeky (Yellowman's "I'm Gettin' Married"). This album is musical agony.

■ **BREAKDOWN:** *Ain't Nuttin' But...Bass* (Scotti Bros. 75462). Producer: John Keyes.

The title does indeed tell the whole story. But whilst each track is drenched in eardrum-rattling bass sounds, the production by Keyes provides enough interesting textures and use of samples to frame the mic flow of Juice and A.G. Tracks like "Can't Get Enough," "Dip Baby Dip" (which features a healthy dollop of Cheryl Lynn's "Encore"), "Oooh...That's My Song" (which samples Tag Team) and humorous "Cry Baby" serve up variations on the bass theme.

PICK OF THE WEEK



■ **CHANNEL LIVE:** *Station Identification* (Capitol 28968). Producers: KRS-One.

It's the mic flow that makes this highly-stylized album a real wordplay treat. There's a social consciousness on this album that transcends the beats. It could all be a tongue-in-cheek treatise on inner-city chest-puffing and pop politics, but this duo brings the noise on several tracks, including the double-entendre of "Lock It Up," the prideful consciousness of "What! (Cause And Effect)," the old-school groove of "Mad Izim," the safe-sell sarcasm of "Sex For The Sport" and the title track. This album is more of that great Boom Bap that's been missing from a lot of recent work.

URBAN

TOP 75 R&B ALBUMS

CASH BOX • APRIL 8, 1995

1	ME AGAINST THE WORLD (Interscope 92399)	2Pac	2	2
2	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	1	17
3	IN A MAJOR WAY (Sick Wid' It/Jive 41558)	E-40	14	2
4	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	3	17
5	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	4	25
6	BRANDY (Atlantic/AG 82610)	Brandy	7	23
7	DO YOU WANNA RIDE? (Mecca Dor/EastWest/EEG 61757)	Adina Howard	8	5
8	II (Motown 530323)	Boyz II Men	5	28
9	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	10	11
10	SAFE + SOUND (Profile Records 1462)	D.J. Quik	6	5
11	GROOVE ON (EastWest 92416)	Gerald Levert	9	27
12	THE ICON IS LOVE (A&M 0115)	Barry White	11	23
13	COCKTAILS (Dangerous/Jive 41553)	Too Short	12	9
14	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	13	22
15	CONVERSATION PEACE (Motown 30236)	Stevie Wonder	DEBUT	
16	KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)	Kirk Franklin & Family	15	14
17	ALL IN THE GAME (Suave 0003)	Crime Boss	18	5
18	VOLUME I (Interscope 92380)	Thug Life	16	22
19	TICAL (Def Jam/RAL/Island 523839)	Method Man	21	17
20	SURRENDER (Keia/Elektra/EEG 61668)	Kut Klose	58	2
21	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	17	27
22	NINE LIVES (Profile 140602)	Nine	19	2
23	HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)	Soundtrack	22	11
24	BLACKSTREET (Interscope 92351)	Blackstreet	20	38
25	MADE IN AMERICA (EastWest/EEG 61754)	Kam	48	2
26	GOOD TIMES (Biv/Motown 530354)	Subway	28	8
27	TOAST TO THE LADIES (Capitol 30270)	The Whispers	DEBUT	
28	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	26	16
29	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	25	35
30	ALL THAT MATTERS (Capitol 28709)	Portriat	24	2
31	COAST II COAST (Loud/RCA 66446)	Tha Alkaholiks	30	4
32	NOT A PERFECT MAN (Giant/Warner Bros. 24564)	Christopher Williams	34	3
33	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	31	39
34	PRIVATE PARTY (Street Life/Scott Bros. 75457)	Freddie Jackson	36	3
35	THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 41555)	Keith Murray	32	15
36	S.S.C. PRESENTS MURDER SQUAD NATIONWIDE (G.W.K./DJ West/RAL 124040)	Murder Squad	23	5
37	PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001)	Craig Mack	29	22
38	AMERIKKA'S NIGHTMARE (Jive 41547)	Spice 1	27	15
39	99 WAYS TO DIE (No Limit 9901)	Master P	35	2
40	DAH SHININ' (Verve/Nervous 2005)	Smif-N-Wessun	37	11
41	JUST FOR YOU (MCA 10946)	Gladys Knight	43	26
42	MAKE HIM DO RIGHT (Warner Bros. 45400)	Karyn White	42	23
43	BAD BOYS (Vbrk/Columbia 6943)	Soundtrack	DEBUT	
44	THE BEST OF SADE (Epic 66686)	Sade	39	18
45	BEGGIN' AFTER DARK (Luke 212)	H-Town	57	17
46	JASON'S LYRIC (Mercury 522915)	Soundtrack	45	23
47	DARE IZ A DARKSIDE (Def Jam/RAL/Island 523846)	Redman	46	16
48	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	40	21
49	SONGS (LV/Epic 57775)	Luther Vandross	49	25
50	ONE MO'GEN (Rip-It 9501)	95 South	53	10
51	GET YOUR FREAK ON (Sounds Of The Capitol 315)	Rare Essence	51	2
52	A LOVE SUPREME (Silas/MCA 11157)	Chante Moore	50	17
53	STATION IDENTIFICATION (Capitol 28968)	Channel Live	DEBUT	
54	SEASON OF DA SICNESS (Black Market/Priority 53967)	Brotha Lynch Hung	41	3
55	BEHIND BARS (Def Jam/RAL/Island 523847)	Slick Rick	47	16
56	ASS, GAS OR CASH (NO ONE RIDES FOR FREE) (Lench Mob 1002)	K-Dee	54	16
57	DO YOU WANT MORE?!!!! (DGC/Geffen 24708)	The Roots	38	9
58	ILLUSIONS (Warner Bros. 45755)	George Duke	52	8
59	IT'S TIME (Caliber 21008)	Howard Hewett	33	16
60	USHER (LaFace/Arista 26008)	Usher	44	6
61	SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907)	Big Mike	61	36
62	PURE PLEASURE (GRP/MCA 4026)	Phil Perry	63	18
63	BOW WOW (Mima/Bellmark 71007)	Johnny "Guitar" Watson	64	10
64	SMOOTH GROVE: A SENSUAL COLLECTION VOL. 2 (Rhino/AG 71860)	Various Artists	56	3
65	PLAYTIME IS OVER (MCA 11068)	Immature	59	31
66	DOGGY STYLE (Death Row/Interscope/AG 92279)	Snoop Doggy Dogg	69	60
67	FUNKDAFIED (So So Def/Vbrk/Columbia 66164)	Da Brat	67	37
68	RUTHLESS BY LAW (In-A-Minute 8700)	R.B.L. Posse	65	16
69	RACHELLE FERRELL (Manhattan/Capitol 93769)	Rachelle Ferrell	68	47
70	WHAT'S ON YOUR MIND (Po Broke 5433)	The Dayton Family	60	9
71	THE SWEETEST DAYS (Wing/Mercury 526172)	Vanessa Williams	70	13
72	12 PLAY (Jive 41527)	R. Kelly	74	62
73	CHANGING FACES (Spoiled Rotten/Big Bear/AG 92369)	Changing Faces	72	29
74	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	62	69
75	MIND, BODY & SONG (Giant/Warner Bros. 24558)	Jade	55	23

THE RHYTHM

By M.R. Martinez



When you get right down to it, Atlantic recording artist Brandy is no longer a baby. But the single "Baby" is further propelling her already-Platinum self-titled debut album for which she recently earned a Soul Train Music Award. She recently shot a video for the single. Pictured are (l-r): Darryl Williams, Atlantic director of A&R; Michelle Webb, sr. director of video productions; Hype Williams, the video's director; Brandy; Richard Nash, sr. v.p. of Atlantic's black music division; and Willie Norwood, Brandy's father.

SAMPLES: Comedic actor Sinbad has talked up on a retro soul music event for this coming Memorial Day Weekend, May 24-29, on the Caribbean island of St. Martin/St. Maarten. The 1970's Soul Music Festival will feature a "who's who" of R&B's most seminal talent. Produced by Sinbad's David & Goliath Prods., the show will feature artists like The O'Jays, Jeffrey Osborne, Earth, Wind & Fire, Maze Featuring Frankie Beverly, The Ohio Players, Average White Band, Kool & The Gang, Rose Royce, Con Funk Shun and War. The concert will be taped for an HBO television special and carried live on several radio stations nationwide....

Long-time RCA Records executive Skip Miller recently resigned his position as senior v.p. of black music. It was not immediately known what his next venture will be. "I'm proud of my role in helping revitalize the black music division at this legendary label," Miller said in a written statement. "In the urban and hip-hop scene, RCA has become an important player, while RCA's jazz roster is on the road to new strength with reactivation of Bluebird and the establishment of Groovetown." Prior to joining RCA in 1988, Miller held a variety of executive positions during a 16-year tenure at Motown....

Look for Just Us Records, the label that released the self-titled album by former Lakeside member Otis Stokes, to ankle its deal with independent distribution collective INDI. The label was placed with INDI through a deal brokered by Raging Bull chieftain Joe Isgro. According to label owner and president Michele Elyzabeth, Just Us product has not been adequately marketed or promoted by the INDI net. She said an arrangement with another distribution company could be announced shortly. Meanwhile, Stokes recently finished remixing the next single from his album, "Desperate Times," with British engineer Bobby Summerfield.



Their recent performance at the legendary Apollo Theatre in New York was a celebration of sorts. That's where the group BLACKstreet performed tracks from their self-titled debut album that has been certified Platinum. Led by producer Teddy Riley, the group has earned precious metal with breakout singles "Bootie Call" and "Before I Let You Go." The group's latest single is "Joy," for which they recently completed a video. BLACKstreet also earned kudos during its European and Japan tours. The group is set for a U.S. tour later this year. Pictured at the Apollo show are (l-r): BLACKstreet members Levi Little, David Hollister, Chauncey Hannibal and Teddy Riley.

**THE
RHYME**

By M.R. Martinez

EAZY DOES IT FOR THE LAST TIME:

It appears that even on his way to the cemetery, **Eric "Eazy-E" Wright**, one of the architects of gangsta rap and co-founder of lyrically-explicit rap icons **N.W.A.**, remains at the center of raging controversy and legal challenges.

Wright, who died March 26 at Cedars-Sinai Medical Center from complications due to AIDS, is causing a blizzard of public response within the music industry, among fans and, eventually, in a Los Angeles Superior Court. The 31-year-old rapper's announcement two weeks ago that he was dying of AIDS (he had been in the hospital since February 24) cast the spectre of the disease on a segment of musicians that had previously given it little attention. It caused an outpouring of shock and grief from many fans that contacted radio stations and flooded switchboards at Cedars Sinai; it boosted Eazy-E and N.W.A. catalog sales; and set off a cascading rift of speculation as to who will assume control of Eazy's **Comptown Records, Inc./Ruthless Records**.

Last Monday (March 27), business agent **Mike Klein** filed suit in Superior Court seeking \$5 million and alleging that Wright's former attorney and friend **Ron Sweeney** is falsely representing the interests of the late rap artist. Also named in the suit are **Jacque Shirley**, which the suit identified as a Klein employee, and **Tomika Woods**, whom Wright married two days before his announcement that he had AIDS. Woods is the mother of a one-year-old boy by Wright, who allegedly had been with Woods for four years. The couple's son is one of seven children Wright fathered by different women. The Klein suit says that Wright "has often expressed that he has no desire to get married to anyone."

Sweeney, whom a spokesman for the Wright estate says is a trustee of the rapper's empire, was in court at press time looking to block a temporary restraining order filed by Klein seeking to stop the alleged misrepresentations by Sweeney and the disbursement of funds to run the company. The law firm representing Sweeney in the matter said in a statement, read to *Cash Box* by spokesman **Norman Winter**, "It is the trust's position, based on information provided to them, that Eric Wright owns Comptown Records, Inc."

The legal wrangling at press time left unanswered questions about the continued operation of Ruthless Records, which was planning releases of new material by **Bone Thugs 'N Harmony**, **Above The Law** and a two-record CD by Eazy-E himself.

On other fronts, fans are out in force after music by Eazy-E and N.W.A., which forever changed the genre of rap in 1988 with release



The 1988 release of *Eazy-Duz-It* on Eric "Eazy-E" Wright's Ruthless Records was the angry ghetto yell heard 'round the world and spawned the blueprint for the successful group N.W.A.

of Eazy's solo album *Eazy-Duz-It*. That album was eventually certified double-Platinum and led to the formation of N.W.A., comprised of Wright, **Ice Cube**, **Dr. Dre**, **M.C. Ren** and **Yella**. The group's debut album *Straight Outta Compton* put the Los Angeles suburb and the group on the international map, including controversial topography spawned by the single "F--k Tha Police." The single, which is self-explanatory, earned N.W.A. a threatening letter from an FBI official and the animosity of police nationwide. Several of the act's tour dates were cancelled due to protests from police, further enhancing the group's renegade cachet fueled by frequent complaints

TOP 25 RAP SINGLES
CASH BOX • APRIL 8, 1995

1	DEAR MAMA (Interscope/AG 98273)	2Pac	1	5
2	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	2	13
3	KEEP THIER HEADS RINGING (Priority 53188)	Dr Dre	3	3
4	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	4	29
5	MAD IZM (Capitol 58313)	Channel Live	5	10
6	BROOKLYN ZOO (Elektra/EEG 64477)	Oi Dirty Bastard	12	6
7	1-LUV (Sick Wid'it/Jive 42289)	E-40 (Featuring Leviti)	7	6
8	PEOPLE DON'T BELIEVE (Rap-A-Lot/Noo Tribe 38469)	Scarface	6	4
9	SAFE + SOUND (Profile 5432)	DJ Quik	10	4
10	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	8	7
11	SITTIN' IN MY CAR (Def Jam/RAL/Island 853 922)	Slick Rick Feat. Doug E. Fresh	11	4
12	KITTY-KITTY (Rip-It 6921)	69 Boyz	9	21
13	GET LIFTED (Jive 42282)	Keith Murray	13	7
14	SHOOK ONES PART II (Loud/MCA 64294)	Mobb Deep	15	6
15	WORLD OF MINE (Priority 53857)	Big Mike	14	3
16	OH YEAH! (Ill Town/Mad Sounds/Motown 631 243)	Rottin Razkals	19	8
17	COCKTALES (Dangerous/Jive 42255)	Too Short	17	12
18	WHUTCHA WANT? (Profile 5426)	Nine	18	17
19	RODEO (Rip-It 9511)	95 South	16	8
20	CAN'T WAIT (RAL/Island 14664)	Redman	20	7
21	OOH LAWD (PARTY PEOPLE) (Wap/Ichiban 291)	D.J. Smurf	DEBUT	
22	TOUR (Signet/RAL 162)	Capleton	22	9
23	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin 4'Tay	24	2
24	REMEMBER WE (Reprise 18092)	Da Bush Babees	DEBUT	
25	RECORD JOCK (Lifestyles/Maverick/Warner Bros 18055)	Dana Dane	25	12

that N.W.A.'s lyrics were ultra-violent and misogynistic. Ice Cube left the group after that album in a dispute with Eazy-E and his then-manager **Jerry Heller** over fair distribution of earnings. The group's last album before disbanding, *Efilzaggin*, was a multi-Platinum hit which solidified the group's niche in the history of rap.

While Ice Cube and Dr. Dre went on to score solo successes, as many in the industry expected, so did Eazy-E, who some said had ridden the lyrical coattails of Ice Cube and production wizardry of Dr. Dre while with N.W.A. His 1993 collection of rap short stories, *It's On (Dr. Dre 187um) Killa*, was a hot-selling title that year and seemed to answer the derisive depictions of Eazy-E in Dre's 1993 video to the track "Dre Day."

That there was still a modicum of respect for Wright by Dre was evident when Young went to see the artist just prior to his death. The *Los Angeles Times* reported that Dre said after the visit, "I think it's terrible that this happened. But you know it was cool that he wrote that letter [to his fans about having AIDS] because it was like a wake-up call, not just for his fans and people who didn't know him, but even for me. This is a serious wake-up call."

"We've lost a very special person in Eric Wright," commented **Bryan Turner**, president of **Priority Records**, the label that released the N.W.A. titles. "He has achieved a place in American culture which will always be remembered."

The annual outdoor rap concert held by **KKBT** radio in Orange County at Irvine Meadows Amphitheatre will be dedicated this summer to Wright, and all proceeds will go to AIDS-related charities in Wright's name, according to station g.m. **Craig Wilbraham**. Eazy-E was co-host of a Saturday night party-style radio show on the station.

At press time, arrangements for services were still in progress.

CASH BOX CHARTS

TOP 100 POP SINGLES

APRIL 8, 1995



#1 SINGLE: Madonna



TO WATCH: Brownstone



HIGH DEBUT: Des'ree

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼
1	TAKE A BOW (Maverick/Sire/Warner Bros. 18000)	1	17	Madonna	50	4
2	I KNOW (FROM "READY TO WEAR") (Columbia 77750)	8	10	Dionne Farris	51	5
3	CANDY RAIN (Uptown/MCA 54906)	2	11	Soul For Real	52	3
4	RED LIGHT SPECIAL (LaFace 02744)	3	7	TLC	53	7
5	RUN AWAY (Arista 1-2808)	4	4	Real McCoy	54	5
6	STRONG ENOUGH (A&M 0798)	6	12	Sheryl Crow	55	7
7	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	7	13	The Notorious B.I.G.	56	9
8	TELL ME WHEN (EastWest/Elektra 5731)	50	3	Human League	57	5
9	IF I WANTED TO/LIKE THE WAY I DO (Island 854 238)	13	7	Melissa Etheridge	58	5
10	CREEP (LaFace/Arista 40824)	10	22	TLC	59	4
11	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	12	5	Montell Jordan	60	8
12	THANK YOU (Motown 1270)	11	7	Boyz II Men	61	11
13	IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940)	14	12	Martin Page	62	5
14	IF YOU LOVE ME (MJJ/Epic 77732)	5	16	Brownstone	63	2
15	BELIEVE (Rocket/Island 60144)	16	5	Elton John	64	7
16	THIS LIL'GAME WE PLAY (Biv/Motown 10 860 252)	17	8	Subway	65	2
17	HOLD ON (Atlantic 87240)	18	10	Jamie Walters	66	8
18	I BELIEVE (EMI 58320)	19	8	Blessid Union of Souls	67	21
19	BABY (Atlantic 82610)	9	10	Brandy	68	2
20	FREAK LIKE ME (EastWest 9094)	20	10	Adina Howard	69	2
21	YOU GOTTA BE (550 Music 77551)	15	38	Des'ree	70	21
22	HOLD MY HAND (Atlantic 87230)	21	25	Hootie & The Blowfish	71	2
23	ON BENDED KNEE (Motown 860 244)	22	21	Boyz II Men	72	4
24	DEAR MAMA (Interscope 98273)	24	5	2Pac	73	3
25	ANOTHER NIGHT (Arista 12724)	23	33	Real McCoy	74	18
26	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	25	7	K-Ci Hailey of Jodeci	75	18
27	I LIVE MY LIFE FOR YOU (Epic 78124)	32	7	Firehouse	76	18
28	CAN'T STOP LOVIN' YOU (Warner Bros. 17909)	72	2	Van Halen	77	18
29	GET READY FOR THIS (Radikal/Critique 15535)	29	19	2 Unlimited	78	2
30	EVERY DAY OF THE WEEK (Giant 17988)	27	21	Jade	79	2
31	YOU GOT IT (FROM "BOYS ON THE SIDE") (Arista 1-2795)	31	7	Bonnie Raitt	80	2
32	NO MORE "I LOVE YOU'S" (Arista 1-2804)	37	4	Annie Lennox	81	3
33	SUKIYAKI (Next Plateau/London/Island 857 687)	26	29	4 P.M.	82	2
34	ALWAYS (Mercury 856 227)	28	27	Bon Jovi	83	17
35	EVERLASTING LOVE (Epic 77756)	35	9	Gloria Estefan	84	17
36	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188)	56	4	Dr Dre	85	8
37	THE RHYTHM OF THE NIGHT (EastWest/EEG 98192)	30	20	Corona	86	2
38	YOU DON'T KNOW HOW IT FEELS (Warner Bros. 18030)	33	19	Tom Petty	87	2
39	COME BACK (Radioactive 3202)	36	7	Londonbeat	88	2
40	I MISS YOU (Arista 1-2768)	39	17	N II U	89	2
41	COTTON EYED JOE (Jive 46500)	49	5	Rednex	90	3
42	BEFORE I LET YOU GO (Interscope 98211)	40	24	Blackstreet	91	17
43	THE SWEETEST DAYS (Wing/Mercury 851113)	34	22	Vanessa Williams	92	8
44	CONSTANTLY (MCA 54948)	41	20	Immature	93	2
45	I'M THE ONLY ONE (Island 854068)	42	37	Melissa Etheridge	94	9
46	GET DOWN (Bad Boy/Arista 7-9012)	45	9	Craig Mack	95	17
47	I WANNA BE DOWN (Atlantic 87225)	44	25	Brandy	96	23
48	SHORT DICK MAN (S.O.S./Zoo 19194)	48	29	20 Fingers	97	9
49	HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") (Columbia 77614)	43	27	Ini Kamoze	98	10
50	SHY GUY (FROM "BAD BOYS") (The Work Group 77678)	59	4	Diana King	99	44
51	MR. PERSONALITY (Zoo 42094)	54	5	Gillette	100	6
52	RUN-AROUND (A&M 8341)	75	3	Blues Traveller		
53	DREAM ABOUT YOU/FUNKY MELODY (Thump 2205)	55	7	Stevie B		
54	MOVE IT LIKE THIS (Tommy Boy 633)	57	5	K-7		
55	SHE'S GOT) SKILLZ (Blitz/Atlantic 5738)	53	9	All-4-One		
56	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	51	6	Bone Thugs N Harmony		
57	WHAT I NEED (Mercury 856 404)	58	5	Crystal Waters		
58	NEVER FIND SOMEONE LIKE YOU (Ruffhouse/Columbia 77817)	64	7	Keith Martin		
59	WHAT WOULD YOU SAY (RCA 2994)	63	5	Dave Matthews		
60	MAD IZM (Capitol 58313)	52	8	Channel Live		
61	BANG AND BLAME (Warner Bros. 17994)	46	11	R.E.M.		
62	FOR YOUR LOVE (Motown 1261)	62	5	Stevie Wonder		
63	ASK OF YOU (550 Music/Epic)	81	2	Raphael Saadiq		
64	MISHALE (Metro Blue/Capitol 58256)	60	17	Andru Donalds		
65	HERE & NOW (Giant 17913)	85	2	Letters To Cleo		
66	SHE'S A RIVER (Virgin 38467)	38	8	Simple Minds		
67	I'D RATHER BE ALONE (MCA 54992)	80	2	IV Xampie		
68	LET HER CRY (Atlantic 87231)	91	2	Hootie & The Blowfish		
69	MENTAL PICTURE (SBK/EMI 58272)	67	21	Jon Secada		
70	WHITE LINES (Capitol 79557)	79	2	Duran Duran		
71	THINK OF YOU (LaFace/Arista 2-4094)	74	4	Usher		
72	MOVE IT (TO THE RHYTHM) (SBK/EMI 58359)	DEBUT		Technotronic		
73	SHOOK ONES PART II (Loud/RCA 64294)	73	3	Mobb Deep		
74	JOY (Interscope 95769)	DEBUT		Blackstreet		
75	HOUSE OF LOVE (A&M 0802)	76	18	Amy Grant With Vince Gill		
76	FEEL SO HIGH (550 Music 77693)	DEBUT		Des'ree		
77	I'LL BE AROUND (Chrysalis/EMI 58331)	90	2	Rappin' 4-Tay Feat. The Spinners		
78	DOWN BY THE WATER (Island 6921)	89	2	PJ Harvey		
79	UNTIL THE END OF TIME (Priority 53183)	86	2	Foreigner		
80	FAT BOY (S.O.S./Zoo 1006)	83	3	Max-A-Million		
81	CLOSE TO YOU (Curb-Edel 76945)	87	2	Fun Factory		
82	TOTAL ECLIPSE OF THE HEART (Critique 15539)	DEBUT		Nicki French		
83	SHE DON'T USE JELLY (Warner Bros. 41102)	66	16	The Flaming Lips		
84	TOUR (Signet 162)	77	8	Capleton		
85	KITTY KITTY (Rip-It 6921)	69	7	69 Boyz		
86	GRAPEVYNE (MJJ/Epic)	93	2	Brownstone		
87	WHUTCHA WANT (Profile 5426)	82	9	Nine		
88	TOOTSEE ROLL (Rip-It 6911)	61	17	69 Boyz		
89	SOOR TIMES (NOBODY LOVES ME) (Go! Discs/London 856 817)	69	8	Portishead		
90	FOOLIN' AROUND (Spoiled Rotten/Big Beat/Atlantic 98207)	84	21	Changing Faces		
91	CAN'T YOU SEE (Tommy Boy 676)	DEBUT		Total Feat. The Notorious B.I.G.		
92	YOU WANT THIS (Virgin 38455)	65	23	Janet Jackson		
93	WHINEY WHINEY (FROM "DUMB AND DUMBER") (RCA 64265)	78	10	Willi One Blood		
94	BAD REPUTATION (Elektra/EEG 64495)	70	18	Fredy Johnston		
95	BRING THE PAIN (Def Jam/RAL/Island 853 964)	88	17	Method Man		
96	ALWAYS AND FOREVER (LV/Epic 77735)	95	23	Luther Vandross		
97	DREAMER (MCA 54922)	92	9	Livin' Joy		
98	WOMAN TO WOMAN (Death Row/Interscope 98185)	94	10	Jewell		
99	100% PURE LOVE (Mercury 858 485)	99	44	Crystal Waters		
100	WHERE I WANNA BE BOY (Step Sun 7144)	97	6	Missjones		

POP SINGLES

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RED LIGHT SPECIAL Babyface (ECAF/Sony Songs, BMI)	4
RUN AWAY J. Wink, Quicksix, O. Jeggizza (Copyright Control)	5
RUN-AROUND J. Pepper (Blacs Travellers/Irving, BMI)	52
RHYTHM OF THE NIGHT, THE F. Borstern, A. Gordan, G. Spagna (Gema/Warner U.K., Saie/Intersong, PRS)	37
SHE DON'T USE JELLY The Flaming Lips (Lovely Sons Of Death, BMI)	83
SHOOK ONES PART II K. Muchica, T. Johnson (Juvenile Hell,ASCAP)	73
SHORT DICK MAN C. Babe (Tango Rose,ASCAP)	48
SHE'S A RIVER W. Kerr, Burchill (EMI Virgin Music,ASCAP)	40
(SHE'S) GOD SKILLZ G. St. Claire, T. O'Brien (Songcase, BMI)	55
SHY GUY D. King, A. Marvel, K. Gardner (World Of Andy/Wir,ASCAP/Diana King/Kingsley Gardner Nation Of Soul, BMI)	59
SOUR TIMES Barrow, Gibbons, Utley, Schaffm, Brooks, Turner (Chrysis, BMI)	80
STRONG ENOUGH S. Crow, B. Bottrell, D. Baerwald, K. Gilbert, D. Rickena, B. MacLeod (Zen Of Iniquity/Almo/Ingram/WB/Cavus Matreus/4811,ASCAP/Warner-Tamerlane/Old Crow, BMI)	6
STUYAKIM P. Daxson, J. Melillo (Toshiba/EMI/Beachwood, BMI)	33
SWEETEST DAYS, THE J. Lind, W. Waldman, P. Vlodston (Famous Music/Kazoom Music,ASCAP/EMI Virgin/Big Mystic/Longitude Music/Sprint Line, BMI)	43
TAKE A BOW Babyface, Madonna (WB/Webo Girl,ASCAP/Ecaf/Sony Songs, BMI)	1
TELL ME WHEN P. Beckett, P. Oskey (MCA/EMI Virgin,ASCAP)	8
THANK YOU M. S. (EMI April/D.A.R.P.,ASCAP/Black Panther/Vanderpool/Awayw/Shawn/Parick Ensign, BMI)	12
THINK OF YOU C. Thompson, D. Jones, F. Evans, U. Raymond (Chuck Life/Stavin,ASCAP/Chma Baby/Janice Combs, BMI/EMI)	71
THIS IS HOW WE DO IT M. Jordon, O. Pearce, R. Walters (Mo'Sawing,ASCAP/Oh's/Def American, BMI)	11
THIS LI'L GAME WE PLAY G. Leven, E. T. Nicholas (Divided/Zomba/Ramal/Warner-Tamerlane, BMI)	16
TOOTSEE ROLL Da'S. W. A. T. Team (Downlow Quad, BMI)	88
TOTAL ECLIPSE OF THE HEART J. Steunman (EMI Virgin, BMI)	82
TOUR R. Walters, Capleton (Aniella/Def American Songs,ASCAP)	84
UNTIL THE END OF TIME M. Jones, L. Gramm, B. Turgon (Somerset/Stray Notes/EMI/Acan,ASCAP)	79
WHAT I NEED C. Waters, P. Payton, D. Smith (Basement Boys/C-Music/Polygram Int'l/Kixta Cool,ASCAP/Dungem Culture/Party Payton, BMI)	57
WHAT WOULD YOU SAY D. Matthews (Coklen Grey)	57
WHERE I WANNA BE... T. Jones, B. Bowster (Potential/Intersong/Ron G., BMI)	100
WHINEY WHINEY With One Blood, H. Mancein, R. Davies, D. Raimer (Blood/Famous/David Raimer,ASCAP/Jay Boy/Golden Rule, BMI)	93
WHITE LINES M. Glover, S. Robinson (N/A)	70
WHUTCHA WANT Name (Protocols/Pretty Helen/Lackhot Lyrics,ASCAP)	87
WOMAN TO WOMAN... Banks, Mariah, Thigpen (Irving, BMI)	98
YOU DON'T KNOW HOW... T. Petty (Gone Gator Music/ASCAP)	38
YOU GOT IT... R. Orbison, T. Petty, J. Lynn (Gone Gator,ASCAP/Orbisons/EMI Virgin, BMI)	31
YOU GOTTA BE Des'ree, A. Ingram (Sony, BMI/HL)	9
(Stuff Slur, BMI/Warner-Tamerlane/Ecaf/Sony Songs/Boobie-Loo, BMI/HL/WBM)	21
YOU WANT THIS J. Jackson, J. Harris III, T. Lewis (Flyte Tyne/Tunes/Jobee,ASCAP/ke/Stone Agate, BMI)	92

REVIEWS By Steve Baltin

■ DURAN DURAN: "White Lines" (Capitol 79557)

England's favorite former pretty boys have taken to the streets for the first single from their long-in-the-works album of covers entitled *Thank You*. To lend validity to the song the group, now a quartet, enlisted Grandmaster Flash and the Furious Five as well as Melle Mel to lend background vocals. While the combination may sound frightening, the song has already picked up major adds at Modern Rock, and following the success of their last album, should also get Top 40 airplay.



The Freddy Jones Band

■ THE FREDDY JONES BAND: "Texas Skies" (Capricorn 1029)



Texas Skies

Starting off with an Allman Brothers-via-Blues Traveler guitar hook, the first single from the remastered reissue of the group's debut album has a definite Southern rock feel to it, though slightly watered down with a strong pop groove. Given the amount of potential this song has for AAA airplay, it should serve its purpose well as it whets the appetite of fans for the band's next studio recording.

■ ZERO: "Chance In A Million" (A&M 8416)

Featuring lyrics written by Robert Hunter (of Grateful Dead fame), this single is the greatest non-cover/cover of the Dead you're every likely to hear. The melody is strongly reminiscent of the Dead's more up-tempo jamming-type material, such as "U.S. Blues" or "Alabama Getaway." To sum up, Deadheads will dig it.

■ BROWNSTONE: "Grapevyne" (MJJ/Epic 77864)

"Grapevyne" is the follow-up to the band's Top 5 single "If You Love Me." Coming out while the latter is still locked into the top 10 ensures a high amount of interest for Brownstone's latest single. A bit more sultry than before, Brownstone show they can play the game at night with the grinding deep voice effort. Another hit.



PICK OF THE WEEK

ABBA

dancing Queen

■ ABBA: "Dancing Queen" (Polydor 1944)

"See that girl/watch that scene/dig the dancing queen/Friday night and the lights are low... You are the dancing queen/young and sweet/only 17." Who knew that Abba would be the precursor to bands like Winger by dealing with the heady topic of underage swinging? 20 years later, after Ace of Base have bastardized their name, the originals are back with a chance to redefine their unfairly deserved image as a fluff band thanks to the hit film *Muriel's Wedding*. Almost as much fun as the original is the pleasant ethereal instrumental version performed by the Wedding Band featuring Blazey Best. Be gone with you, Ace of Base, the king is back...all hail Abba!

CASH BOX CHARTS

TOP 100 POP ALBUMS

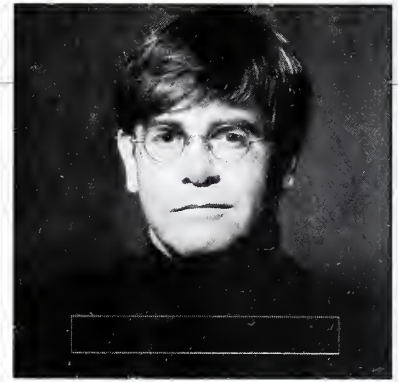
APRIL 8, 1995



#1 ALBUM: Bruce Springsteen



TO WATCH: Matthew Sweet



HIGH DEBUT: Elton John

		Total Weeks ▼				Total Weeks ▼			
		Last Week ▼				Last Week ▼			
1	ME AGAINST THE WORLD (Interscope/AG 92399)	2	Pac	6	2	51	YES (Rykodisc 10320)	Morphine	DEBUT
2	GREATEST HITS (Columbia 67060)	1	Bruce Springsteen	1	4	52	NOW THAT I'VE FOUND YOU (Rounder 325)	Alison Krauss	60 5
3	CRACKED REAR VIEW (Atlantic 82613)	3	Hootie & The Blowfish	3	27	53	HOLD ME, THRILL ME, KISS ME (Epic 66205)	Gloria Estefan	66 23
4	HELL FREEZES OVER (Geffen 31365)	5	The Eagles	5	20	54	COCKTAILS (Dangerous/Jive 41553)	Too Short	40 9
5	TUESDAY NIGHT MUSIC CLUB (A&M 0126)	2	Sheryl Crow	2	34	55	THE BEST OF SADE (Epic 66686)	Sade	53 19
6	THE LION KING (Walt Disney 60858)	9	Soundtrack	9	42	56	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	58 8
7	MEDUSA (Arista 25717)	10	Annie Lennox	10	2	57	THE TRACTORS (Arista 18728)	The Tractors	55 25
8	II (Motown 530323)	4	Boyz II Men	4	30	58	LIVE AT RED ROCKS (GTS 4579)	John Tesh	70 2
9	THE HITS (Liberty 29689)	7	Garth Brooks	7	16	59	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	65 6
10	THROWING COPPER (Radioactive/MCA 10997)	11	Live	11	48	60	AUGUST & EVERYTHING AFTER (DGC/Geffen 24528)	Counting Crows	52 61
11	DOOKIE (Reprise/Warner Bros. 45529)	8	Green Day	8	58	61	DEFINITELY MAYBE (Creation/Epic 66431)	Oasis	64 8
12	MADE IN ENGLAND (Rocket/Island 314526)	DEBUT	Elton John	DEBUT		62	LIVE AT THE ACROPOLIS (Private Music 82116)	Yanni	67 54
13	CRAZYSXYCOOL (LaFace/Arista 26009)	12	TLC	12	19	63	MONSTER (Warner Bros 45740)	R.E.M	43 26
14	NO NEED TO ARGUE (Island 524050)	13	The Cranberries	13	25	64	CROSS ROAD (Mercury 26013)	Bon Jovi	61 23
15	ENCORIUM: A TRIBUTE TO LED ZEPPELIN (Atlantic 82731)	DEBUT	Various Artist	DEBUT		65	TO BRING YOU MY LOVE (Island 524085)	PJ Harvey	39 4
16	ABOVE (Columbia 67057)	16	Mad Season	16	2	66	PURPLE (Atlantic 82607)	Stone Temple Pilots	54 40
17	BALANCE (Warner Bros. 45760)	14	Van Halen	14	9	67	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	68 33
18	IN A MAJOR WAY (Sick W/d'it/Jive 41558)	31	E-40	31	2	68	SUPERUNKNOWN (A&M 0198)	Soundgarden	59 52
19	SMASH (Epitaph 86432)	18	Offspring	18	43	69	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	71 22
20	CONVERSATION PEACE (Motown 30238)	DEBUT	Stevie Wonder	DEBUT		70	1995 GRAMMMY NOMINEES (Grammy/Columbia 67043)	Various Artists	49 4
21	VITALOGY (Epic 66900)	21	Pearl Jam	21	18	71	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	74 28
22	MY LIFE (Uptown/MCA 11556)	17	Mary J. Blige	17	17	72	STATION IDENTIFICATION (Capitol 28968)	Channel Live	DEBUT
23	YES I AM (Island 848660)	19	Melissa Etheridge	19	77	73	CANDLEBOX (Maverick/Sire/Warner Bros. 45313)	Candlebox	72 60
24	BEDTIME STORIES (Maverick/Sire/Warner Bros. 45767)	22	Madonna	22	19	74	THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)	Nine Inch Nails	57 56
25	BRANDY (Atlantic 82610)	28	Brandy	28	25	75	100% FUN (Zoo/BMG 11081)	Matthew Sweet	84 2
26	WILDFLOWERS (Warner Bros. 45759)	23	Tom Petty	23	21	76	TICAL (Def Jam/RAL/Island 523893)	Method Man	73 19
27	UNPLUGGED IN NEW YORK (DGC/Geffen 24727)	25	Nirvana	25	20	77	WHO I AM (Arista 18759)	Alan Jackson	63 39
28	BOYS ON THE SIDE (Arista 18748)	24	Soundtrack	24	8	78	FROM THE CRADLE (Duck/Reprise 45735)	Eric Clapton	76 28
29	UNDER THE TABLE AND DREAMING (RCA 66449)	33	Dave Matthews Band	33	19	79	BAND OF GYPSYS (Capitol 23369)	Jimi Hendrix	DEBUT
30	SIXTEEN STONE (Trauma/Interscope 92531)	26	Bush	26	9	80	THE BEST OF NEW ORDER (Qwest/Warner Bros. 45794)	New Order	77 2
31	PULP FICTION (MCA 11103)	29	Soundtrack	29	22	81	WHAT A CRYING SHAME (MCA 10961)	The Mavericks	89 44
32	I AIN'T MOVIN' (550 Music/Epic 64324)	42	Des'ree	42	10	82	KIRK FRANKLIN AND THE FAMILY (Gospe-Centric 2119)	Kirk Franklin And The Family	79 7
33	SAFE + SOUND (Profile Records 1462)	20	D.J. Quik	20	5	83	STONES IN THE ROAD (Columbia 64327)	Mary Chapin Carpenter	51 25
34	COLLECTIVE SOUL (Atlantic/AG 82745)	41	Collective Soul	41	2	84	ROTTING PINATA (Work/Columbia 57800)	Sponge	88 6
35	GREATEST HITS (Capitol 30334)	30	Bob Seger & The Silver Bullet Band	30	22	85	FEELS LIKE HOME (Elektra/EEG 61703)	Linda Ronstadt	DEBUT
36	NOT A MOMENT TOO SOON (Curb 77659)	35	Tim McGraw	35	51	86	WILD SEED-WLD FLOWER (Columbia 57359)	Dionne Farris	85 4
37	FROM THE BOTTOM UP (MJJ Music/Epic 57827)	38	Brownstone	38	11	87	THIRD ROCK FROM THE SUN (Epic 64357)	Joe Diffie	86 33
38	READY TO DIE (Bad Boy/Arista 73000)	34	The Notorious B.I.G.	34	22	88	OLD ENOUGH TO KNOW BETTER (Columbia 66412)	Wade Hayes	DEBUT
39	THE LONG BLACK VEIL (RCA/Victor 62702)	47	The Chieftains	47	8	89	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	69 43
40	THE LION KING: RHYTHM OF THE PRIDE LANDS (Walt Disney 60871)	15	Various Artists	15	3	90	FUMBLING TOWARDS ECTASY (Netwerk/Arista 18725)	Sarah McLachlan	87 39
41	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	36	Bone Thugs N Harmony	36	33	91	LEAD ON (MCA 11092)	George Strait	93 19
42	BIG ONES (Geffen 24716)	37	Aerosmith	37	20	92	NINE LIVES (Profile 1460)	Nine	82 2
43	ELASTICA (DGC/Geffen 24728)	27	Elastica	27	2	93	FIELDS OF GOLD-BEST OF STING 1984-1994 (A&M 0269)	Sting	95 19
44	WEEZER (DGC/Geffen 24629)	32	Weezer	32	16	94	JAMIE WALTERS (Atlantic 82600)	Jamie Walters	90 2
45	ICON IS LOVE (A&M 540115)	48	Barry White	48	25	95	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	78 18
46	IF I COULD MAKE A LIVING (Giant/Warner Bros 24582)	45	Clay Walker	45	21	96	READ MY MIND (MCA 10994)	Reba McEntire	92 47
47	YOU MIGHT BE A REDNECK IF... (Warner Bros 45314)	46	Jeff Foxworthy	46	27	97	SONGS (LV/Epic 57775)	Luther Vandross	80 28
48	THE SIGN (Arista 18740)	44	Ace Of Base	44	61	98	BLACKS TREET (Interscope/AG 92351)	Blackstreet	99 40
49	DO YOU WANNA RIDE (Mecca Don/East/West/EEG 61757)	50	Adina Howard	50	3	99	BREATHLESS (Arista 18646)	Kenny G	98 123
50	NO ORDINARY MAN (MCA 10991)	62	Tracy Byrd	62	30	100	THE CREAM OF CLAPTON (Polygram 31452)	Eric Clapton	56 3

POP ALBUMS

REVIEWS by Steve Baltin



■ NEW ORDER: *The Best Of NewOrder (QWest/Warner Bros. 45794)*

It certainly can't be disputed that NewOrder was one of the most prominent bands on the dance club scene throughout the '80s. Even hopelessly mainstream frat boys were into "that 'How Does It Feel' song" ("Blue Monday"), although they had no recollection of Joy Division, the progressive underground band that spawned NewOrder. Inescapably fun songs like "Bizarre

Love Triangle" and "Fine Time" stayed true to their depressed synth-band roots, yet were awash with just enough sugar-pop to snare in the masses. They, and a handful of others, (Depeche Mode, Pet Shop Boys, etc.) took the early '80s New Wave movement one step further and, in doing so, laid the groundwork for today's techno sound (Messiah, Moby). It seems appropriate then, in the industry's current fixation with all that's retro, to pay a little homage. There is an obvious overlap with *Substance*, the 1987 singles collection, but new mixes are offered here alongside rarities, B-sides and selections from last year's release. Some of the tracks were even chosen from an Internet poll of the fans themselves. Though a good retrospective, only a true fan would appreciate the album's treasures, while the casual listener yearning to relive a little '80s nostalgia would do just as well with *Substance*. (By Karen Allen)

■ LINDA RONSTADT: *Feels Like Home (Elektra 61703)*

Feels Like Home is an appropriate title for Ronstadt's long-awaited return to her country/pop roots. The veteran stylist, who made her mark in the California singer-songwriter '70s, demonstrates she has not forgotten anything during her sabbatical from the genre, during which she recorded with the Nelson Riddle Orchestra and experimented with Mariachi music. Opening with a cover of Tom

Petty's 1982 hit "The Waiting," Ronstadt once again hits her best moments with the country-tinged tunes that showcase her vocals, as is the case with "High Sierra" or a strong version of Neil Young's lovely "After The Gold Rush." Fans who've waited for this moment will not be disappointed, making this a potential hit at A/C and AAA.

■ ST. JOHNNY: *Let It Come Down (DGC 24801)*

Coming out during a week that sees new releases from Mudhoney, Linda Ronstadt, Sarah McLachlan and countless other known entities with proven track records is St. Johnny, who by the fourth song emerge as the equivalent of the secret toy surprise at the bottom of the Cracker Jacks box. Whether it be on the moody "Pin The Tail On The Donkey" or the raucous "Just When I Thought I Had It Under Control," St. Johnny have a uniquely winning talent for songs that merge pop hooks with the energy of punk while avoiding sounding like either one. The result is a record that will delight fans tired of the plethora of sound-alike bands. And don't stop at the fourth song—it only keeps getting better. An absolute find.



■ RADIOHEAD: *The Bends (Capitol 29626)*

The English quintet had a mega Modern Rock song a couple of years ago with their anthem of self-loathing, "Creep," though it was far behind the fervor of "Stop Whispering" as the best single from their debut album. The success of "Creep" may have been a curse, as the group's sophomore effort suffers from a case of white bread-itis. The opening vocals of the song "Fake Plastic Trees" sound remarkably like '70s Bread, which would be fine if this weren't an English alternative act. The best thing artistically that could happen to Radiohead would be a lackluster response commercially to this record, so they can go back to being themselves instead of the band that recorded "Creep."

■ JULIANA HATFIELD: *Only Everything (Atlantic/Mammoth 92540)*

Having come out of the Boston scene, Hatfield first garnered attention because of her connection to Lemonhead Evan Dando (the two were in the Blake Babies together and remain close friends), but if the advance buzz is indicative, Hatfield is ripe for stardom in her own right. To go this route, Hatfield has turned up the amps and toned down the cuteness factor that marked "My Sister," her biggest previous hit. She attacks with the opening "What A Life," a muscular guitar tune full of choice distortion. Even on the poppy "Universal Heart-Beat," Hatfield scorches the guitars during the chorus. *Only Everything* is an assertive, confident shot at the big time that should at least take Hatfield to the next level of success.

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PICK OF THE WEEK



■ SARAH McLACHLAN: *The Freedom Sessions (Arista 18784)*

The angelic soprano is back with alternate versions of seven of the songs from her hit *Fumbling Towards Ecstasy* album, in addition to a cover of Tom Waits' "Ol' 55" and a CD-ROM. The advanced nature of the technology, which is what has attracted the most initial attention, creates an interesting juxtaposition, as the previously unreleased takes of such songs as "Good Enough," "Mary" and "Lee Cream" are stripped down to their barest essence. What *The Freedom Sessions* ultimately proves is that, regardless of the technology or the arrangements, McLachlan's voice is a genuine thing of beauty, making this another must-have from one of the strongest new talents to enter the charts in some time.

MEDIA

(Continued from page 5)

Sidelong Glances From An Electronic Sideline

By J.G.

SHOULD ANYONE BE SURPRISED that *Forrest Gump* won the race for the Oscars—total of six out of 13 nominations? He was the fastest runner in the film (outran a truck, for Pete's sake) and isn't the Oscar race a race after all?...Coming down the stretch the horses...uh...contestants began hitting the red carpet outside the Shrine Auditorium shortly after 4 p.m. and were greeted by TV crews from **E Entertainment** with **Joan Rivers** at the entrance and daughter **Melissa** on a platform above it all. Joan got off a couple good lines but balanced that off by stepping in a couple deep holes: To Best Actor nominee **Nigel Hawthorne**—"You're absolutely the most brilliant actor of our generation!" Joan, please, on the subject of over-gush—can we talk?... Best Supporting Actress nominee **Jennifer Tilly** appeared to be the first arrival at 4:10 and stopped for a few words. Was she acting in *Bullets Over Broadway*?...Can You Imagine Dept.: There were two women in the stands for whom this year's Oscar trek made their 26th consecutive pilgrimage to the festivities!...Would You Believe: People came from Arizona and Colorado to sit in the stands? And some people camped out Friday to Monday! Give 'em a hand! What A Life!...**KABC-TV** had an on-the-floor team of **Roger Ebert** and **Pam Thompson** dishing with the nominees and local anchors **Harold Greene** and the freshest looking of them all, the lovely **Lisa McRee** on their platform overlooking the herds...Ebert pushed **Quentin Tarantino's** start button. I wanna know: Does someone sprinkle Tarantino's popcorn with amphetamines or is he naturally that hyper? Everytime he gets in front of a camera, I wonder how he ever sat long enough to write a script...A funny **Hugh Grant** on reading *Four Weddings And A Funeral*: "I always thought it was a good script and was absolutely confident I could screw it up"...And a great, honest, reflective insight into

today's Hollywood from **Sylvester Stallone** when asked to look back on getting *Rocky* together, the way it went down almost 20 years ago: "If I tried to do it today...never happen...never happen...never happen."

AND THE SHOW INSIDE: Well, sometimes you just have to turn your head and cringe. At least I do...And sometimes you just have to wonder if those who vote *really* know how the elements of filmmaking come together, such as: *Forrest Gump*, on his way to Best Picture, is given awards for Best Editing and Best Visual Effects, but the fulcrum in that delicate and crucial combination, the cinematographer—**Don Burgess** in this instance—is left out of the equation. If *that* camerawork wasn't *right on* excellent blending both technical and creativity, neither visual effects nor editing could or *would* have worked. Taking nothing away from winner **John Toll** for his lensing on *Legends Of The Fall* because there *is* expertise to filming majestic Nature; mountains, plains, oceans, and beautiful they may be, God made those and scenery isn't cinematography...TE

RRIFIC MOMENTS WITH TOUCHES OF CLASS: Nobody can get the mileage out of an acceptance speech like **Tom Hanks**, two years in a row tying him with **Spencer Tracy...Quincy Jones'** acceptance of the **Jean Hersholt Award from Oprah Winfrey...Sigourney Weaver** paying tribute to those who passed away in '94...**Jack Nicholson's** presentation of an honorary Oscar to **Michelangelo Antonioni** with respect, friendship and

admiration...**Clint Eastwood's** acceptance of the **Irving Thalberg Award**...

And so the race is over, and two minutes after the credits rolled the race for next year began. Wouldn't it be fun to be able to listen in on the phone lines the day after the humility has had a chance to be slept on and now the losers begin changing agents and the winners shout at their agents to boost their prices a couple mil for the next project. Ah, the sweet smell of success...So, after all that dignity and humility Monday night, I had to turn off the TV Tuesday morning after a hard-hitting media maven on "Live With Regis And Kathie Lee" promised to be right back after commercial with clips from apres-Oscar parties with all the news as to what celebrant celebrity "almost fell out of her dress" in the wee hours and "who threw up in the bathroom..." Click... Back to business as usual. The race is over, let the race begin....



"ET's" Leeza Gibbons gets Motown legend Stevie Wonder's take on the Oscar night festivities at the Elton John AIDS Foundation post-award benefit at the Four Seasons Hotel in Beverly Hills. (Photo by Barry Levine)

TOP 15 WEEKLY FILM GROSSES

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>Outbreak</i>	Warner Bros.	3	2,230	\$8,006,220	\$3,590	\$40,745,155
2. <i>Major Payne</i>	Universal	1	1,989	\$7,011,225	\$3,525	\$7,011,225
3. <i>Dolores Claiborne</i>	Columbia	1	1,216	\$5,721,920	\$4,706	\$5,721,920
4. <i>Man Of The House</i>	Buena Vista	4	1,995	\$3,484,020	\$1,746	\$30,400,193
5. <i>Tall Tale</i>	Buena Vista	1	2,065	\$3,046,181	\$1,475	\$3,046,181
6. <i>Candyman 2</i>	Gramercy	2	1,594	\$2,776,215	\$1,742	\$10,149,806
7. <i>Bye Bye, Love</i>	20th Century Fox	2	1,379	\$2,593,087	\$1,880	\$8,420,601
8. <i>Muriel's Wedding</i>	Miramax	3	573	\$2,556,011	\$4,461	\$3,725,676
9. <i>Pulp Fiction</i>	Miramax	24	1,102	\$2,510,260	\$2,278	\$95,069,344
10. <i>Forrest Gump</i>	Paramount	38	1,119	\$1,985,988	\$1,775	\$317,108,629
11. <i>Circle Of Friends</i>	Savoy	2	189	\$1,608,010	\$8,508	\$1,847,168
12. <i>Losing Isaiah</i>	Paramount	2	912	\$1,443,696	\$1,583	\$4,716,276
13. <i>The Brady Bunch Movie</i>	Paramount	6	1,772	\$1,298,553	\$733	\$42,821,979
14. <i>Exotica</i>	Miramax	4	433	\$1,009,320	\$2,331	\$1,831,999
15. <i>Just Cause</i>	Warner Bros.	6	1,525	\$937,584	\$615	\$34,963,634

Domestic box-office, which includes USA and Canada for the weekend of March 24-26, totaled \$45,988,290, breaking down to a \$2,288 per-screen average off a total of 20,093 screens, thus giving a combined total of \$607,579,786. (Courtesy *Entertainment Data, Inc.*)



Film Review

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

By John Goff



Nick Nolte lusts after Greta Scacchi in the forests of France.

THE LATEST MERCHANT IVORY product, and the first under the duo's exclusive distribution deal with Disney's Touchstone Pictures, is a lot like picture postcards from faraway places—all the interest and attraction is on the visuals. After the description of the scene on the back of same, and the address is written, there's not much room left to convey a lot of information other than Hi! Wish you were here! Bye!. Attempt to cram in much more and you risk writing over what you've already written—or you get a couple more cards, which fragments any cohesiveness you desire to convey.

The quality of past product from producer Ismail Merchant, director James Ivory and writer Ruth Praver Jhabvala trio is well documented and respected. Their filmmaking history has proven they can make wonderful movies and that wonderful metaphor from baseball history has proven time and again—you can't get a hit every time you go to the plate. *Jefferson In Paris* SWINGS!...and misses.

It's costumed beautifully by Jenny Beavan and John Bright and colorfully, gaudily made up and coiffed by Carol Hemming, and all this is carefully photographed by Pierre Lhomme. All those elements are postcard trappings, cosmetics which cover a shallow and pretentious script about shallow and pretentious characters aimed at a shallow and pretentious audience...not a big market.

Prior to his serving as the third president of the United States, Thomas Jefferson put in time as an ambassador in Paris, France. Hopefully those five years didn't pass as slowly for him as the time it takes to view the movie about it does for an audience. Here he comes off as a self-indulgent, uptight hypocrite and child molester (it's a mutual lust, however) with his youngest daughter's 15-year old black nanny (we're in the 1700s, understand) with whom he went on to have several children. (Sort of makes one wonder about the state of mind of today's U.S. citizenry concerning the current president's alleged skirt-chasing, doesn't it?).

Anyway, movies can be made about *any* subject and any time in history—just don't bore the audience. Merchant, Ivory and Jhabvala do just that with *Jefferson In Paris*.

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. Stiek 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 *Pamell* 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

Vid Reviews

Sergei Eisenstein's *Alexander Nevsky*

By John Goff

RUSSIA'S MOST RENOWNED and eminent film director and composer of their times, director Sergei Eisenstein and composer Sergei Prokofiev, were requested by Josef Stalin in 1938 to make "a film with a purpose" which would alert the citizenry to the threat of a German invasion. Russia's 13th century Russian prince, *Alexander Nevsky* filled their task and Eisenstein re-created the repulsion of Germany's earlier invasion by Nevsky to stir the hearts and passions of Russian people.

This is the restoration of the film with a reconstruction of Prokofiev's gigantic score arranged by William D. Brohn and performed by the St. Petersburg Philharmonic Orchestra under conductor Yuri Temirkanov. Considering the time and the tone of the times during its production era, the film undoubtedly served its function. Prokofiev's music is, even today and without the visuals, stirring, soaring and sweeping; Eisenstein's film is—when recording locations of frozen vistas, battles and brooding skies—equal to the music, breathtaking and affecting. It's when the in-studio work is featured that it is, by comparison with the real thing, jarring in continuity deterioration. Setting aside some pretty hammy performances—the more "naturalistic" style of acting hadn't pushed through the "proscenium presentations" of actors in 1930s Russia—and looking only at Eisenstein's style, design and photographic composition in combination with the music, *Alexander Nevsky* is more often mood evocative than much of today's hi-tech work and is certainly a beacon for the anti-colorization forces, so compelling is the black-and-white location photography. It's a piece of propaganda history worth the restoration and preservation.

A BMG Classics video release. The soundtrack recording is available on RCA Red Seal.



Drop Squad

By Dick Shinnub

A TREMENDOUS PREMISE got hung up in the traffic at the intersection of Camp St. and Insightful Drama Way. This film echoes the vibe created by the classic Stanley Kubrick tome *A Clockwork Orange*. But despite the cheeky writing and direction by screenwriters David Johnson, Butch Robinson and David Taylor (from Taylor's original story) and director David Johnson (and the blessings of executive producer Spike Lee), it is the earnest performances by Eriq LaSalle (one of the driven doctors on NBC-TV's "E.R."), Vondie Curtis-Hall and Ving Rhames that give the film its staying power over one hour and 28 minutes.

The Squad ("Drop" stands for Deprogramming and Restoration Of Pride) has captured Bruford Jamison, Jr., an ad executive rising on the backs of stereotypes long fought by African-Americans. He's also ignoring his family. His sister Lenora (Nicole Powell) seeks out the almost-mythical Squad and asks them to re-educate her brother. The story not only centers on the re-education of Bruford (who earned his DROPPed place for a series of commercial and ad campaigns that denigrate blacks), but he is incarcerated by the group as a rift develops between group founder and leader Rocky (Curtis-Hall) and first officer Garvey (Rhames). The story is an odyssey of the struggle for identity—within Bruford and the group. Produced for MCA/Universal by Butch Robinson & Shelby Stone. Due April 11.

Jazz Notes & Reviews

By M.R. Martinez



GRP Records v.p. of A&R Carl Griffin (l) recently greeted New York City Mayor Rudolph Giuliani at a reception hosted by the mayor in celebration of African American History. On behalf of the label, Griffin presented the mayor with the two-CD *Black Legends Of Jazz* from GRP's *Legendary Masters Jazz Series*. The two-CD collection features 38 stylistically diverse artists and covers the years 1928-1959. Some of the artists featured include Louis Armstrong, Billie Holiday and Nat King Cole. All the guests attending the reception received the CD *In Other Words* by GRP saxophone artist Teodross Avery.

TOP 25 JAZZ ALBUMS

CASH BOX • APRIL 8, 1995

1	BREATHLESS (Arista 18646)	Kenny G	1	88
2	WE LIVE HERE (Geffen 24729)	Pat Metheny Group	3	7
3	ILLUSIONS (Warner Bros. 45755)	George Duke	2	7
4	NIGHT CREATURES (GRP 9803)	Tom Scott	10	5
5	SHARE MY WORLD (EMI 78929)	Najee	4	29
6	AFTER THE STORM (Mojazz/Motown 0301)	Norman Brown	6	31
7	GOODBYE MANHATTAN (Blue Note/Capitol 28532)	Pieces Of A Dream	DEBUT	
8	PURE PLEASURE (GRP 4026)	Phil Perry	8	16
9	SAX BY THE FIRE (GTS 34573)	John Tesh Project	9	32
10	THE BEST OF DAVID SANBORN (Warner Bros. 45768)	David Sanborn	7	17
11	POSITIVITY (Verve Forecast/Verve 522 036)	Incognito	11	26
12	WEST SIDE STORIES (Verve Forecast/Verve 523738)	Jeff Lorber	5	12
13	ALL MY TOMORROW'S (CBS 64319)	Grover Washington	DEBUT	
14	TRUTH (Jive)	Warren Hill	12	21
15	A HOME FAR AWAY (GRP 9780)	George Howard	16	26
16	LIVIN' LARGE (Cachet/Shanachie)	Fatburger	DEBUT	
17	AFTER DARK (Blue Note/Capitol 27838)	Richard Elliot	18	21
18	LUCKY MAN (Capitol 98892)	Dave Koz	19	53
19	SAHARA (GRP/GRD 9781)	Russ Freeman & The Rippington	13	25
20	AGAINST THE GRAIN (GRP 9783)	Acoustic Alchemy	15	12
21	ONE FROM THE HEART, SAX AT THE MOVIES II (Discovery 77015)	Jazz At The Movies Band	20	4
22	REFLECTIONS (Sir-Drome 1808)	Peter White	22	21
23	HEAD TO HEAD (Mercury 22682)	Jonathan Butler	17	23
24	L.A. (Qwest 45601)	Hiroshima	14	23
25	HARDCASTLE (JVC 2033)	Paul Hardcastle	23	37

RIM SHOTS: While on the GRP Records beat, the label recently announced two marketing appointments. Gabrielle Armand and Deborah Kern were named to fill the newly-created positions of marketing manager. Sandra Trim-DaCosta, director of marketing for the label, said that the new jobs charge Armand and Kern with overseeing all aspects of artists projects, including coordination between artists management and the label, and overseeing marketing and promotion plans and managing budgets. Armand was previously an international coordinator for GRP and Kern comes to the new job from Elektra Records, where she served as A&R coordinator directing all phases of Tommy LiPuma's productions....

There are also some new people that have been added to the leadership of the Board of Directors of the Monterey Jazz Festival. Joseph K. Green II, a principal in the Monterey-based accounting firm of Green, Wreidt & Jespersen, was named president of the board. Green, a member of several civic organizations including the Monterey County Economic Development Commission, will hold the post for three years along with four other newly-named Monterey residents. Others elected include Patti K. Hoss (v.p.), K. Nobusada (secretary), James Costello (treasurer), and Richard C. Eldred (director at-large). The 38th Annual Monterey Jazz Festival, Presented by MCI, is scheduled for Sept. 15-17 at the Monterey Fairgrounds....

Known as *The Meeting*, veteran jazzists Patrice Rushen, Ernie Watts and Ndugu Chancler have signed a deal with Hip Bop Records, the label that markets contemporary jazz titles by noteworthy artists like Tom Browne, Lenny White and Michal Urbaniak. In *The Meeting*, Hip Bop signs a core unit whose pedigree includes versatility (technically and musically), television and film scoring credits (Rushen), Grammy wins and noms (Watts) and collectively have been on the road with super acts ranging from *The Rolling Stones* and *Weather Report* to the late Miles Davis and *The Temptations*. The group's first album should be out by the fall....

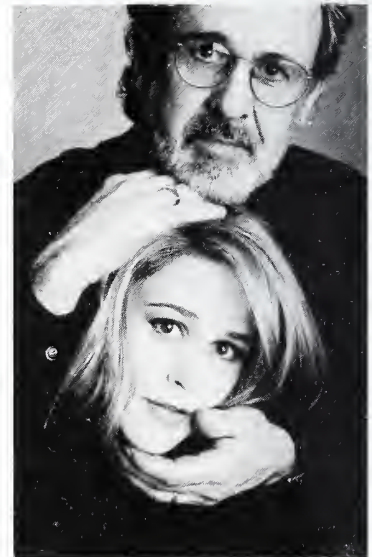
The Creative Artists Agency (CAA) has signed Verve Forecast recording artist Chris Botti to an exclusive contract. Botti, whose ethereal trumpet stylings gained note while he toured with Paul Simon, was signed by CAA's soundtrack rep Brian Louks. Rick Roskin will serve as the trumpeter's agent for live performances. Botti last Wednesday was presented at a music industry showcase at the Mercury Lounge in New York City....

The Lila Wallace-Reader's Digest Fund has awarded \$5.1 million to the New England Foundation For The Arts to underwrite for another four years the Lila Wallace-Reader's Digest National Jazz Network. Considered one of the largest private supporters of jazz in the United States, the donation comes at a time when public broadcasting is under attack by the Republican-dominated Congress. Launched in 1991, the network has granted more than \$19 million for various jazz projects, including \$8.5 million solely for the Network. Between 1991-94, more than 1.6 million people were treated to live jazz performances financed by the fund.

Review

HILARY JAMES & BOB JAMES: *Flesh And Blood* (Warner Bros. 45849). Producers: Michael Colina & Ray Bardani.

A wealth of talent is evident on this album, although purists may beg to differ. Because of the radio hot track "Storm Warning," which was first released on father James' *Restless* album last year, the daughter's first full collaboration with dad is highly anticipated. Hilary's voice can be delicate at times, but she has a flair for the dramatic. Also Father Bob's arrangements and the production by Colina and Bardani do not allow the vocals to be overwhelmed. "Shelter Me," "Somebody Make Me Laugh" and "up into the silence the green" (culled from the e.e. cummings poem), which features backing vocals by Luther Vandross and Lis Fischer and Paulette McWilliams, all stand out.





Indie News: On The Cutting Edge

By Steve Baltin

AFTER WATCHING MORPHINE RIP THROUGH an hour-plus set to a screaming sold-out crowd at the packed Roxy last week, it is clear that the Boston-based trio have all the makings of being major rock stars. While the band's unique "lo-fi" sound seemed to earmark them for supreme cult-status—a plateau they've already reached—bassist and vocalist Mark Sandman's emergence as one of the most gifted and creative songwriters around, along with a surprisingly strong amount of stage presence, will inevitably take the band higher.

Filled with a devoted audience who already knew all the words to the songs from the group's three albums available on Rykodisc, including the latest, *Yes*, which was released two weeks ago, the Roxy show took on the feel of a major event, despite the fact the band just played here a few months ago and this show was part of a major city promotional tour that happened to be open to the public. The sing-along portion of the show reached its zenith with the title track from 1993's *Cure For Pain* CD. The most called-for song all evening, the track features the line that is already the band's signature: "Someday there'll be a cure for pain and that's the day I throw my drugs away." Though it was taking place in a club, the energy with which the fans shouted along made it easy to envision the same thing happening in an arena years from now with much the same fervor that fans of the Who screamed "They're all wasted" during "Baba O'Reilly."



Morphine

Years from now is a tricky thing to say, as the Robert Frost poem said, "Nothing gold can stay," but with Morphine it's not as risky. As good as they were at the Troubadour when they were in L.A. last fall, this is a group that's just coming into their stride. Playing with a new amount of confidence, perhaps spurred on by the tremendous reviews of the latest album (many of which have called it one of the year's best), Sandman, saxophonist Dana Colley and drummer Billy Conway performed with the right mixture of rock-star arrogance and humor. While "Cure For Pain" may have been the set's peak, the majority of the material came from *Yes*. Among the best moments from the new record were "Whisper," "Radar" and "All Your Way." However, the pinnacle of that material was "Super Sex," which Sandman introduced as "our lowest song," and "Free Love," a superb song that featured Sandman singing into an amplified microphone to create the effect of distance.

One unexpected aspect of the crowd reaction was the devotion the band received from its young female audience members. The band's gritty, back-alley, sax-driven sound has a sultry feel to it that is obviously a factor in the devotion of Morphine's fans.

So, to sum up: Morphine have the sex appeal (maybe the most important factor), the potential anthem in "Cure For Pain," the signature line (previously mentioned), stage presence, a devoted cult following, excellent songs and are at the forefront of a potential trend (lo-fi)...anyone care to wager on this band making it all the way?

P.S.: Morphine will be doing a full tour starting in April. **DO NOT MISS THIS BAND!!** And they'll be back in L.A. in June.

REVIEWS By Steve Baltin and Nicki Ronco

■ SPARKS: *Gratuitous Sax & Senseless Violins* (Logic Records 23267)

The new album from Sparks features such song titles as "Now That I Own The BBC," "The Ghost Of Liberace" and "Frankly, Scarlett, I Don't Give A Damn." The same lovable goofiness that made "Angst In My Pants" a novelty hit is evident in the titles and lyrics, but when one gets to the music there is a noticeable difference as the fun has been replaced by the more musically precise techno stylings that distinguished the Mael brothers' early work. Whether there is an audience for Sparks today remains to be seen, but the duo have given a valiant comeback effort with *Gratuitous Sax & Senseless Violins*. (S.B.)



■ FREEMASONRY: *Sparrin' With The Varmint* (Sky/Ichiban 3106)

Some seriously homicidal tendencies mark this extremely loud, fast and aggressive one-note 15 song collection. Though the group's name and album title suggest a Southern rock feel, this is very traditional heavy metal. Fans of the genre will be suitably impressed enough to bang their heads hard against the nearest wall. (S.B.)

■ THE RUGBURNS: *Mommy, I'm Sorry* (Bizarre/Planet 40204)

Having made "Hitchhiker Joe" a "folk hero" in their hometown of San Diego, The Rugburns are back for a second album of de-raanged humor, including a cover of "Sesame Street." While the group's sense of mirth may not fit everyone's tastes, their brand of droll songwriting has them breaking ground nationally. On this six-song effort, the Rugburns tackle such issues as bondage ("This Flood") and transsexuals ("The Fairies Came"), which may be the best song on the EP. The band's robust comedy is heightened during their live show, making for an all-around swell time. (N.R.)



■ MASON DARING: *The Secret of Roan Inish: Original Soundtrack* (Daring/Rounder 3015)

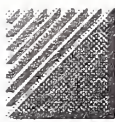
Though a bit late for St. Patty's day, this wonderfully traditional Irish-sounding album is a dazzling and accurate reflection of the true Irish sound incorporated into American rock by acts like Black 47 and the Young Dubliners. Based primarily on flutes and fiddles, the livelier side of the soundtrack will make you want to wear green all year 'round, while the lovely pieces like "The Roan Inish" theme may bring a tear to your eye. Based on the art-house success the John Sayles film is enjoying, this could be a sleeper album. (S.B.)

PICK OF THE WEEK



■ LIDA HUSIK: *Joyride* (Caroline Records 1778)

Sounding like a cross between Liz Phair vocally and the Velvet Underground musically, Husik's fourth album and first for Caroline is an enchanting work that is wonderfully mysterious. A complete cycle of songs, like Van Morrison's *Astral Weeks*, *Joyride* stays confidentially with its slow and haunting style from the opening title track to the closing "Dreamlake." A sure hit at National Public Radio and potential breakout at AAA. (S.B.)



U.K. SINGLES CHART:

1. "Don't Stop (Wiggle, Wiggle)" The Outthere Brothers
 2. "Love Can Build A Bridge" Cher, Chrissie Hynde, Neneh Cherry, Eric Clapton
 3. "Julia Says" Wet Wet Wet
 4. "Think Twice" Celine Dion
 5. "Two Can Play That Game" Bobby Brown
 6. "U Sure Do" Strike
 7. "Baby It's You" The Beatles
 8. "Don't Give Me Your Life" Alex Party
 9. "Turn On, Tune In, Cop Out" Freak Power
 10. "Let It Rain" East 17
- Highest climber of the week at #40 is "Bridge" by Queensryche; highest entry at #7, The Beatles' "Baby It's You."

U.K. ALBUM CHART:

1. *The Colour Of My Love* Celine Dion
 2. *Medusa* Annie Lennox
 3. *Made In England* Elton John
 4. *Greatest Hits* Bruce Springsteen
 5. *Elastica* Elastica
 6. *Pan Pipe Moods* Free The Spirit
 7. *Crocodile Shoes* Jimmy Nail
 8. *Olympian* Gene
 9. *No Need To Argue* Cranberries
 10. *Galore* Kirsty MacColl
- Highest climber of the week at #40 is *End Of Part One* by Wet Wet Wet; highest entry at #3, *Made In England* by Elton John.

U.K. RAP SINGLES CHART:

1. "Brooklyn Zoo" Ol Dirty Bastard
 2. "Release Yo Self" Method Man
 3. "Gettin No AirPlay" LL Cool J
 4. "Shook Ones Prt 2" Mobb Deep
 5. "Mad Izm" Channell Live
 6. "One, Two, Pass It" D & D All Stars
 7. "Bring It On (Re-Mix)" Organized Konfusion
 8. "Warning" The Notorious B.I.G.
 9. "Get Down" Craig Mack
 10. "Super Star" Group Home
- (courtesy of Sam Schneider U.K.)

U.K. MUSIC VIDEO CHART:

1. *Daniel And Friends* Daniel O'Donnell
2. *Just For You* Daniel O'Donnell
3. *The Lost Performances* Elvis Presley
4. *Show Time* Blur
5. *By Request* Foster & Allen
6. *The Seekers 25-Year Reunion* Judith Durham
7. *The Undertaker* Prince
8. *The Concert* Barbra Streisand
9. *The Sacrifice Of Victor* Prince
10. *Memories Of Ireland* Various Artists

THE U.K. TOP 10 RENTAL VIDEOS

1. *Clear And Present Danger*
2. *The Mask*
3. *True Lies*
4. *When A Man Loves A Woman*
5. *The Color Of Night*
6. *Major League 2*
7. *The Hudsucker Proxy*
8. *Wyatt Earp*
9. *Four Weddings And A Funeral*
10. *Wolf*

—courtesy Titles Video, for the week ending March 31, 1995.

News From The Commonwealth & Europe

By David Courtney

KWS COURT BATTLE CONTINUES: Pinnacle and Network are planning to appeal against last week's High Court ruling that 1992 #1 "Please Don't Go" by KWS was an infringement of copyright. Justice Lightman ruled the two companies infringed Italian producer Roberto Zanetti's arrangement of the song which became a #41 hit for Double You in April '92. Network's KWS version of the track topped the U.K. singles chart for seven weeks in 1992, selling more than 500,000 copies and grossing £700,000 for Pinnacle.

BIG SPEND BY SMASH HITS: EMap Metro is re-launching *Smash Hits Magazine* with a £750,000 national TV advertising campaign, a record spend for a music title. The publisher is aiming to reposition the magazine and will attempt to tone down its "boy band" image. The campaign, which centers on a 30-second ad created by Bean MC using the tagline "The Beat Gets Better," launches on April 25.

POLYGRAM RE-ASSURE BICKNELL: Lloyds Bank has pledged its support for next year's Knebworth Music Festival following the cancellation of this year's event. The organisers of the event were due to announce a new Lloyds Bank sponsorship deal for the concert a fortnight ago, but cancelled the press conference at the last moment. Promoter and chairman of the Nordhoff Robbins music charity Andrew Miller says, "We have taken a responsible decision to re-schedule the concert to next year when we can announce a bill worthy of the Knebworth tradition."

EXECUTIVE MOVES: Chrysalis Group has appointed Richard Thomas to the newly created position of head of film and television music. Thomas, who was formerly managing director of CBS Songs and director of A&R at RCA Records, will be responsible for the exploitation of Chrysalis Music writers and copyrights in all areas of television and film production, acting as music coordinator and supervisor on Chrysalis Visual Entertainment products. ■ Sony Music Entertainment U.K. announced that Alasdair George has been promoted to director, legal affairs, reporting to Jonathan Sternberg, Sony Music's senior counsel for U.K. and Europe. At the same time, Nora Mullaly, formerly a solicitor with Lee & Thompson, has been appointed as manager, business affairs, Columbia, reporting to Dej Mahoney, Sony Music U.K.'s director of business affairs and new media development. Dej Mahoney anticipates making a further appointment to handle Epic U.K.'s business affairs when Alasdair George starts his new appointment on April 1. ■ Laurence Kaye has been appointed to PolyGram/Island Music's new position of head of film, television and multi-media. He has been running his own company, Fine Tunes, working with publishers in placing music in commercials. Previously he was film and TV manager at Virgin, where he worked on the *Inspector Morse* soundtrack album. ■ BMG launched its hunt for a new managing director for Arista Records last week following the resignation of Diana Graham. Graham, whose departure was announced last Monday, was appointed in December 1991, eight months after Roger Watson was sacked as managing director and BMG chairman John Preston declared the position redundant. Preston has resumed control of the label.

GREAT BRITISH COUNTRY MUSIC AWARDS: Irish independent label Ritz dominated last Thursday's inaugural Great British Country Music Awards, scooping five prizes at the Birmingham ceremony. Marty Stuart hosted the ceremony at the BBC's Pebble Mill Studios. Ritz scored three of the seven U.K. awards, Sarah Jory was named Best British Female and Charlie Landsborough won Best British Album and British Song, both titled "What Color Is The Wind." Daniel O'Donnell was also named Best Irish act and Charlie Pride was honoured for long-time contribution to country music.

VCI SCORE HIGH PROFITS: Video Collection International's first year-end results since flotation last June have revealed the company's most successful trading period in its 10-year history. VCI founder and managing director Steve Ayres announced pre-tax profits up 32% to £6.9 million, with



turnover static at £60.1 million for the year to December 31, 1994. Ayres says the group's record company division MCI recorded a particularly strong performance, with operating profit leaping 28% from £1.7 million to £2.2 million. Turnover increased 2% to £10.5 million.

U2 GO MULTI-MEDIA: U2 are to launch their own multimedia television series, "Zoo TV," this summer via MTV in the U.S. The Irish group's manager Paul McGuinness says the programme of the 1993 Zoo TV tour is one of a series of projects which will emanate from the U2 camp. The slot will include music programming, home shopping and interactive elements contributed by multimedia magazine *Wired*, which launched its first U.K. edition last week. There are no plans to broadcast it via Europe.

BARCLAY JAMES HARVEST WIN COURT CASE: Barclay James Harvest have won their long-running legal battle with Robert John Godfrey despite losing an argument over the arranger's contribution to some of their classic songs. Judge Justice Blackburne credited Godfrey, whose writ against the band took 10 years to reach the courts, with helping to compose six songs, including "Mockingbird," "Song For The Dying," "Dark Now My Sky" and "The Sun Will Never Shine." But the judge ruled against giving Godfrey a declaration enabling him to claim any compensation.

News From Japan And The Orient

By Sachio Saito

WARNER MUSIC JAPAN has disclosed a banner year for its 25th fiscal (November 21, 1993 to November 20, 1994) with total revenues of \$378 million, a high of 10.3% over the prior fiscal year of \$343 million.

Of the total revenues, **WEA Japan** was \$186 million, 49% of the total, down 10.8% from the prior fiscal year. Subsidiary companies **EastWest Japan**, **TDK Records** and **One Up Music** showed increases over the prior year with \$191 million, up 43.3%. Local repertoires were \$74.93 million, 40.1% of the total, down 27.8%. International repertoires were \$111.9 million, up 7.3%, 59.9% of the total. EastWest Japan showed a contribution to the total sales increase with hits from **Mariya Takeuchi** and **Snow**.

Company president **Riuzo Kosugi** was re-elected as the top manager at the shareholders meeting.

ACCORDING TO A SURVEY conducted by **JVA (Japan Video Software Association)**, the total shipments of video softwares in 1994 amounted to \$2.79 billion, a slight increase of 0.5% over the prior year which indicates that drops from the previous two years have come to an end. Breaking down the figures: video cassettes were \$1.548 billion, up 1.2% over the prior year while video disks were \$796.48 million, down 9.3%.

CD-oriented softwares were \$357 million, up 27.9% which breaks down thusly: cassettes, 57.3%; disks, 29.5%; CD and CD-oriented, 13.2%. CDs increased 10.4% from last year. The total shipments of video cassettes in volume showed an increase of 11%, 29.763 million units. The shipments for individual sales were \$628.35 million, up 4.6%. In volume, they were 19.768 million units, up 12.5%. Rental uses were \$880.5 million, up 0.3%, while in volume, 8.87 million units, up 6.9%.

According to genre, animation showed an increase, up 112% with \$188 million, 30% of the total; including animation for children, the total share is 46.6%. Video disk volume was 19.93 million units, up 7.4%; CD and CD-oriented increased in volume by 15.66 million units, up 23.7% with shares by 13.2% in money while 14% in volume.

MTV: MUSIC TELEVISION has announced a new April 21 launch date of its Mandarin language **MTV Asia**, announced **Peter Jamieson**, president MTV-A. "The Chinese calendar is responsible for our fine-tuning the exact date of the commencement for MTV Asia's transmission. I can think of no

more appropriate reason for making a change," said Jamieson in making the announcement. "April 21st is a good day to launch a new business and it will be a lucky day to celebrate the return of MTV."

TRIPLE PLATINUM AWARDS went to two works, "Crazy Gonna Crazy," **Trf (Avex)** and "Kiseki No Chikyu," **Keisuke Kuwata/Mr. Children (Victor)** in the singles certification of **RIAJ (Record Industries Association of Japan)** for February 1995.

"Hello," **Masaharu Fukuyama (BMG Victor)** and "Masquerade," **Trf (Avex)** acquired million awards each while double-Platinum went to "Imao Dakishimete," **Noa (Fun House)**.

Platinum went to eight titles: "Da Yo Ne," **East End X Yuri (Epic/Sony)**; "Poison," **Torayasu Futai (Toshiba EMI)**; "Motto Motto," **Ryoko Shinohara with T. Komuro (Epic/Sony)**; "Musuko," **Tamio Fukuda (Sony)**; "Love You Only," **Tokio (Sony)**; "Hero," **Miho Nakayama (King)**; "Just Believe In Love," **Zard (Bgram)**; and "Secret Night—It's My Treat," **Wands (Bgram)**.

Ten made Gold awards: "Maicca," **East End X Yuri (Epic/Sony)**; "Futariwa Koibito," **Chisato Moritaka (One Up)**; "Hello, It's Me," **L-R (Pony Canyon)**; "Single Bed," **Sharan Q (BMG Victor)**; "Lovely," **Kenji Ozawa (Toshiba EMI)**; "Moon Light Densetsu," **Dali (Nippon Columbia)**; "Anatano Sedaie Kuchizukeo," **Arisa Kangetsu (Nippon Columbia)**; "Kirameku Syunkanni Torawarete," **Manish (Zain)**; "Endless Love," **Mariah Carey (Sony)**; and "Nekono Kiyoshi Konoyoru," **Jingle Cats (Fun House)**.

In albums, *Impressions* by **Mariya Takeuchi (EastWest Japan)** made three million while triple-Platinum went to *World Groove* by **Trf (Avex)**. Million went to *Calling* from **Masaharu Fukuyama (Sony)** while *Dare-gatameni Kanehanaru* by **Syogo Hamada (Sony)** went double-Platinum.

Platinum went to five: *Decade* by **Kome Kome Club (Sony)**; *Bumpin' Voyage*, **Toshinobu Kubota (Sony)**; *Guitarhythm Forever, Vol. 1*, **Torayasu Futai (Toshiba EMI)**; *Cool*, **Smag (Victor)**; and *Any Time*, **Kyoko Koizumi (Victor)**.

Gold went to *Guitarhythm Forever, Vol. 2*, **Torayasu Futai (Toshiba EMI)**; *JAM, Judy And Mary (Epic Sony)*; *It's Only A Ballad*, **Hoshi Nakanishi (Nippon Columbia)**; *Final Fantasy, Game Music (Polystar)*; and *Junjyo Karen Otomemoyou*, **Yuki Uchida (King)**.

Double-Platinum went to *Greatest Hits*, **Cyndi Lauper (Epic/Sony)** while Platinum went to *Balance* from **Van Halen (Warner Music Japan)** and *Heart Of Mine*, **Bobby Caldwell (Polydor)**.

LOCAL 45s TOP 10

TW	LW	
1	-	"Overnight Sensation" (Avex) Trf
2	2	"Ra Ra Ra" (Bgram) Maki Kaikoku
3	1	"Hello" (BMG Victor) Masaharu Fukuyama
4	5	"Kanshashite" (Victor) Smag
5	3	"Maicca" (Epic Sony) East End X Yuri
6	-	"So Ya No" (Epic Sony) East End X Yuri
7	4	"Kiseki No Chikyu" (Toys Factory, Victor) Keisuke & Mr. Children
8	8	"Thank You" (Epic/Sony) Dreams Come True
9	7	"Masquerade" (Avex) Trf
10	6	"Tsuyoi Kinochi Tsuyoi Ai" (Toshiba EMI) Kenji Ozawa

LOCAL CDs TOP 10

1	-	<i>Forever You (Bgram)</i> Zard
2	-	<i>29 (Sony)</i> Tamio Okuda
3	2	<i>Decade (Sony)</i> Kome Kome Club
4	3	<i>Collection III (King)</i> Miho Nakayama
5	1	<i>Never End (Toshiba EMI)</i> Aska
6	4	<i>Guitarhythm Forever Vol. 1 (Toshiba EMI)</i> Torayasu Futai
7	-	<i>Greatest Hits (Sony)</i> Bruce Springsteen
8	8	<i>Atomic Heart (Toys Factory)</i> Mr. Children
9	-	<i>Conversation Peace (Polydor)</i> Stevie Wonder
10	5	<i>Guitarhythm Forever Vol. 2 (Toshiba EMI)</i> Torayasu Futai

MEXICAN REGIONAL

APRIL 8, 1995

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

CONTEMPORARY POP

APRIL 8, 1995

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

THE LATIN LOWDOWN

News From U.S. & Latin America

By Hector Resendez

CUBAN PIANIST PAQUITO HECHAVARRIA recently released his debut solo album for **Sony Latin Jazz**. Known as "El Malabarista del Teclado" ("the Keyboard Acrobat"), the Miami-based, Cuban composer-pianist's album *Piano* offers an eclectic yet very entertaining collection of music, with both Latin jazz and some good old-fashioned Salsa numbers. There's the **Bill Withers** classic tune "Just the Two of Us," done in an infectiously snazzy manner. Ditto for "Light My Fire," which would have made even Jim Morrison smile with approval. And ballroom dancers will also enjoy Hechavarria's swinging instrumental composition "Happy."

The title track features the international Salsa sensation vocalist **Rey Ruiz**. Written by such brilliant composers, **Jorge Luis Benito** and **Manny Benito**, the number was the first promo single. It's also been remixed for club play. "Piano" has all the right ingredients for success in the jazz and tropical music markets. Whether radio programmers pick up on this will depend on savvy marketing by Sony. Smart deejays and PDs won't have any problems in making certain of this, but woe on the rest.

Hechavarria leads an incredible and full orchestra, a "who's who" of high-caliber Latin talent: **Luis Enrique**, **Nestor Torres**, **Rene Toledo** and **Richard Eddy**. The master pianist originally arrived in the U.S. in 1962 and located in the Miami Beach area, where he played at the Fontainebleau Hotel ballrooms. Those were the days when **Sammy Davis, Jr.**, **Frank Sinatra** and **Ann Margret** would drop in to visit. He recorded the top-selling "Conga" with **Gloria Estefan** and has appeared on recordings with **El Puma**, **Julio Iglesias**, **Willie Chirino**, **Secret Society**, **Barry Manilow**, **Mongo Santamaria** and many others.



Paquito Hechavarria

ON OTHER FRONTS: New York-based indie **RMM Records** has launched an aggressive publicity and marketing campaign by showcasing their artists at local venues in the Greater Los Angeles area. **Eddie Rodriguez**, special projects director for RMM, states that the label's president, **Ralph Mercado**, has been targeting the Southwest market for its tropical music product. Says Rodriguez, "We want to increase our share of the tropical music pie. We're committed to this market. And these are just some of the things that we have going at this time."

RMM will be kicking off a promotional series starting with singer **Guanko** on April 13th at the **Grand Avenue Nightclub**. **Ray Sepulveda** will be at **Pepper's** in the City of Industry on April 18th. **Jose Alberto "El Canario"** is to showcase at the Grand on April 27th and at **Pepper's** on May 2nd. And **Miles Pena** premieres May 4th at the Grand. Record retailers, music buyers from key chains and radio programmers from Southern California stations are being invited as a means of introducing them to new RMM artists...

Publicist **Harriet Wasser** informs us that Latin jazz artist **Bobby Sanabria** and his band **Ascension** have been busy on the road. From performances to music clinics, Sanabria's album *NYC Ache!* on the **Flying Fish Records** label was recently chosen by *Beat Magazine* as one of the best of 1994. Sanabria will be playing at the **Cleveland Jazz Festival** on April 22 and the **Heineken Jazz Festival** in Puerto Rico on May 26....

Larry Harlow is a Salsa icon from the early days of the **Fania All-Stars** during the '70s. Harlow and **Ray Barretto** have created a group called the **Latin Legends Band**. Along with featured veteran vocalist **Adalberto Santiago**, the band will have two other singers, **Emo Luciano** and **Willie Torres**. The band is slated to record their first album featuring classic Salsa and New Wave Latin. Another Salsa legend, musician **Yomo Toro**, will also be joining in...more as that project develops.



(l-r) Latin Legends: Larry Harlow, Ray Barretto, Yomo Toro, and Adalberto Santiago.



REVIEWS *By Hector Resendez*



ELBA RAMALHO: *Devora-Me* (Mercury/PLG 519 901) Producer: Glenn Monroig.

One of Brazil's most exotic musical exports, Elba Ramalho is truly a versatile performer. She recently launched a project with the Venezuelan Salsa mega-star Oscar D'Leon. Her Portuguese vocals with D'Leon's Spanish verses make an interesting combination. With this latest album, *Devora-Me*, Ramalho follows a similar train of thought in terms of tropical-meets-Brazilian music. The bonus track "Tropicaliente" is done in Spanish and with an obvious tropical slant...something Ramalho fans will find easy to devour.

GRUPO ATRAPADO: *Chiquilla Bonita* (MP 6138) Producer: Jose G. Martinez.

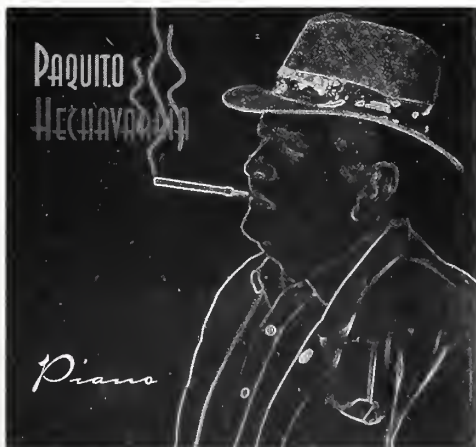
Grupo Atrapado, which has specialized in Mexican Regional music since 1991, is originally from Reynosa, Tamaulipas, just northeast of Mexico. This is their second album on MP Records. The first album produced the hit "Hoy He Perdido Mi Novia" as well as "Me Gusta Verlos Bailar" and "Me Dan Ganas De Llorar." The first promo single, "Chiquilla Bonita," has already been receiving strong airplay in the Southwest territories.



MATECANA ORQUESTA: *Sentimental y Salvaje* (RMM International 81495) Producer: Jesus Ramirez.

One of the hottest groups from Colombia, this is Orquesta Matecana's fourth album and the first under the RMM International label. The first promotional single, "Te Quiero A Ti," was arranged by the renowned Isidro Infante. The album was produced by the well-known Jesus Ramirez. This recording is filled with the type of danceable style that Matecana is popularly known for. The band's success with this album and others will fare better if and when they tour North America.

PICK OF THE WEEK



PAQUITO HECHAVARRIA: *Piano* (Sony Latin Jazz 81466) Producer: Rey Nerio.

Cuban pianist-composer Paquito Hechavarria delivers a solid, well-versed album in *Piano*. It's Latin jazz, and yet it isn't. The first promotional single is the title track, featuring the international Salsa vocalist Rey Ruiz. This number is a swinging Salsa tune with jazz overtones. Other cuts are American pop standards like "Just the Two of Us" and "Light My Fire" done à la Latin. Hechavarria's original compositions are just as outstanding. Don't let this album get lost in the jazz bin. It will do equally, if not better, in the tropical music section.

TEXAN / TEJANO

APRIL 8, 1995

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

TROPICAL

APRIL 8, 1995

1	LO BONITO Y LO FEO (SDI)	Grupo Niche	2	4
2	MIRANDOTE (Rodven)	Frankie Ruiz	1	6
3	LA GRUA (J&N)	Kinito	5	4
4	ROMANTICOS AL RESCATE (Sony)	Luis Enrique	3	4
5	ENTRE LA NOCHE Y EL DIA (WEA Latina)	Olga Tanon	17	4
6	OJALA QUE LLUEVA CAFE (Polygram)	Eureka	10	4
7	PIANO (Sony)	Paquito Hechavarria	11	4
8	QUE GANAS DE NO... (Soho/RMM)	India	7	4
9	DON ANTENA (Rodven)	Johnny Ventura	6	4
10	REY DE CORAZONES (RMM)	Manny Manuel	15	3
11	PAN DE AZUCAR (Max)	Zona Roja	DEBUT	
12	SIENTEME (SDI)	Giro	4	4
13	DIRE QUE TE AMO (Vedisco)	Los Titanes	18	4
14	ME OLVIDE DE VIVIR (Karen)	Tono Rosario	21	4
15	PARA TI (Sony)	Jerry Rivera	19	2
16	TEMES (RMM)	Guianko	DEBUT	
17	POR EJEMPLO (Sony)	Victor Manuelle	8	4
18	AMOR FINJIDO (SDI)	Kaos	DEBUT	
19	LA TIJERA (Polygram)	Carlos Vives	22	3
20	UNO SE CURA (Latino M.)	Raulin	DEBUT	
21	SE PARECIA TANTO... (Sonero)	Johnny Rivera	DEBUT	
22	MAL HERIDO (RMM)	Gilberto Santa Rosa	13	4
23	O LO MATAS TU O LO MATO YO (TTH)	Jossie Esteban	16	3
24	CORAZON PARTIDO (RMM)	Miles Pena	23	4
25	CADA MANANA (J&N)	Eddy Herrera	9	2

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

APRIL 8, 1995



#1 SINGLE: Vince Gill



TO WATCH: Woody Lee #48



HIGH DEBUT: George Strait #38



#1 INDIE: Michael Grandé #44

		Total Weeks ▼		Last Week ▼				Total Weeks ▼		Last Week ▼	
1	WHICH BRIDGE TO CROSS (MCA 11047)	Vince Gill	4	9	50	FALL IN LOVE (BNA 66562)	Kenny Chesney	DEBUT			
2	AMY'S BACK IN AUSTIN (Warner Bros.)	Little Texas	2	13	51	TRUE TO HIS WORD (Curb)	Boy Howdy	31	15		
3	SO HELP ME GIRL (Epic 64357)	Joe Diffie	5	9	52	QUALITY TIME (SONG-1)	Gary Lee Kirkpatrick	53	12		
4	THE HEART IS A LONELY HUNTER (MCAC-10994)	Reba McEntire	6	7	53	CLOWN IN YOUR RODEO (Mercury 518852)	Kathy Mattea	DEBUT			
5	GIVE ME ONE MORE SHOT (RCA 6410)	Alabama	8	9	54	DADDY FINALLY MADE IT TO CHURCH (SONG-1)	Jim Fullen	56	12		
6	LIPSTICK PROMISES (Liberty)	George Ducas	7	14	55	ONE AND ONLY YOU (Reprise 45676)	Russ Taff	DEBUT			
7	LITTLE MISS HONKY TONK (Arista 2790)	Brooks & Dunn	15	6	56	AS ANY FOOL CAN SEE (Atlantic 82656)	Tracy Lawrence	39	12		
8	THE BOX (Warner Bros.)	Randy Travis	10	8	57	BIG CITY GIRL (Starcut)	Jamie Harper	59	8		
9	LOOK WHAT FOLLOWED ME HOME (Warner Bros.)	David Ball	12	11	58	ANYWAY THE WIND BLOWS (Asylum)	Brother Phelps	44	7		
10	SONG FOR THE LIFE (Arista)	Alan Jackson	13	7	59	WILLIN' TO WALK (Arista)	Radney Foster	DEBUT			
11	I CAN LOVE YOU LIKE THAT (Atlantic)	John Michael Montgomery	16	5	60	FRIENDS BEHIND BARS (Platinum Plus)	Michael Copeland	47	14		
12	THINKIN' ABOUT YOU (MCA 54973)	Trisha Yearwood	1	12	61	THE LIKES OF ME (MCA 11204)	Marty Stuart	DEBUT			
13	THAT'S HOW YOU KNOW (RCA)	Lari White	18	10	62	LOOK AT ME NOW (Asylum 9081)	Bryan White	61	13		
14	REFRIED DREAMS (Curb)	Tim McGraw	19	6	63	BIGGER FISH TO FRY (Curb)	Boy Howdy	DEBUT			
15	THE KEEPER OF THE STARS (MCA 10991)	Tracy Byrd	21	6	64	BLACK DRESSES (River North)	Steve Kolander	68	2		
16	FOR A CHANGE (Atlantic)	Neal McCoy	3	13	65	SOMEBODY LOVES ME (Ladoir)	P.J. LaDoir	68	7		
17	BUBBA HYDE (Arista)	Diamond Rio	20	9	66	BEND IT UNTIL IT BREAKS (BNA)	John Anderson	52	15		
18	GONNA GET A LIFE (Decca 11094)	Mark Chestnutt	22	6	67	BETWEEN AN OLD MEMORY AND ME					
19	WHAT MATTERED MOST (Epic 77843)	Ty Herndon	23	6		(Warner Bros. 455603)	Travis Tritt	55	17		
20	WHOSE BED HAVE YOUR BOOTS BEEN UNDER				68	UPSTAIRS DOWNTOWN (Polydor 523407)	Toby Keith	57	19		
	(Mercury)	Shania Twain	25	11	69	WILL YOU STAY WITH ME FOREVER? (SOR 0081)	Dean Chance	71	4		
21	I WAS BLOWN AWAY (Arista)	Pam Tillis	29	4	70	YOU CAN'T MAKE A HEART LOVE SOMEBODY (MCA)	George Strait	58	13		
22	DOWN IN FLAMES (Arista 2718)	Blackhawk	9	14	71	SOMEBODY WILL (MCA 54986)	Terry McBride & The Ride	60	7		
23	BETWEEN THE TWO OF THEM (Liberty)	Tanya Tucker	27	8	72	LITTLE BY LITTLE (Epic 57501)	James House	62	16		
24	I SHOULD HAVE BEEN TRUE (MCA)	The Mavericks	24	11	73	OLD ENOUGH TO KNOW BETTER (Columbia 66412)	Wade Hayes	63	19		
25	STAY FOREVER (Curb)	Hal Ketchum	28	8	74	I BRAKE FOR BRUNETTES (Decca)	Rhett Akins	64	11		
26	STANDING ON THE EDGE OF GOODBYE (Patriot 28495)	John Berry	30	4	75	SEA OF COWBOY HATS (Polydor)	Chely Wright	66	9		
27	THIS WOMAN AND THIS MAN (Giant 24582)	Clay Walker	11	12	76	BAD DOG, NO BISCUIT (Giant)	Daron Norwood	67	9		
28	FAITH IN ME, FAITH IN YOU (Columbia)	Doug Stone	33	5	77	COST OF LOVIN' (Fratemity)	Elaine Diehl	80	4		
29	I DON'T BELIEVE IN GOODBYE (Curb)	Sawyer Brown	32	3	78	HONEY DON'T PAY THE RANSOM (Step One 0083)	Don Cox	69	10		
30	WHEREVER YOU GO (RCA 66419)	Clint Black	14	11	79	MY KIND OF GIRL (Epic 53952)	Collin Raye	70	16		
31	I'M STILL DANCIN' WITH YOU (Columbia 66412)	Wade Hayes	38	3	80	YOU WIN AGAIN (NFE/Fly)	Daniel Ray Edwards	84	2		
32	YOU DON'T EVEN KNOW WHO I AM (Epic 64188)	Patty Loveless	36	3	81	TENDER WHEN I WANT TO BE					
33	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	34	8		(Columbia 64327)	Mary Chapin Carpenter	72	15		
34	SHE FEELS LIKE A BRAND NEW MAN TONIGHT				82	HERE I AM (Epic 64188)	Patty Loveless	73	19		
	(RCA)	Aaron Tippin	35	6	83	THIS TIME (CURB)	Sawyer Brown	74	18		
35	YOU AIN'T MUCH FUN (Polydor 314523)	Toby Keith	41	2	84	SOUTHBOUND (Mercury 522125)	Sammy Kershaw	75	15		
36	I DON'T KNOW BUT I'VE BEEN TOLD				85	THE FIRST STEP (MCA 10991)	Tracy Byrd	76	18		
	(Mercury 314526)	Wesley Dennis	37	5	86	LITTLE HOUSES (Epic 66803)	Doug Stone	77	21		
37	IF YOU'RE GONNA WALK, I'M GONNA CRAWL				87	YOU AND ONLY YOU (Liberty 80472)	John Berry	78	23		
	(Mercury 314522)	Sammy Kershaw	40	3	88	LOVE IS NOT A THING (Reprise)	Russ Taff	79	10		
38	ALALIDA (MCA 11092)	George Strait	DEBUT		89	CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)	W.C. Taylor, Jr.	81	18		
39	HOUSE OF CARDS (Columbia 64327)	Mary Chapin Carpenter	42	2	90	I CAN BRING HER BACK (Epic 77579)	Ken Mellons	82	14		
40	SOMEWHERE IN THE VICINITY OF THE HEART (RCA)	Shenandoah	17	17	91	LOSING YOUR LOVE (Columbia 66411)	Larry Stewart	83	16		
41	WHERE I USED TO HAVE A HEART				92	MI VIDA LOCA (Arista)	Pam Tillis	85	18		
	(RCA 07863-66288)	Martina McBride	45	3	93	HIDE & SEEK (Platinum Plus)	Todd Cordle	86	14		
42	WHEN YOU SAY NOTHING AT ALL (BNA)	Alison Krauss	43	5	94	SOMEBODY ONCE TOLD ME (Platinum Plus)	Delia Charlene	87	15		
43	CAIN'S BLOOD (Polydor)	4 Runner	46	3	95	TRYIN' TO GET TO NEW ORLEANS (Arista 07822)	The Tractors	88	11		
44	MIKE'S BIKE (EOS/Beacon)	Michael Grandé	48	13	96	THE RED STROKES (Liberty)	Garth Brooks	89	13		
45	CHEROKEE HIGHWAY (Beacon)	Western Flyer	49	2	97	TYLER (Polydor 518 815)	Davis Daniel	90	10		
46	WHAT'LL YOU DO ABOUT ME (BNA)	Doug Supernaw	26	11	98	UNDERCOVER KING OF FRANCE (Song-1)	H.J. Bonow	91	19		
47	WORKING FOR THE WEEKEND (Epic 53746)	Ken Mellons	54	2	99	LOLA'S LOVE (Columbia 66153)	Ricky Van Shelton	92	10		
48	GET OVER IT (Atlantic)	Woody Lee	61	2	100	THE BALLAD OF PATSY MONTANA					
49	PARTY CROWD (MCA)	David Lee Murphy	50	3		(American Image)	Buddy & Kay Bain	93	11		

COUNTRY MUSIC

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ADALIDA Mike Geiger, Woody Mullis & Michael Huffman (Sixteen Stars Music/Dixie Stars Music, BMI/ASCAP)	38
AMY'S BACK IN AUSTIN B. Seals, S. Davis (Square West Music, Inc./Howlin' Hits Music, Inc., ASCAP/Red Brazos Music, Inc./Original Horizontown Sheet Music, BMI)	2
ANYWAY THE WIND BLOW'S J.J. Cole (Audiogram songs, BMI)	53
AS ANY FOOL CAN SEE P. Nelson, C. Beard (Sony Tree Pub. Co., Inc., BMI/Golden Reed Music, Inc., ASCAP)	56
BAD DOG, NO BISCUIT W. Kitchens, R. Ferrell (Carere-BMG Music Pub./Four Of A Kind Music, BMI)	76
BALLAD OF PATSY MONTANA B. Bain (Eddy Bond Music, BMI)	100
BEND IT UNTIL IT BREAKS J. Anderson, L. Delmore (Almo Music Corp./Holmes Creek Music/PolyGram International Pub., Inc./Foggy Jazz Music, ASCAP)	66
BETWEEN AN OLD MEMORY AND ME K. Stegall, C. Craig (EMI April Music Inc./Keith Stegall Music, ASCAP/EMI Blackwood Music Inc., BMI)	67
BETWEEN THE TWO OF THEM M. Cates (Alabama Band Music, ASCAP)	23
BIG CITY GIRL J. Harper (Starcat Music, BMI)	57
BIGGER FISH TO FRY Jeffrey Steele (Farren-Curtis Music, BMI)	63
BLACK DRESSES S. Kolander (Justmix Music/Baloo Music, BMI)	64
BUBBA HYDE C. Wiseman, G. Nelson (Almo Music Corp., ASCAP/Warner-Tamerlane Pub./Mr. Charlie Music, BMI)	17
CAIN'S BLOOD J. Sindral, M. Johnson (Magnasonic Music/Red Quill Music, Almo Music, BMI/ASCAP)	43
CHEROKEE HIGHWAY Darryl Myrick & Tony Wood (Careers-BMG Music Publishing, Inc./BMG Songs, Inc., BMI/ASCAP)	45
CLOSE BY YOUR RODEO Wayne Kirkpatrick (Emily Boothe, Inc. c/o Careers BMG Music Pub., Inc., BMI)	53
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DADDY FINALLY MADE IT TO CHURCH J. Fullen (Astra Publ., BMI)	54
DOWN IN FLAMES M. Clark, J. Stevens (Warner-Tamerlane Pub. Corp./Flying Dutchman Music/Jeff Stevens Music, BMI)	22
FAITH IN ME, FAITH IN YOU D. Loggins, T. Bruce (WB Music Corp./Big Tractor Music/Avalon Way Music, ASCAP)	28
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GET OVER IT (N/A)	48
GIVE ME ONE MORE SHOT T. Gentry, R. Owen, R. Rogers (Maypop Music, BMI)	5
GONNA GET A LIFE F. Dyeus, J. Lauderdale (Warner Source Songs/Dynasty Jam Music, SESAC/Mighty Nice Music/LauderSongs, BMI)	18
HERE I AM T. Arata (Morganarave Songs, Inc./Pooke Bear Music, ASCAP)	82
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HONEY DON'T PAY THE RANSOM R. Crosby, K. Blazy & J. McDowell (Music Corp. of America/Sophie's Choice Music/Lullie Mae Music, BMI)	78
HOUSE OF CARDS Mary Chapin Carpenter (Why Walk Music, ASCAP)	39
I BRAKE FOR BRUNETTES S. Ramos, R. Akms (Reynston Pub. Howe Sound Music/Lawyers Wife Music/Sony Tree Pub., BMI)	74
I CAN BRING HER BACK G. Simmons, D. Dodson, K. Mellous (Cupid Music, BMI/Cupid Memories, ASCAP)	90
I CAN LOVE YOU LIKE THAT (N/A)	11
I DON'T BELIEVE IN GOODBYE M. Miller, S. Emerick, B. White (Travelin' Zoo Music/Seventh Son Music, ASCAP/Club Zoo Music, BMI)	29
I DON'T KNOW (BUT I'VE BEEN TOLD) W. Dennis (Warner-Tamerlane Pub., BMI)	36
I SHOULD HAVE BEEN TRUE R. Malo, S. Lynch (Sony Tree Pub. Raul Malo Music/The Night Rambow Music/Matanzas Music, BMI/ASCAP)	24
I WAS BLOWN AWAY L. Marmie Jr (Careers - BMG Music/Doo Laying Songs, BMI)	21
IF YOU'RE GONNA WALK, I'M GONNA CRAWL B. Cannon, L. Bastian (Songs of Polygram Int'l/HotDogGone Music/Burtonwillow Music, BMI)	37
I'M STILL DANCIN' WITH YOU C. Rams, W. Hayes (Sony Tree Pub., BMI)	31
LIPSTICK PROMISES G. Ducas, T. Sillers (PolyGram Int. Pub., Inc./Veg-O Music/Tom Collins Music Corp., ASCAP/BMI)	6
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LITTLE HOUSES M. Cates, S. Ewing (Alabama Band Music, ASCAP/Acuiff Rose Music, BMI)	86
LITTLE MISS HONKY TONK R. Dunn (Sony Tree Publishing, Showbilly Music, BMI)	7
LOLA'S LOVE D. Linde (Combine Music Corp., BMI)	99
LOOK AT ME NOW B. White, D. George, J. Tirro (Seventh Son Music, ASCAP/New Court Music, BMI)	62
LOOK WHAT FOLLOWED ME HOME D. Ball, T. Polk (EMI Blackwood Music/Forrest Hills Music, BMI)	9
LOOKING FOR THE LIGHT L. Hengber, T. Menay (Starstruck Writers Group/WB Music Corp./Patix Jam Music/Heart Of Child Music, ASCAP)	33
LOVING YOUR LOVE V. Gill, K. Fleming, H. DeVito (Benefit Music/Irving Music, Inc./Eaglewood Music, BMI/Akzo Music Corp./Little Nemo Music, ASCAP)	91
LOVE IS NOT A TEENING (N/A)	88
MIKE'S BIKE M. Grande (Mr. G Publishing, BMI)	44
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MY KIND OF GIRL D. Cochran, J. Farrand, M. Powell (Alabama Band Music, ASCAP/Careers-BMG Music Pub., Inc., BMI)	79
OLD ENOUGH TO KNOW BETTER C. Rams, W. Hayes (Sony Tree Pub. Co., Inc., BMI)	73
ONE AND ONLY LOVE Steven Dale Jones & Bobby Tombern (BMG Songs, Inc., ASCAP/Careers-BMG Music Pub., Inc., BMI)	55
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SHE FEELS LIKE A BRAND NEW MAN TONIGHT A. Tippin, M. P. Heaney (Acuiff Rose Music/Banty Bay Music, BMI)	34
SO HELP ME GIRL H. Penning, A. Spooner (Songsmen Int./Texas Wedge Music, BMI)	3
SOMEBODY LOVES ME L. Layne, J. Lusk (BMI)	65
SOMEBODY WILL W. Aldridge, B. Cnaler, S.D. Jones (Rick Hall Music/Watertown Music/BMG Songs, ASCAP)	71
SOMEWHERE IN THE VICINITY OF THE HEART B. LaBounty, R. Chadacoff (Ensign Music Corp., BMI/Hidden Planet Music, BMI/Gouda Music, ASCAP/Buchi Music, ASCAP)	40
SONG FOR THE LIFE R. Crowell (Tessa Publishing, BMI)	10
SOUTHBOUND M. McAnally (Beginner Music, ASCAP)	84
SOMEBODY ONCE TOOK ME (N/A)	94
STANDING ON THE EDGE OF GOODBYE J. Berry, S. Harris (Kicking Bird Music/Sony Tree Publishing/Edisto Sound International, BMI)	26
STAY FOREVER B. Teach, H. Ketcham (WB Music Corp./Blue Gator Music/Mavenck Music, ASCAP/Heckton Music/Foreshadov Songs Inc., BMI)	25
TENDER WHEN I WANT TO BE M.C. Carpenter (Why Walk Music, ASCAP)	51
THAT'S HOW YOU KNOW L. White, C. Cannon (Almo Music/LaSongs Pub., ASCAP Taste Auction Music/Wacissa River Music, BMI)	13
THE BOX R. Travis, B. Moore (Sometimes You Win Music, ASCAP/Nocturnal Eclipse Music/Minnetonka Music, BMI)	8
THE FIRST STEP D. Crider, V. Thompson (Strawclaster Music/Lazy Kato Music/EMI April Music Inc./Aks of March Music, BMI/ASCAP)	85
THE HEART IS A LONELY HUNTER M. Sanders, E. Hill, K. Williams (Starstruck Writers Group/Mark D. Music/New Haven Music/Sony Cross Keys Pub., ASCAP/BMI)	4
THE KEEPER OF THE STARS D. Lee, D. Mayo, K. Staley (Songs Of Polygram Int./Pal Time Music/New Haven Music/Pulpit Rock Music, BMI)	15
THE LIKES OF ME Larry Boone & Rick Bowles (Maypop Music, BMI/Sony Cross Keys Pub. Corp., ASCAP)	61
THE RED STROKES (N/A)	96
THINKIN' ABOUT YOU B. Regan, T. Shapiro (Sierra Home Music, ASCAP/Great Cumberland Music/Diamond Struck Music, BMI)	12
THIS TIME M. Miller, M. McAnally (Travelin' Zoo Music/Beginner Music, ASCAP)	83
THIS WOMAN AND THIS MAN J. Pennig, M. Luzz (Almo Music Corp./Barnack Music, Inc./WB Music Corp./Lumina Music, ASCAP)	27
TRUE TO HIS WORD I. Steele, C. Farren, G. Harrison (Farren-Curtis Music/Mike Curb Music, BMI/Farrencuff Music/Full Keel Music, ASCAP/August Wind Music/Longmade Music Co./Georgian Hills Music, BMI)	51
TRYIN' TO GET TO NEW ORLEANS S. Ripley, W. Richmond, T. DuBois (Warner-Tamerlane Publ. Corp./Boy Rocking Music/Chiquapiin Music, BMI/NuBois Music, ASCAP)	95
TYLER D. Davis, L. Rogge (Polygram Int'l Pub./Daniel Davis Music/Ron Haffman Music, ASCAP)	97
UNDERCOVER KING OF FRANCE H.J. Bonow (Noah Leifer Pub., BMI)	98
UPSTAIRS DOWNTOWN T. Keith, C. Goff, Jr. (Songs Of Polygram Int'l, Inc./Tokoco Tunes, BMI)	68
WHAT'LL YOU DO ABOUT ME D. Linde (Combine Music, BMI)	46
WHAT MATTERED MOST G. Burt, V. Melamed (Gary Burr Music/MCA Publishing, ASCAP, August Wind Music/Languid Music/Alberta's Paw Music, BMI)	19
WHEN YOU SAY NOTHING AT ALL D. Schütz, P. Overstreet (ASCAP/BMI)	42
WHERE I USED TO HAVE A HEART C. Backlund (Hayes Street Music/Craig Backlund Music, ASCAP)	30
WHEREVER YOU GO C. Black, H. Nicholas (Blackened Music, BMI)	1
WHICH BRIDGE TO CROSS (WHICH BRIDGE TO CROSS) V. Gill, B. Asterson (Benefit Music/Stallion Music, BMI)	1
WHOSE BED HAVE YOU BOOTS BEEN UNDER? Tramm, Lange (Loon Echo Music, BMI/Zomba Enterprises, ASCAP)	20
WILL YOU STAY WITH ME FOREVER? D. Chance (Avalon Music, BMI)	69
WILLIN' TO WALK Rodney Foster (PolyGram International Publishing, Inc., St. Julien Music, ASCAP)	59
WORKIN' FOR THE WEEKEND Jerry Cupit, Janice Honeycutt & Ken Mellous (Cupid Music, BMI/Cupid Memories, ASCAP)	47
YOU AIN'T MUCH FUN Toby Keith & Carl Goff, Jr. (Songs Of PolyGram Int'l, Inc./Tokoco Tunes, BMI)	35
YOU AND ONLY YOU C. Jones, J. Martin (Great Cumberland Music/Diamond Struck Music/WB Music Corp./Mighty Be Music, BMI/ASCAP)	87
YOU CAN'T MAKE A HEART LOVE SOMEBODY S. Clark, J. MacRae (Victoria Kay Music/BMO Songs, Inc./Ladie Beagle Music, ASCAP)	70
YOU DON'T EVEN KNOW WHO I AM G. Peters (Sony Cross Keys Pub./Purple Crayon Music, ASCAP)	32
YOU WIN AGAIN Hank Williams, Sr. (Acuiff Rose Music/Mirtam Music)	80

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

KIXS/Victoria, TX

GEORGE DUCAS—"Lipstick Promises"

BLACKHAWK—"Down In Flames"

BRYAN WHITE—"Look At Me Now"

VINCE GILL—"Which Bridge To Cross"

JOE DIFFIE—"So Help Me Girl"

WMDH/Newcastle, IN

TRISHA YEARWOOD—"Thinkin' About You"

VINCE GILL—"Which Bridge To Cross"

JOE DIFFIE—"So Help Me Girl"

REBA MCENTIRE—"The Heart Is A Lonely Hunter"

ALABAMA—"Give Me One More Shot"

WWTE/Springfield, IL

GEORGE DUCAS—"Lipstick Promises"

TRISHA YEARWOOD—"Thinkin' About You"

SHENANDOAH—"Somewhere In The Vicinity Of The Heart"

LITTLE TEXAS—"Amy's Back In Austin"

CLINT BLACK—"Wherever You Go"

KZZY/Devils Lake, ND

BLACKHAWK—"Down In Flames"

LITTLE TEXAS—"Amy's Back In Austin"

NEAL MCCOY—"For A Change"

TRISHA YEARWOOD—"Thinkin' About You"

DAVID BALL—"Look What Followed Me Home"

WKWX/Savannah, TN

VINCE GILL—"Which Bridge To Cross"

TRISHA YEARWOOD—"Thinkin' About You"

JOE DIFFIE—"So Help Me Girl"

REBA MCENTIRE—"The Heart Is A Lonely Hunter"

ALABAMA—"Give Me One More Shot"

KKOT/Columbus, NE

VINCE GILL—"Which Bridge To Cross"

LITTLE TEXAS—"Amy's Back In Austin"

GEORGE DUCAS—"Lipstick Promises"

RANDY TRAVIS—"The Box"

TRISHA YEARWOOD—"Thinkin' About You"

KVOO/Tulsa, OK

CLAY WALKER—"This Woman And This Man"

TRISHA YEARWOOD—"Thinkin' About You"

LITTLE TEXAS—"Amy's Back In Austin"

VINCE GILL—"Which Bridge To Cross"

JOE DIFFIE—"So Help Me Girl"

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

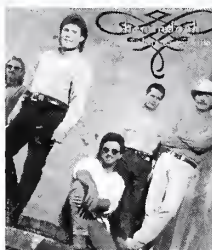
APRIL 8, 1995

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

Last Week Total Weeks

Rank	Album	Artist	Last Week	Total Weeks
1	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	2	5
2	THE HITS (Liberty 29689)(P5)	Garth Brooks	1	13
3	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	3	51
4	IF I COULD MAKE A LIVING (Giant 24582)(G)	Clay Walker	8	23
5	NOW THAT I'VE FOUND YOU - A COLLECTION (Rouder 0325)	Alison Krauss	6	5
6	STANDING ON THE EDGE (Patriot 28495)(G)	John Berry	25	2
7	WHAT A CRYING SHAME (MCA 10961)(P)	The Mavericks	11	57
8	STONES IN THE ROAD (Columbia 64327)(P)	Mary Chapin Carpenter	4	22
9	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	5	8
10	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	7	29
11	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	12	40
12	READ MY MIND (MCA 10994)(P2)	Reba McEntire	10	46
13	WHO I AM (Arista 18759)(P2)	Alan Jackson	9	37
14	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	14	40
15	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	16	6
16	THIRD ROCK FROM THE SUN (Epic 64357)(P)	Joe Diffie	13	32
17	THE TRACTORS (Arista 18728)(P)	The Tractors	15	32
18	THE WOMAN IN ME (Mercury 522886)	Shania Twain	30	4
19	GREATEST HITS III (RCA 07863)(G)	Alabama	20	22
20	HOG WILD (Curb)	Hank Williams Jr.	21	9
21	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	23	39
22	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	18	11
23	WISHES (RCA 66395)	Lari White	17	37
24	LEAD ON (MCA 11092)(P)	George Strait	19	18
25	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	47	2
26	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	22	59
27	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	29	33
28	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	26	46
29	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	27	23
30	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	28	28
31	ONE EMOTION (RCA 66419)(G)	Clint Black	24	22
32	TAKE ME AS I AM (Warner Bros. 45389)(P)	Faith Hill	32	63
33	GREATEST HITS VOL. II (MCA 11201)(P3)	Reba McEntire	31	74
34	IN THE VICINITY OF THE HEART (Liberty 31109)	Shenandoah	34	15
35	THE MARTY PARTY HIT PACK (MCA 11204)	Marty Stuart	DEBUT	
36	I SEE IT NOW (Atlantic)(P)	Tracy Lawrence	37	25
37	GREATEST HITS (Epic 66803)	Doug Stone	33	16
38	FLYER (Elektra 61681)	Nanci Griffith	40	25
39	BLACKHAWK (Arista 18708)(P)	BlackHawk	35	55
40	JOHN BERRY (Liberty 80472)(G)	John Berry	36	49
41	ANYWAY THE WIND BLOWS (Asylum 61724)	Brother Phelps	DEBUT	
42	KICK A LITTLE (Warner Bros. 45739)(G)	Little Texas	42	24
43	COME ON COME ON (Columbia 4881)(P3)	Mary Chapin Carpenter	38	134
44	COUNTRY 'TIL I DIE (BNA 66417)	John Anderson	43	20
45	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	45	121
46	BORN THAT WAY (Curb 77691)	Boy Howdy	54	3
47	LOOKIN' BACK AT MYSELF (RCA 66420)	Aaron Tippin	41	17
48	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	44	124
49	BOOMTOWN (Polydor 523407)(G)	Toby Keith	39	24
50	A THOUSAND MEMORIES (Decca 11098)	Rhett Akins	52	10
51	FEELIN' GOOD TRAIN (Mercury 522125)(G)	Sammy Kershaw	51	37
52	KEN MELLONS (Epic 53746)	Ken Mellons	49	26
53	STORM IN THE HEARTLAND (Mercury 526081)(G)	Billy Ray Cyrus	50	17
54	IN PIECES (Liberty 80857)(P5)	Garth Brooks	46	119
55	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	55	73
56	HARD WORKIN' MAN (Arista 18716)(P3)	Brooks & Dunn	48	104
57	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)	Various Artists	60	24
58	GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096)	Various Artists	53	21
59	HEALING HANDS OF TIME (Liberty 30420)	Willie Nelson	57	18
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	NO DOUBT ABOUT IT (Atlantic 82568)(G)	Neal McCoy	59	58
63	WHAT A WAY TO LIVE (Decca 11094)	Mark Chesnutt	58	26
64	MAMA'S HUNGRY EYES (Arista 18760)	Various Artists	65	21
65	RICK TREVINO (Columbia 53560)	Rick Trevino	62	55
66	RHYTHM COUNTRY AND BLUES (MCA 10965)(P)	Various Artists	63	53
67	CHEAP SEATS (RCA 66296)(G)	Alabama	66	70
68	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3)	Various Artists	64	70
69	NO FENCES (Liberty 93866)(P11)	Garth Brooks	69	228
70	BIG TIME (Warner Bros. 45276)(P)	Little Texas	68	91
71	SIMPATICO (Liberty 29606)	Suzy Bogguss & Chet Atkins	67	19
72	ROPIN' THE WIND (Liberty 96330)(P10)	Garth Brooks	71	174
73	EASY COME, EASY GO (MCA 10907)(P2)	George Strait	70	74
74	LOVE AND HONOR (Columbia 66153)	Ricky Van Shelton	72	17
75	SKYNYRD FRYNDS (MCA)(G)	Various Artists	74	19

REVIEWS By Richard McVey



■ SHENANDOAH: "Darned If I Don't (Danged If I Do)" (Liberty 31109)

Written by Ronnie Dunn and Dean Dillon, this rompin', stompin', upbeat number will surely fair well on radio. Off their new album *In The Vicinity Of The Heart*, Shenandoah are certainly showing their versatility following their previous Top 10 ballad, "Somewhere In The Vicinity Of The Heart."

■ BLACKHAWK: "That's Just About Right" (Arista)

With great harmonies and Henry Paul's unique vocals leading the way, it's a good bet that this trio will once again see the Top 10. As the fifth single off their recently Platinum-certified debut album, BlackHawk will advance their winning hit-streak with this one.



■ COLLIN RAYE: "If I Were You" (Epic 53952)

Collin Raye and a ballad... what more could you ask for? With his chronically outstanding vocals focused on this latest release off his *Extremes* project, Raye continues as a ballad's best friend.

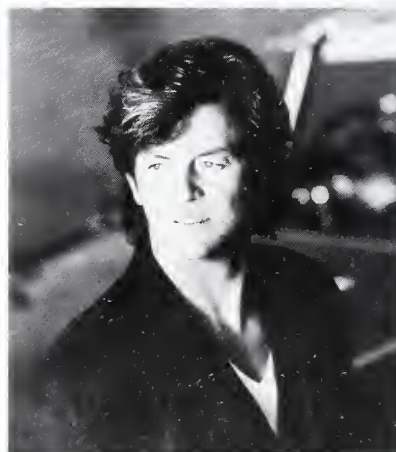


■ CLINT BLACK: "Summer's Comin'" (RCA 66419)

Co-written by Black, this upbeat cut will get your feet tapping and your mouth attempting to mimic the fast-paced lyrics. Although it may not hold any deep-seated meaning or underlying truths, it's doubtful that was Black's intent. If you're looking for a good-time, care-free summer song, then look no further.



PICK OF THE WEEK



■ RODNEY CROWELL: "Please Remember Me" (MCA 11223)

Off his upcoming *Storm Of Love* album, Crowell will floor you with this one (maybe not vocally, but lyrically). Co-written by Crowell, this melodic tune with outstanding production via Crowell and Tony Brown is not to be missed.

CMT Expands

By Richard McVey

CMT WILL CONTINUE ITS WORLDWIDE EXPANSION to both Thailand and Latin America.

CMT and **Universal Cable TV Network Public Company, Ltd. (UTV)** of Bangkok have signed an agreement for distribution of CMT throughout Thailand, which has over 12 million TV homes.

CMT will also launch its 24-hour country music video programming in Latin America, beginning April 1, via PanAmSat's PAS-1 satellite. With the PAS-1 satellite feed, CMT will now be available in South America, Central America, the Caribbean and the southern part of Mexico. CMT will later move permanently to PanAmSat's PAS-3 after the satellite becomes operational in early 1996.

CMT and its international networks are currently distributed to over 35 million homes worldwide.

In Other News...

MERCURY NASHVILLE, home of the Hank Williams, Sr. catalog, plans to release *Alone and Forsaken* on April 18. The resurgence of interest in Williams comes on the heels of the recent album of covers by the alternative group **The The** as well as the emergence of Williams' other product on the catalog chart. *Alone and Forsaken*, containing 17 cuts, will mark the first time a Hank Williams project will be specifically targeted towards an alternative market.

REPRESENTATIVES OF SUMMER LIGHTS in Music City, an annual musical festival held in the streets of downtown Nashville, announced that **Ronnie Milsap** will be the festival's first Honorary Chairman. In addition, Milsap will perform on the festival's opening night, June 1, at the Marlboro stage.

ACCORDING TO THE CMA, each week 69,918,000 Americans listen to country radio stations nationwide, leading the second largest format, adult/contemporary, by almost 19 million.

OPRYLAND USA'S NASHVILLE ON STAGE concert series is presenting a special offer. With 30 major country acts performing March 25-Oct. 28, Nashville On Stage has created a \$75.95 concert pass that provides tickets to any five concerts in the 116-show series.

NEW MERCURY RECORDING ARTIST Terri Clark has signed with **Buddy Lee Attractions, Inc.** for booking. A June release date has been set for Clark's first album.

THE COMBINED EFFORTS of the Academy of Country Music and **K-tel International** have resulted in the very first country music infomercial. Hosted by **Eddie Rabbitt**, the 30-minute program will pitch a 10-CD or cassette package containing 101 classic country tunes from the '50s through the '80s. The country music collection will set you back \$89.95.

THE NASHVILLE ASSOCIATION OF TALENT DIRECTORS will welcome new Tennessee Governor Don Sundquist to Music Row by hosting a breakfast reception at the **Nashville Country Club** on April 25 at 6:30 a.m. The \$30 tickets for the event can be reserved by calling (615) 242-5044.

SOR SALES V.P. Jeff Brothers announced that Canadian powerhouse **Royalty Records** will distribute the self-titled debut project *Western Flyer* for SOR in Canada. Royalty Records, one of Canada's largest national distributors, will also promote and distribute the current **Western Flyer** single "Cherokee Highway." According to Brothers, "By the end of the year, we expect to have our catalog well represented by Royalty in Canada."

Country Sales Set Record In '94

CONSUMER SALES OF COUNTRY MUSIC reached an all-time high of \$2 billion in 1994, according to the RIAA's 1994 Consumer Profile.

"It's significant that country music is on a growth cycle in which the dollar value of country music has quadrupled since 1989," said **Ed Benson**, executive director of the **Country Music Association**.

According to the RIAA figures, the recording industry as a whole grew a record 20 percent, from \$10 billion in 1993 to \$12 billion in 1994. Although country music's market share dipped slightly in 1994 to 16.3 percent, the format's dollar sales reached a record of \$1.967 billion.



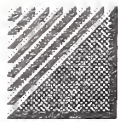
Warner/Reprise Nashville's David Ball performed his debut single "Thinkin' Problem" on NBC's "Late Night With Conan O'Brien" on March 14. Ball was in the **Big Apple** for a performance at New York's historic club **The Bottom Line**. Pictured (l-r): O'Brien and Ball.



Singer/songwriter Skip Ewing and **Opryland Music Group** celebrate the tenth anniversary of Ewing's first contract with the music publishing giant by signing a new, multi-year contract. Pictured (l-r): **OMG** director of creative services **Troy Tomlinson**; **Ewing**; **OMG** v.p. **Jerry Flowers**; and **OMG** president **Jerry Bradley**.



Warner Bros. hosted a party in Nashville to celebrate the success of **Travis Tritt's** album *Ten Feet Tall & Bulletproof*, which was certified Platinum. Pictured (l-r): **Demetria Harris**, v.p. of **Edisto Sound International**; **Tritt**; and **Stewart Harris**, co-writer of such Tritt hits as "I'm Gonna Be Somebody," "Drift Off To Dream" and "Can I Trust You With My Heart."



Cash Box COUNTRY RADIO

High Debuts

1. **GEORGE STRAIT**—"Adalida"—(MCA)—#38
2. **KENNY CHESNEY**—"Fall In Love"—(BNA)—#50

Most Active

1. **WOODY LEE**—"Get Over It"—(Atlantic)—#48
2. **BROOKS & DUNN**—"Little Miss Honky Tonk"—(Arista)—#7
3. **PAM TILLIS**—"I Was Blown Away"—(Arista)—#21
4. **WADE HAYES**—"I'm Still Dancin' With You"—(Columbia)—#31
5. **KEN MELLONS**—"Workin' For The Weekend"—(Epic)—#47

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is led by the Vince Gill single "Which Bridge To Cross." The chart displays a few big movers and two debuts breaking into the Top 50. Newcomer **Woody Lee** leads the way in the most-movement category, up a big 13 spots to #48 with "Get Over It." **Brooks & Dunn** follows, up eight spots to #7 with "Little Miss Honky Tonk." **Pam Tillis** edges her way up the chart, also moving up eight positions to #21 with "I Was Blown Away." **Wade Hayes** with "I'm Still Dancin' With You" moves seven positions to #31. Finally, **Ken Mellons** continues his rise, also jumping seven places to #47 with "Workin' For The Weekend" to finish out the big movers this week.

As for debuts, two acts hit this week's Top 50. **George Strait** leads the way for the highest debut position with "Adalida" at #38, while **Kenny Chesney** sneaks in at #50 with "Fall In Love" to finish out the debuts.

Songwriters Of The Week: Congratulations go out to Vince Gill and Bill Anderson, who penned the #1 hit "Which Bridge To Cross."



BMI president & CEO Frances W. Preston took the spotlight when she received the ninth Master Award, presented by the Nashville Entertainment Association in recognition of her contributions to the Nashville music industry. Over 600 community leaders gathered to salute Preston at Loews Vanderbilt Plaza Hotel in Nashville. Performances by BMI songwriters Chet Atkins, Randy Owen of Alabama, Gary Morris and Mac Davis highlighted the black-tie dinner. Proceeds from the event will benefit the NEA and the Frances Williams Preston Laboratory, a division of the T.J. Martell Foundation, at the Vanderbilt Cancer Center. Pictured (l-r): Davis; Tennessee First Lady Martha Sundquist; Gov. Don Sundquist; Preston; Owen; and Morris.



RCA recording artist Aaron Tippin invited radio representatives to spend the day at his new home in Smithville, TN. The day's activities included target shooting, driving bulldozers and shaking things up on Tippin's front-end loaders. Pictured is Tippin on top of his bulldozer surrounded by radio representatives just prior to touring Tippin's new log home.

CMT Top 12 Video Countdown

1. **GARTH BROOKS** "Ain't Going Down ('Til The Sun Comes Up)" (Liberty)
2. **TRISHA YEARWOOD** "Thinkin' About You" (MCA)
3. **GEORGE DUCAS** "Lipstick Promises" (Liberty)
4. **JOE DIFFIE** "So Help Me Girl" (Epic)
5. **TRACY LAWRENCE** "As Any Fool Can See" (Atlantic)
6. **DAVID BALL** "Look What Followed Me Home" (Warner Bros.)
7. **LITTLE TEXAS** "Amy's Back In Austin" (Warner Bros.)
8. **RANDY TRAVIS** "The Box" (Warner Bros.)
9. **LARI WHITE** "That's How You Know (When You're In Love)" (RCA)
10. **BRYAN WHITE** "Look At Me Now" (Asylum)
11. **THE MAVERICKS** "I Should Have Been True" (MCA)
12. **BROOKS & DUNN** "Little Miss Honky Tonk" (Arista)

—Compliments of CMT video countdown, week ending March 29, 1995.



Arista recording artist Steve Wariner and producer Jerry Crutchfield take a break after a recording session where Wariner performed his cover of "Get Back." Liberty's tribute album to the Beatles, titled *Come Together: America Salutes The Beatles* and featuring original art by John Lennon, will be released April 4.

Daniel Ray Edwards

The remarkable debut album from 18 year old
DANIEL RAY EDWARDS

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future. The sound is
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Cash Box COUNTRY INDIE

Indie Chart Action

This was another busy week for the independents. A total of eight independent artists are currently finding their way up the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for his second week is **Michael Grandé** on the EOS/Beacon label with "Mike's Bike." The single currently resides at #44 on the chart. In the second highest spot for the indies is **Western Flyer**, who move to #45 with "Cherokee Highway." To finish out the movers, **Jim Fullen** moves to #54 with "Daddy Finally Made It To Church," **Jamie Harper** moves to #57 with "Big City Girl," **P.J. LaDoir** with "Somebody Loves Me," moves to #65, **Dean Chance** moves up #69 with "Will You Stay With Me Forever?," **Elaine Diehl** moves to #77 with "Cost Of Lovin'," and finally, **Daniel Ray Edwards** moves to #80 with "You Win Again" to finish out the movers.

No independent acts debuted on this week's chart.

Top Rising Independents

1. MICHAEL GRANDÉ—"Mike's Bike"
2. WESTERN FLYER—"Cherokee Highway"
3. JIM FULLEN—"Daddy Finally Made It To Church"
4. JAMIE HARPER—"Big City Girl"
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"

Album Review

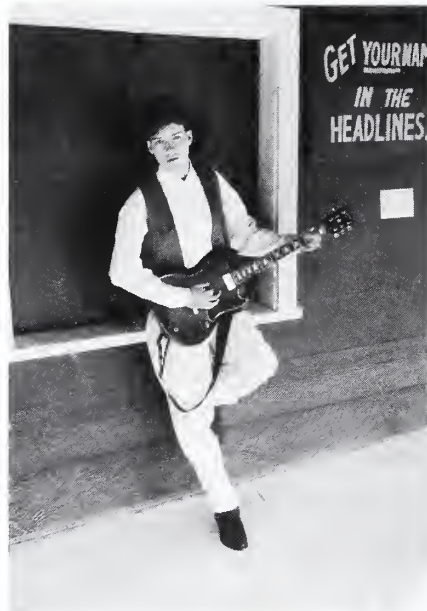


W.C. TAYLOR JR.: *Take Me As I Am (Rider)*

The title of this album says a lot. Whether Taylor is labeled a country artist with positive music or a Positive/Christian artist who does country music, the result is still the same: It's a good indie project. With a few upbeat cuts like "Never Give Up The Faith" and predominantly ballad-driven cuts like "Pardon Me" and "Crying On Your Shoulder Again," Taylor could place several cuts on both the Country and Positive Country chart. His next release, "The Carpenter Man," bears the name of "Jesus And Mama" co-writer James Dean Hicks, and could spell success for Taylor. Check this 11-cut project out.

Indie Spotlight

A Young & Talented Daniel Ray Edwards



ABOUT A YEAR AGO, 18-year-old Daniel Ray Edwards was a senior in high school and working at McDonalds. Now, Edwards is a freshman at college—but everything else in his life has changed drastically.

Edwards spent the early summer of 1994 in Nashville recording his debut country album *Desire*. He spent the latter part of that summer on location filming the videos to his album. In addition, Edwards will be the subject of a one-hour national television special entitled "Daniel Ray Edwards, Down Home Country." Airing nationally in many major markets during the first half of 1995, the show will consist of music videos and interview clips.

Just how did this drastic change come about? In the summer of 1993, Edwards was at the Western theme park "Frontier Town" near Lake George, NY. In July, award-winning writer/director/producer Marino Amoroso, who is also CEO of NFE Entertainment, came to Frontier Town to scout locations for a children's music video he was shooting. While in the park, Edwards introduced himself and handed Amoroso a tape of a song he had written and recorded titled "Desire." "People hand me tapes all the time," says Amoroso. "Most of the time the material I get just isn't that good, but I always listen to or watch the tapes I get, because you just never know."

That evening, while driving back to Long Island, Amoroso played the tape. "I just couldn't believe how good it was," recalls Amoroso. "I just couldn't believe that a 17-year-old kid could write such a great song. As soon as I heard it I knew Danny was a major talent." When Amoroso arrived home, he phoned Edwards and a week later he was under contract to NFE Entertainment to make an album. "We had been thinking about doing a record label for some time," says Amoroso, "but we didn't want to launch it until we had what we thought was a potential major recording artist under contract. Daniel turned out to be exactly what we were looking for."

The past year has been somewhat of a whirlwind for Edwards, but he's starting to feel comfortable with the situation. "When I first went down to New York City to record the demo for 'Desire,' I was pretty nervous," he says. "I'd never been to the city, never worked in a real recording studio, and my producer Michael Zager has 12 Platinum records to his credit. He has worked with everyone from Whitney Houston to the Spinners, Paul Davis and Willie Nelson. Once we started, though, I really got into it and had a lot of fun."

A few weeks later, Edwards returned to New York City to record two more demo songs, "Born & Bred" and "Crystal Blue."

Shortly thereafter, production was scheduled on videos for all three songs. This, too, was a new experience for Edwards. "I was *wicked* nervous about that," says Edwards. "I had never performed in front of a camera before, and I found out it's real different than performing a song on stage. But Marino gave me very good direction, and I was happy with the way the videos came out. I learned a lot as I went along."

"He sure did," adds Amoroso. "He was nervous at first, and a little stiff on camera, but after a few takes his natural instincts just took over and he was great."

Despite everything that's going on with his music, Edwards is attending his freshman classes in college. "That's the best thing to do," he says. "You never know what's gonna happen, so I'm going to just do what I planned all along as if none of this is happening. If, by good luck, my album breaks big, then we can go from there."



POSITIVE COUNTRY RADIO

This Week's Debuts

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

DAVID PATILLO—"Mercy Is The Reason"—(Heartwrite)—#27

JEFF & SHERI EASTER—"Speak To The Mountain"—(Chapel)—#31

TERRY LYNN—"Fearless"—(Brentwood)—#33

Most Active

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

CLARKS—"Writing On The Wall"—(Thoroughbred)—#20

BRENT LAMB—"Monkey See, Monkey Do"—(Genesis)—#21

MARK HAMPTON—"White Haired Preacher Man"—(Hilltop)—#25

Powerful On The Playlist

River & Owens jumps to the #1 position on the Cash Box Positive Country Singles chart this week with "Over The Edge." "Without You (I Haven't Got A Prayer)" by MidSouth holds at #2 and Ronny McKinley's "Double Yellow Lines" drops to #3. Taking a two-spot jump to #4 is Seneca with "By Way Of The Son." Ken Holloway's "Trailer Hitch" drops back one to #5, while Del Way moves up two more spots to #6 with "He Is Mine." Ron David Moore's "What Then" once again hangs on to #7 with Lisa Daggs and "I Wanna Thank You" at #8. Brush Arbor's "Swingin' Bridge" holds at #9 this week and "Jesus & John" by Bruce Haynes drops to #10.

Looking Ahead

This week radio is giving a considerable amount of airplay to: Tom DeVoursney's "Sound Of The Son," "Friend And Lover" by Debra Maffet, Scott Brown's "My Hero," "Give Me One More Shot" by Alabama and Ted White's "Jesus Is A Cowboy."

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

KPBC\Dallas-Fort Worth, TX

4 RUNNER—"Cain's Blood"

SENECA—"By Way Of The Son"

RIVER & OWENS—"Over The Edge"

TOM DEVOURSNEY—"Sound Of The Son"

DAVID PATILLO—"Mercy Is The Reason"

JukeBox America

RANDY TRAVIS—"Gonna Have A Little Talk"

GLEN CAMPBELL—"The Boy In Me"

RONNY MCKINLEY—"Double Yellow Lines"

ALABAMA—"Give Me One More Shot"

RON DAVID MOORE—"What Then"

KNEO\Neosho, MO

DEL WAY—"He Was Thinking Of Me"

BRUCE HAYNES—"Jesus & John"

RIVERS & OWENS—"Over The Edge"

LISA DAGGS—"I Wanna Thank You"

BRUSH ARBOR—"Swingin' Bridge"

POSITIVE COUNTRY

APRIL 8, 1995

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

COIN MACHINE

Video Lottery Bill To Aid Education Introduced In Minnesota

CHICAGO—A bill that would allow video lottery machines in hospitality establishments in Minnesota and direct the proceeds to education was recently introduced in the Minnesota state legislature. The bill was introduced in the House by Rep. David Tomassoni, Chiselm (House District 5B); and in the Senate by Sen. Carl Kroening, Minneapolis (Senate District 58).

The bill would authorize the Minnesota State Lottery to operate video lottery machines in certain bars and restaurants around the state. Revenue estimates based on forecasts by the Lottery suggest that the state would receive \$183-\$246 million per year in new revenue. A trust fund for education would receive \$109-\$148 million of this income, to provide new sources of funding for education in Minnesota.

Proponents of the bill feel that while video lottery legislation has not had the political support to pass in previous years, the governor's intention to increase funding for education, the probability of a \$300-\$400 million

shortfall in the state budget and the legislature's pledge to not raise taxes will give the bill enough votes to pass. The bill has the support of House Speaker Irv Anderson.

Major proponents of the bill include the hospitality industry, organized labor, law enforcement, the coin operators association and some charitable gambling interests, who have combined to form the Minnesota Profits! Coalition. "This is certainly the broadest base of support this idea has ever seen," said Tim O'Gara, owner of O'Gara's Bar and Grill and a spokesperson for the coalition.

While there is some opposition to gambling in the state, coalition members feel that there is greater opposition to increased taxes. "We're calling this legislation the tax-increase alternative, and we think that a majority of Minnesotans will agree with us," said O'Gara.

The coalition also believes that the bill's emphasis on education will be attractive to many legislators and the public.

"We feel we've got an excellent chance to get this passed," commented John Berglund of the Minnesota Licensed Beverage Association. "This bill solves so many problems, it's going to be difficult for legislators not to support it."

Under the bill, "lottery retailers," or the bars and restaurants that place machines in their establishments, would receive 25% of the net income. Charitable gambling organizations would receive 10% of the net income in addition to their income from pull tabs. Sixty percent of the net proceeds (the balance after operating expenses) would go to the general fund in fiscal years 1996 and 1997, and to a newly created education trust fund in 1998 and subsequent years. Forty percent of the net proceeds would go to the environment and natural resources trust fund, which would increase the annual contribution by \$81-\$107 million.

The Police Officer's Federation of Minneapolis is also supporting the bill.

Williams' Dirty Harry

CHICAGO—Is there anyone among us who is not familiar with the series of blockbuster *Dirty Harry* films? Capitalizing on the tremendous hype created by the Warner Bros. action-packed movies spanning 24 years, Williams Electronics Games now presents *Dirty Harry*, the pinball machine, via a licensing agreement with Warner Bros. Consumer Products.

"The most powerful handgun in the world" plays a pivotal role on the *Dirty Harry* pinball machine playfield. The top-loading reproduction .44 Magnum is an industry first—incorporating skill shots and rapid-fire pinballs into the play action. It can be armed when facing any direction and fired automatically or under player control.

Debuting during the 40th anniversary of Clint Eastwood's first credited screen appearance, the *Dirty Harry* pinball game incorporates the series' most memorable elements. Although Harry Callahan is notably a man of few words, he manages to utter some of the most memorable lines in cinematic history: "You've got to ask yourself one question: 'Do I feel lucky?' Well, do you, punk?"

During the game's "Feel Lucky" mode, players can go after big points or special awards, or they can aim for the molded safe house or warehouse for hurry-ups, extra balls, four-ball multi-ball, power-up contraband items or magazine awards.

"We found so much material in Harry Callahan's character to incorporate into our game," said Williams' game designer Barry Oursler. "The team had a great time creating a game with maximum player appeal, referencing a legendary movie environment."

Players can help Harry champion the victims of crime by taking aim at barroom brawls, chasing getaway cars, defusing letter bombs, meeting up with the mob or halting madman Scorpio's reign of terror. Anyone left standing after all that action can face an all-out "Crime Wave" with unlimited autofeed multi-ball action.

Added to this arsenal of pinball excitement is Williams' DCS Sound System, which provides original music, high-caliber sound effects and custom speech by Eastwood.

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



Williams' Dirty Harry

Gottlieb's Stargate



Gottlieb's Stargate

CHICAGO—*Stargate*, the new Gottlieb pinball game from Premier Technology, "treks" the player through an intergalactical transporter to a land of adventure; the mission being to defeat Ra, the alien ruler of the planet Abydos, and save the earth from annihilation.

Based on the highly successful feature film of the same name, *Stargate* pinball captures the action-packed intensity of the movie with features such as multi-ball missions and the sharpshooters' combination shot. A "star gate" on the playfield guides the player through the necessary missions. Each mission decodes one hieroglyphic symbol. When all seven hieroglyphic symbols are decoded, the StarGate is unlocked, activating the jackpot.

Precision is the key in each suspense-building mission. A direct shot into the pyramid forces Ra to launch his glider craft in a strategic attempt to distract the player from the mission. During this multi-ball round, players destroy the glider craft by continuously pummeling the glider targets. Game action accelerates and challenges throughout play.

The phenomenal graphics incorporated into *Stargate's* dot matrix screen complement the spectacular special effects exhibited in the movie. This, combined with the musical package and voice prompts recorded especially for the game by the film's star James Spader, create a most exceptional pinball experience for players of all skill levels.

The *Stargate* movie reportedly attracted the largest fall opening in history and is expected to gross over \$200 million at the box-office.



PROMOTION

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CHRISTIAN COUNTRY

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The T.J. Martell Foundation For Leukemia, Cancer and AIDS Research has announced Arista Records president Clive Davis as the recipient of their 1996 Humanitarian Award. Davis also received this honor in 1980, making him the only person in the history of the organization to receive the award twice. He will be honored at a gala event this fall. Pictured (l-r): Tony Martell, senior v.p. and g.m. of Epic Associated labels and chairman of the Martell Foundation; Davis; Frances Preston, president and CEO of BMI Music and president of the Martell Foundation; and Tom Freston, chairman and CEO of MTV Networks and last year's honoree.



At a recent in-store at Sam Goody's in the Beverly Center in L.A., Walt Disney Records execs congratulated cast members from *Beauty And The Beast: The New Musical*. The label launched a special, California-only picture CD of the original cast recording in support of the Los Angeles opening of the show in April. Pictured (l-r): Susan Egan ("Belle"); Gary Beach ("Lumiere"); Barry Hafft, director of sales, Walt Disney Records; Terrence Mann ("Beast"); Frank Keating, project mgr., marketing, Walt Disney Records; Beth Fowler ("Mrs. Potts"); and Tom Bosley ("Maurice").



Whodini recently became the third act to sign with Atlanta-based So So Def Recordings, Inc. Jalil, Grandmaster Dee and Ecstasy are currently in the studio working with Jermaine Dupri, CEO of So So Def, to complete their first project which is due out by the end of the summer. Ironically, in the early '80s, Dupri opened for the New York Fresh Fest which featured Whodini and a number of other New Jack artists. Pictured (l-r, sitting): Ecstasy and Grandmaster Dee; (standing): Phil Ransom, v.p. of business affairs; Dupri; Jalil; and Michael Mauldin, COO.



Grammy Award-winning vocal group All-4-One made a special guest appearance recently with the 1996 Grammy All-American High School Jazz Band & Choir during a National "Grammy In The Schools" Career Day at U.S.C. More than 1,600 students from 49 high schools throughout the Los Angeles Unified School District participated in the day-long program of performances, workshops and celebrity panel discussions focusing on careers in the music industry. The Grammy All-American High School Jazz Band & Choir features outstanding students selected from 14 regional "Grammy In The Schools" events held across the country, sponsored by The NARAS Foundation in partnership with the National Academy of Recording Arts & Sciences. Pictured (l-r): All-4-One members Jamie Jones, Alfred Nevarez, Delious and Tony Borowiak with the 1996 Grammy All-American High School Jazz Band & Choir.



Hank took a moment from his busy schedule to pose with Urban Dance Squad at the Los Angeles shoot for "Demagogue," the first single from their Virgin Records release *Persona Non Grata*. Pictured (l-r, back row): Patrick Tilon and Rene van Barneveld of Urban Dance Squad; Paul Van Meelis, Mojo Management; (front row): Carlos Grasso, video director; Silvano Matadin and Michel Schoots of Urban Dance Squad; Amy Stanton, senior director of video production, Virgin Records; and her fabulous dog Hank!



Celine Dion and David Foster wrestle over possession of a Juno Award, the Canadian music industry equivalent of the Grammy.