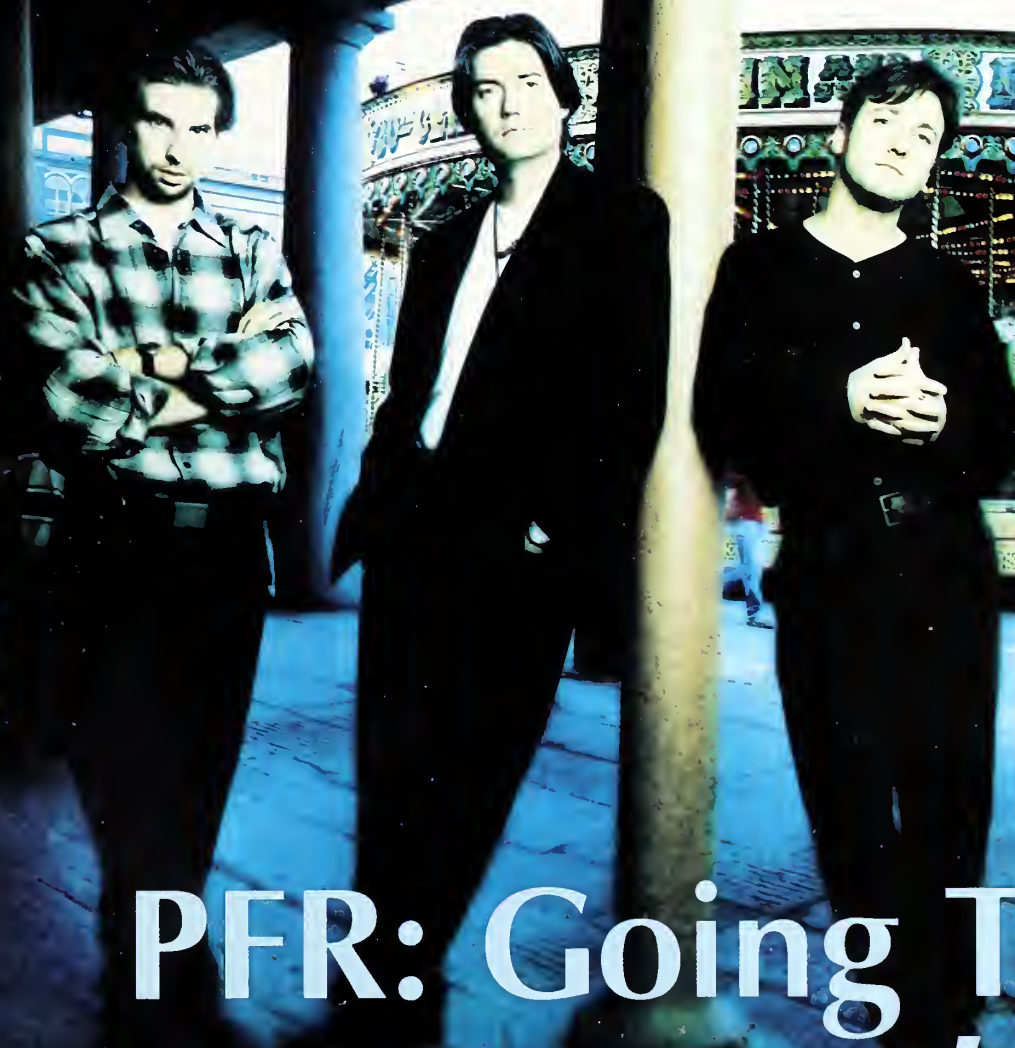


CASH BOX™

THE ENTERTAINMENT TRADE MAGAZINE

Extreme—
*Waiting For
The Punchline*



PFR: Going To
Great Lengths



CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

INSIDE THE BOX

Cover Story

PFR: Going To *Great Lengths*

It never hurts to be compared to the Beatles, and in the case of contemporary Christian recording artists PFR, while they may not consciously try to resemble the Fab Four (especially since there's only three members in the group), their harmonies and their participation in Liberty Records' tribute to the Beatles certainly leave them wide-open to comparison. *Cash Box's* Richard McVey spoke with them about their new album *Great Lengths* and other Beatlesque notions.

—see page 22

Extreme—*Waiting For The Punchline*

Would 'twere that A&M's Extreme could stick to one style, like the softness of their hit "More Than Words" or the frenzy of "Get The Funk Out"...but much to the consternation of their label, MTV or anyone that likes categorization, the latest effort, *Waiting For The Punchline*, has the boys following their own muses once again.

—see page 5

Film Reviews

Warner Bros.' *Murder In The First* is at the head of the class of '95 (but then again, it is only January).

—see page 15

News

The end-of-the-year informal survey conducted by the record retail marketing company Macey Lipman Marketing and dubbed "a collective voice from the music retailing community" highlights trends of 1994 as 1995 begins to unfold, while Geffen Records counts and crows about their banner year.

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NUMBER ONES

POP SINGLE

On Bended Knee
Boyz II Men
(Motown)

COUNTRY SINGLE

Till You Love Me
Reba McEntire
(MCA)

RAP SINGLE

I Never Seen A Man Cry...
Scarface
(Rap-A-Lot)

POP ALBUM

The Hits
Garth Brooks
(Liberty)

R&B SINGLES

Creep
TLC
(Arista)

R&B ALBUM

My Life
Mary J. Blige
(MCA)

COUNTRY ALBUM

The Hits
Garth Brooks
(Liberty)

JAZZ ALBUM

Breathless
Kenny G.
(Arista)

POSITIVE CNTRY.

Be A Beacon
Judy Deramus
(Time)

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NARAS TO RELEASE GRAMMY NOMLIST: The National Academy of Recording Arts & Sciences (NARAS) in partnership with The NARAS Foundation, has formed **Grammy Recordings**, which will release yearly compilation CDs containing nominees in major Grammy categories, as well as produce Hall of Fame and Archival releases on an ongoing basis throughout the year.

The label's first release, *1995 Grammy Nominees*, is due in stores late this month and will feature nominees in three major categories: Record of the Year—**Boyz II Men**, **Mary Chapin Carpenter**, **Sheryl Crow**, **Bonnie Raitt** and **Bruce Springsteen**; Best Male Pop Vocal Performance—**Michael Bolton**, **Elton John**, **Seal** and **Luther Vandross**; and Best Female Pop Vocal Performance—**Mariah Carey**, **Sheryl Crow**, **Celine Dion**, **Bonnie Raitt**, and **Barbra Streisand**.

The package also includes a 12-page full-color booklet which details the Grammy nominating process, describes the various categories and lists past winners. **Michael Greene**, NARAS president/CEO said, "The Grammy Nominee compilation is designed as a membership voting tool as well as a method of exposing the Grammy process to the general public.... Proceeds will benefit the NARAS Foundation to support its nationally recognized music education and Archive and Preservation programs, all of which are aimed at preserving our rich, cultural legacy and increasing access to music for all children."

B&J TELECARD CALLS MUSICARES: Helping to raise money for the music industry's less fortunate individuals is the goal of **B&J Telecard's** newest limited-edition phonecard, it was announced by **Joseph Meerman**, B&J Telecard president.

The New Jersey-based company specializing in the production and sales of pre-paid phone debit cards, is teaming up with **MusiCares**, the fundraising arm of the National Academy of Recording Arts & Sciences (NARAS), on a special fund-raising phonecard campaign. The card will carry the logo of a red heart and a music note on the front.

A portion of the proceeds will benefit MusiCares, an organization devoted to helping people in the music industry. Meerman stated, "Because of the worthiness of the Foundation, the importance of their work, the popularity of the design of the card and the value we are offering, not only will we give all NARAS members a chance to join this program, but we also will make the cards available to the public on a limited basis."

MILLER BEER POURS ON PAGE & PLANT: **Miller Brewing Co.** officials announced that Miller Genuine Draft will serve as the presenting sponsor of the **Jimmy Page** and **Robert Plant** 1995 North American concert tour, which benefits **Second Harvest**.

The tour begins February 26 in Pensacola, FL and will reach 35 cities in the U.S. and Canada before moving to Europe in June.

Miller guarantees that a minimum of \$100,000 will be raised for Second Harvest, a nationwide network of nearly 200 food banks that supply almost 50,000 local food pantries, soup kitchens and homeless shelters.

RADIO EXPRESS LAUNCHES WORLD COUNTDOWN: **Radio Express**, the world's largest distributor of radio programs and services, announces the debut of "The World Chart Show." With an initial launch on 569 radio stations worldwide, and many others clearing daily, the four-hour radio program will count down the world's most popular songs of the week and is premiering the weekend of February. The World Chart Show is based on exclusive tabulation of airplay on nearly 400 radio stations in 67 countries. The English language version of the program will be co-hosted by **Joe Cipriano** and **Adrienne "Ace" Walker**.

BLUES BROTHERS IN THE HOUSE: The **House Of Blues** in Los Angeles will host a benefit concert billed as "The Belushi Blues Birthday" to commemorate **John Belushi's** birthday on January 24. The **Blues Brothers**, **Elwood and Z (Dan Aykroyd and Jim Belushi)**, **Clint Black**, **Blues Traveler**, **James Brown**, **Stewart Copeland**, **John Goodman** and an eclectic group of top musicians will perform and record their favorite blues songs at the star-studded event, which benefits the **Artists Rights Foundation**, whose mission is to educate the public about the importance of protecting film art and artists' rights. Film director **Robert Zemeckis** serves as co-chairman with Aykroyd, who is master of ceremonies for the evening.

ON THE MOVE



Billig



Jeffries



Eichner



Murray



Lawrence



Dyson-Nash



Harleston

■ **Atlantic Records** has appointed **Janet Billig** senior vice president. Immediately prior to joining Atlantic, Billig was an artist manager at Gold Mountain Entertainment. ■ **Nancy Jeffries** has been promoted to head of A&R for the **Elektra Entertainment Group**. She joined Elektra in 1990 as senior vice president, A&R after four years as vice president of A&R at Virgin Records. ■ **MCA Records** has named **Mickey Eichner** senior vice president. Eichner began his career in the mailroom at Jubilee/Josie Records and eventually worked his way up to executive vice president. In 1972 he moved to Columbia Records (now Sony Music) and held a variety of positions, capped by his appointment as senior vice president, A&R, in 1986. In 1990 he left Sony to form his own management, publishing and production company. ■ **Capitol Records** has promoted **Frank Murray** to national director, promotion for the label. Formerly, Murray served as director, promotion and marketing for Capitol in New York.

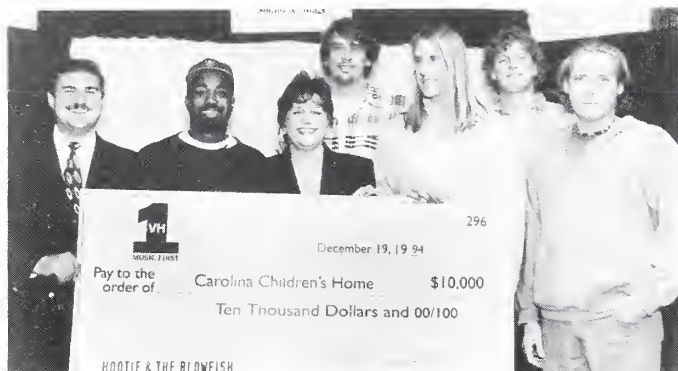
■ **RCA Records Label** has made the following appointments: **Elise Kolesky** has been named vice president, field marketing; **Hugh Surratt** has been appointed vice president, artist development; and **Kim Hughes** has been promoted to national director, pop/crossover promotion for the label. Kolesky was director of sales at Sony Music Entertainment prior to joining RCA; Surratt was most recently senior director, artist development, RCA Records Label; and Hughes was previously promotion manager for seven years for RCA based in San Francisco. ■ **Arista Records** has named **Rhoda Lawrence** urban marketing manager. She comes to the label after being a member of the BMG family since 1990, most recently as mainstream product development coordinator. ■ **Motown Records** has upped **Vida Dyson-Nash** to the position of national video promotions director. In addition to her new role, she also continues to serve as Northeast regional promotion manager for Motown's R&B radio promotions department, a position she has held since 1993. ■ **David Harleston** has been named president of **Flavor Unit Records And Entertainment**, sister company to Flavor Unit Management. Harleston moves over to Flavor Unit after his tenure at Def Jam Recordings, Inc./Rush Associated Labels, where he served as president. Queen Latifah and Sha-Kim founded Flavor Unit Management in 1989. ■ **Sony Wonder** has promoted **Alan Winnikoff** to vice president, media relations and appointed **Deborah Strafella** manager, public relations. Winnikoff had served as senior director, media relations since October 1993. Strafella joins Sony Wonder after spending the past year as an independent communications consultant.

■ **Janet Scardino** has been promoted to the newly created position of vice president, international marketing, MTV. Most recently, she was director, international programming. Also, **Bryan L. Knapp** has been named senior vice president, human resources and administration, MTV Networks. He was previously a principal with CSC's Index change management practice, assisting organizations to successfully implement their strategic initiatives. ■ **Permanent Press Recordings** has been launched by former artist and industry veteran **Ray Paul Klimek**, who will serve as president of the new label. Exclusive distribution will be handled nationally by INDI, and the first signing to the label is The Carpet Frogs from Toronto, whose debut album is scheduled for a Feb. 7 release. ■ **Deborah Walker** has returned full-time to her marketing communications firm **DAWS Enterprises**. The company, established in 1985, had suspended operations while Walker developed and nurtured to fruition the marketing communications department of Bellmark Records from 1989 until the present. ■ **Pavement Music** has added **Tammy Crutchfield** to their staff. She is handling all national media relations including publicity, video promotion and tour promotion.

INDUSTRY BUZZ

By Ted Williams

Cash Box EAST COAST



Atlantic recording group Hootie & The Blowfish recently made a \$10,000 donation to the Carolina Children's Home, following their participation in VH1's "Fairway To Heaven" charity golf tournament. The independently-run Carolina Children's Home provides secure and supportive homes for up to 100 homeless, desperate or unwanted children each year. The band's donation is particularly timely, following a fire that caused over \$150,000 worth of damage to the Home's Columbia campus. The South Carolina-based band's Gold debut *Cracked Rear View* continues to climb the pop charts and is quickly closing in on Platinum. Shown during the presentation of the check are (l-r): CCH development director Jonathan Holmes; Darius Rucker of the band; CCH executive director Dr. Suzanne Sipe; group manager Rusty Harmon; and bandmembers Jim "Soni" Sonefeld, Mark Bryan & Dean Felber.

LYRICS & LYRICISTS, the acclaimed series of "Evenings With..." many of our greatest composers, presented at N.Y.C.'s 92nd Street Y, is entering its 25th anniversary season.

The series, under the artistic direction of Maurice Levine, showcases the songwriters in an informal structure where they can relate anecdotes, perform their music and discuss the craft. This season was set to begin on January 22nd & 23rd with "An Evening with Alan & Marilyn Bergman." The duo have co-authored numerous gems including "The Way We Were," "The Windmills Of Your Mind" and "Nice 'N' Easy," and Ms. Bergman is now president of ASCAP.

Also scheduled is an evening in tribute to the late Jule Styne ("The Party's Over," "Diamonds Are A Girl's Best Friend," etc.) Feb. 26th & 27th; Burton Lane ("Old Devil Moon," "How Are Things In Glocca Morra"), April 9th & 10th; Charles Strouse ("Put On A Happy Face," "Tomorrow," "All In The Family") theme "Those Were The Days" and "Bye Bye Birdie"), May 7th & 8th; and a 25th anniversary party to recall some of the L & L highlights from the last 24 years. Guesting throughout the series will be some of the finest pop and cabaret voices, including KT Sullivan, Ann Hampton Calloway, Phillip Officer, Marilyn Caskey and Nancy LaMott.

AALIYAH, after her Gold and Platinum and chart-filled 1994, begins the new year on the East Coast. The **Blackground/Jive Records** artist has already left samples at the Civic Center in Roanoke, VA on Jan. 11th, Wilcomico Civic Center in Salisbury, MD on the 13th, N.Y.C.'s Apollo Theatre on the 14th, and Newark, NJ's **Symphony Hall** on the 15th.

MENTORS & PROTÉGÉS—Jazz Mentors and Models, a concert series at the Metropolitan Museum of Art, featured **GRP Records'** Dr. Billy Taylor & Trio with guest artist saxist/composer **Benny Golson** on Friday the 13th; Gil Scott-Heron, whom many now feel helped pave the way for today's rap and hip-hop soldiers, celebrated Martin Luther King, Jr.'s birthday with a show at S.O.B.'s on the 15th; the **NARAS Protégé Showcase** series will present Atlantic Records artist **Roberta Flack** at the **Bottom Line** on Jan. 23rd. Flack will spotlight her discovery **Jareese**.

JANUARY JAZZ SOUNDS abound in the Apple. Jazz at Lincoln Center's artistic director **Wynton Marsalis** hosted the latest in his Jazz For Young People series with a "What Is Improvisation?" concert at **Alice Tully Hall** on the 14th...**David Murray**, one of the most prolific tenor sax players to come along in the last decade and a co-founder of the **World Saxophone Quartet**, led his Octet through spirited sessions at the **Knitting Factory** Jan. 11-14th. The Octet's latest CD is *Picasso Suite* on **DIW Records**...**Eric Reed** is an outstanding pianist, and he & his trio played with stunning technique and fire at a one-night-only set at the **Iridium Room** on the 16th. The gig was in support of his new **Mojazz CD** *The Swing And I*.

By Steve Baltin

Cash Box WEST COAST



Bush performed their first U.S. gig at the end of last year. The buzz-garnering U.K. band played at Dragonfly in L.A. to an audience filled with radio people. Not surprising, given the fact that the show was presented by KROQ, who are one of many Modern Rock stations all over the first single "Everything's Zen" from Bush's debut record on Trauma/Interscope. Entitled *Sixteen Stone*, the album is the first to benefit from the new joint venture between Trauma and Interscope. Pictured (l-r, seated): Willobee Carlin, KEDJ Phoenix; Gavin Rossdale, Bush; (standing): Paul Palmer, Trauma Records; David Dorrell, manager of Bush; Sean Zebarth, KXKR Salt Lake City; Mike Jacobs, Blaze KRZQ Reno; and Bush's Nigel Pulsford, Robin Goodridge and Dave Parsons.

SEAN McDONNELL, the lead singer for the up-and-coming Atlantic recording act **Surgery**, passed away recently at the age of 29. McDonnell died in Brooklyn, N.Y. the morning of January 11 after slipping into an asthma-related coma.

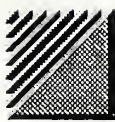
Atlantic Records president **Val Azzoli** commented: "Everyone at Atlantic is deeply saddened by the loss of this talented musician and warm person. Although Sean had only been with the label for a short period of time, he quickly became a much loved and cherished member of the Atlantic family. We extend our deepest sympathies to his family, friends, and bandmates."

Surgery released their debut album for Atlantic, *Shimmer*, last April to strong reviews and word-of-mouth. Though it passed with little fanfare in the mainstream, many critics recommended it and thought of **Surgery** as a band who were going to make a lot of noise in the future.

MTV'S NEW SERIES FOR '95: MTV is taking to heart the part of the cliché that says "in with the new" with a slew of new programming. The first of these new shows to premiere will be "Superrock," a new weekly music series reflecting the changing face of rock music in the '90s. Set to debut February 18 at 12:00 p.m., "Superrock" will combine rock, hard-edged alternative and alternative rap music and look at the lifestyle trends of today's music fans and the bands they follow. The show will be shot on remote locations around the country, with the host joining bands behind-the-scenes. The series will air regularly on Saturday nights from midnight to 2 a.m.

Another of the new MTV programs will be "Interact," where MTV viewers are the news. The network will invite viewers to call a toll-free 800 number with their story ideas. MTV will then provide selected viewers with the camera to get their story on the air. Among the stories in the opening episode, set to debut in May, is a report on unsafe body-piercing practices told by a professional body piercer as well as the story of a heavy smoker who turns his habit into a good cause to help the homeless. The show will be hosted by current MTV News correspondent **Alison Stewart**.

MAY CONCERT NEWS: In the you-can-never-plan-too-far-ahead category comes news of two of the biggest tours of '95 both hitting the Los Angeles area in May. Tickets just went on sale for **R.E.M.**'s three announced dates this weekend. R.E.M. will be joined by **Sonic Youth** for their May 9 **Forum** show, May 12 at **Arrowhead Pond** in Anaheim and May 14 at **Blockbuster Pavilion**...**Jimmy Page** and **Robert Plant** will hit the Forum the week after R.E.M. do, with a May 16 date set...**Joni Mitchell** will make a very rare in-concert/Online appearance as part of a promotional campaign for her new highly acclaimed **Reprise** album *Turbulent Indigo*. The singer/songwriter will perform at the 240-seat Wells Fargo Theater at the **Gene Autry Western Heritage Museum** in L.A. on January 26. The audience will be made largely of radio contest winners. In addition to winners from the host station, L.A.'s AAA outlet **KSCA 101.9**, winners will be flown in from Boston, Minneapolis, Seattle, Denver, Portland and San Francisco. Following her hour-long performance, which will be broadcast over 150 stations nationwide, Mitchell will converse with fans on **Cyber-Talk**, **Warner Bros. Records'** interactive interview program on **America Online**.



Feature

Extreme: More Than Words And Waves

By Adrienne Stone



Extreme (l-r): Nuno Bettencourt, Mike Mangini, Gary Cherone and Pat Badger

FEW BANDS CAN BOAST a versatility as rich as Extreme. During their decade together, the Boston-based outfit has consistently created songs from a wide variety of genres including jazz, funk, hard rock and cabaret. Best known for the enchanting acoustic tune "More Than Words" from their A&M album *Pomograffiti*, Extreme still remains, at heart, a rock 'n' roll band with a penchant for trying the untried.

Perhaps this is why their newest effort, *Waiting For The Punchline*, is so smack-full of the unusual. It boasts funky rhythms ("Cynical"), Indian vibes layered with fine acoustic fretwork ("Midnight Express"), an Extreme version of punk anger which has vocalist Gary Cherone spitting his lyrics ("No Respect"), bluesy folk ("Shadow Boxing") and beautiful acoustic tunes ("Unconditionally")...but the rest of the tunes are aggressively performed with driving melody, bearing the guitar virtuoso stamp of Nuno Bettencourt, the powerful bass beat of Pat Badger and the potent percussion of new addition Mike Mangini.

The band convened at A&M Records in Hollywood, site of the old Charlie Chaplin studios, to discuss *Waiting For The Punchline*, their history as a band and their status in the ever-changing music world....

Cash Box: Your lyrics have so much more depth than the sex-drugs-rock-'n'-roll simplicity of many of your peers. Was "There Is No God" questioning the truth of God's existence?

Gary: It's more a song about faith, and taking a leap of faith in anything, whether it's religion or science or anything else.

There's a running theme of dissatisfaction on the album.

Nuno: Misery plays a big part in what we do. Not that we want to be miserable, but if you actually sold 20 million records every time, you'd be getting up in the morning thinking everything was so damn good and writing songs like "Baby I'm a want you/Baby I'm a need you...."

Well, you have sold multi-millions...

Nuno: Yeah, but you're constantly being pushed down. It just keeps you thinking and looking and inquiring, which is healthy.

You're painting a picture of the suffering artist.

Nuno: No, not really. Because everybody's suffering. It's just life. That's the way it is.

Gary: I don't think we're any different than anyone else. This is how we communicate our emotions. Some people dance, some people paint, some people play music, some people bang on things their whole life (gestures toward Mike).

Nuno, you once said that songwriting is like giving birth and that you have to go through pain. Is it still painful?

Nuno: (laughing) It hurts. It really hurts. If it feels too easy, then you start questioning yourself whether it's actually good or you're just getting lazy. I'm not saying it has to be hard all the time, but it is like birth in that it's one of your own. You watch it grow and once it's done, it's really close to you

and it's very hard to deal with. These guys saw me dealing with some songs [Bettencourt produced the disc]. It's hard to decide what kind of hair style it's gonna have and how tall it's gonna grow and how long its schlong is gonna be.

So it's a male child?

Nuno: Sometimes it's born, but we are the side that has to be circumcised. And circumcision hurts.

"Hip Today" seems to be about the music scene, fashion and the lambs that follow blindly.

Nuno: Yeah, it's like, "Guns N' Roses is big. I gotta get one. I gotta find me that jacket he wears." It's human nature. It's the classic version of someone telling you, "This is what's happening now." Extreme has always been the sort of thing that hasn't been hip at all with anything except for doing what we do.

Gary: Yeah, we've definitely been left-of-center. People have tried to label us, but they've had their misconceptions. In the '80s, a lot of bands were novelties. They were hip today, gone tomorrow. We came from that class of '89, but we certainly never fit in that. We're not the new kid, we're not the class of '90 or '91, the alternative. We're from the older school, so we survived the transition during *Three Sides* [their last album].

Nuno: But the difference is if we only sold 10,000 copies of our record, we wouldn't disappear. We're not concerned with proving we can exist on MTV or radio or whatever. That's not our barometer.

But you did get heavy rotation on MTV and radio.

Gary: Yeah, but we hit a wall with *Pomograffiti*. The record was out nine months. It was dead in the water, we had no tour, we sold just about as much as our first record—300,000. And it was over. Then all of the sudden, here comes "More Than Words," and the resurrection had begun. But then certain powers-that-be didn't want anything else from us [but that kind of song].

You mean at A&M? ...MTV?

Gary: No, the perception was they didn't want us to do our funky stuff or our heavy stuff because they had other bands doing that. They wanted us to represent this little category.

Nuno: They said, "If that worked for you, then why not just continue with it?" But we just wrote that song as a song, just like "Get The Funk Out" happened. And we immediately got compared to the Red Hot Chili Peppers after that video came out because Gary looked like their singer. That's the whole thing about "Hip Today." It's also the visual and the image that's so stamped it becomes more important than what comes out of your mouth.

So a lot of your tunes are autobiographical.

Gary: It's a commentary. But sometimes that's a disguise.

Nuno: Actually, the album should actually be called *I Have A Friend Who....* (laughs)

Evidently, one of the reasons the album took so long to record was that you decided to go back in and write with Mike.

Nuno: It was a combination of things. We were going through changes with management and Paul [ex-drummer Paul Geary] and there's an aura around the whole thing, with the label and everything. Then we went out to [tour with] Aerosmith in-between all that. Mike's being in the band isn't like we have a new drummer. I mean, we do, but he isn't like a new member because we've known Mike for a long time and he just fit in. He toured with us and it was very natural.

Mike: We met about eight years ago when Extreme started.

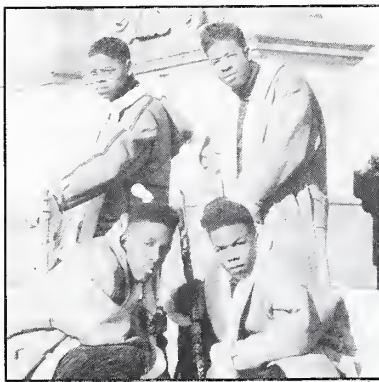
Nuno: Yeah, so it was an obvious decision. It wasn't like we had a million people audition. Mike was definitely in.

Is your greatest strength in your honesty and musicianship? Is that what kept you together when the '80s were over?

Nuno: The one word is "sincerity." It has nothing to do with waves of music that go in and out. It has to do with an individual band wanting to be here.

TOP 100 POP SINGLES

JANUARY 28, 1995



#1 SINGLE: Boyz II Men



TO WATCH: Weezer



HIGH DEBUT: R.E.M.

| | | Total Weeks ▼ | Last Week ▼ | | Total Weeks ▼ | Last Week ▼ | | |
|----|---|---------------|-------------|--|---------------|---|--------------------------|-------|
| 1 | ON BENDED KNEE (Motown 0244) | 11 | 1 | Boyz II Men | 55 | THUGGISH RUGGISH BONE (Ruthless/Relativity 5527) | 49 | 16 |
| 2 | ANOTHER NIGHT (Arista 12724) | 23 | 2 | Real McCoy | 56 | GIRL, YOU'LL BE A WOMAN SOON (FROM "PULP FICTION") (MCA 54935) | 40 | 5 |
| 3 | TAKE A BOW (Maverick/Sire 18000) | 7 | 6 | Madonna | 57 | U WILL KNOW (from "Jason's Lyric") (Mercury 856 200) | 52 | 16 |
| 4 | HERE COMES THE HOTSTEPPER (Columbia 77614) | 17 | 4 | Ini Kamoze | 58 | LUCAS WITH THE LID OFF (Big Beat 98219) | 46 | 15 |
| 5 | CREEP (Arista 40824) | 12 | 5 | TLC | 59 | I ALONE (Radioactive/MCA 49434) | 60 | 3 |
| 6 | ALWAYS (Mercury 856 227) | 17 | 3 | Bon Jovi | 60 | AT YOUR BEST (YOU ARE LOVE) (Blackground/Jive 42239) | 42 | 21 |
| 7 | YOU WANT THIS/70'S GROOVE (Virgin 14212) | 13 | 8 | Janet Jackson | 61 | DOLL PARTS (DGC/Geffen 19379) | 61 | 7 |
| 8 | I WANNA BE DOWN (Atlantic 87225) | 15 | 7 | Brandy | 62 | FADE INTO YOU (Capitol 98253) | 44 | 21 |
| 9 | HOLD MY HAND (Atlantic 87230) | 15 | 15 | Hootie & The Blowfish | 63 | STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279) | 58 | 25 |
| 10 | EVERY DAY OF THE WEEK (Giant 17988) | 11 | 10 | Jade | 64 | SHE DON'T USE JELLY (Warner Bros. 41102) | 74 | 6 |
| 11 | SUKIYAKI (Next Plateau/London/Island 857 687) | 19 | 9 | 4 P.M. | 65 | BIG POPPA/WARNING (Bad Boy/Arista 7-9015) | 79 | 3 |
| 12 | YOU GOTTA BE (550 Epic 6179) | 28 | 14 | Des'ree | 66 | ENDLESS LOVE (Columbia 57775) | 63 | 21 |
| 13 | I'M THE ONLY ONE (Island 54069) | 27 | 11 | Melissa Etheridge | 67 | GET OVER IT (Geffen 19376) | 62 | 13 |
| 14 | THE RHYTHM OF THE NIGHT (EastWest 98192) | 10 | 29 | Corona | 68 | HOUSE OF LOVE (A&M 0802) | 70 | 8 |
| 15 | BEFORE I LET YOU GO (Interscope 982-144) | 14 | 17 | Blackstreet | 69 | CANDY RAIN (Uptown/MCA 54906) | DEBUT | |
| 16 | THE SWEETEST DAYS (Mercury 851113) | 12 | 16 | Vanessa Williams | 70 | DON'T SAY GOODBYE GIRL (Cwest/Warner 18254) | 77 | 6 |
| 17 | SECRET (Mavenck 18035) | 18 | 13 | Madonna | 71 | FAR BEHIND (Maverick/Sire/Warner 18118) | 67 | 21 |
| 18 | I'LL MAKE LOVE TO YOU (Motown 4631) | 21 | 18 | Boyz II Men | 72 | BRING THE PAIN (Def Jam/RAL/Island 853 964) | 72 | 7 |
| 19 | YOU DON'T KNOW HOW IT FEELS (Warner Bros. 18030) | 9 | 27 | Tom Petty | 73 | WHINEY WHINEY (FROM "DUMB AND DUMBER") (RCA 64265) | Willi One Blood | DEBUT |
| 20 | HOW MANY WAYS/I BELONG TO YOU (LaFace 4081) | 18 | 24 | Toni Braxton | 74 | (I COULD ONLY) WHISPER YOUR NAME (Columbia 77718) | 76 | 14 |
| 21 | BANG AND BLAME (Warner Bros. 17994) | DEBUT | 18 | R.E.M. | 75 | IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940) | 83 | 2 |
| 22 | ALL I WANNA DO (A&M 8298) | 25 | 23 | Sheryl Crow | 76 | I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461) | 68 | 11 |
| 23 | 100% PURE LOVE (Mercury 858 485) | 34 | 12 | Crystal Waters | 77 | DO YOU SEE (Violator/RAL/Island 853962) | 75 | 8 |
| 24 | PRACTICE WHAT YOU PREACH (A&M 0778) | 8 | 19 | Barry White | 78 | BLACK COFFEE (Uptown/MCA 54931) | 71 | 11 |
| 25 | BUDDY HOLLY (DGC/Geffen N/A) | 7 | 50 | Weezer | 79 | CIRCLE OF LIFE (from "Lion King") (Hollywood 64516) | 65 | 22 |
| 26 | SHAME (Jive 42269) | 10 | 28 | Zhane | 80 | SPIN THE BLACK CIRCLE/TREMOR CHRIST (Epic 77771) | Pearl Jam | 64 |
| 27 | TURN THE BEAT AROUND (from "The Specialist") (Crescent Moon/Epic Soundtrax 77630) | 18 | 21 | Gloria Estefan | 81 | OUT OF TEARS (Virgin 38459) | The Rolling Stones | 66 |
| 28 | IF YOU LOVE ME (MJJ/Epic 77732) | 6 | 48 | Brownstone | 82 | NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578) | Sait-N-Pepa | 78 |
| 29 | I'LL STAND BY YOU (Sire/Warner Bros. 18160) | 24 | 30 | The Pretenders | 83 | SUPERNOVA (Matador/Atlantic 98206) | Liz Phair | 81 |
| 30 | MENTAL PICTURE (SBK/EMI 54231) | 11 | 59 | Jon Secada | 84 | STAY (from "Reality Bites") (RCA 66364) | Lisa Loeb | 73 |
| 32 | DANCE NAKED (Mercury 56343) | 14 | 25 | John Mellencamp | 85 | GOOD ENOUGH (Arista 12731) | Sarah McLachlan | 80 |
| 33 | NEVER LIE (MCA 54850) | 21 | 20 | Immature | 86 | YOU GOT ME ROCKING (Virgin 26442) | Rolling Stones | 82 |
| 34 | NEW AGE GIRL (Ichiban 2322) | 21 | 22 | Deadeye Dick | 87 | THIS D.J. (Violator/RAL/Island 853 236) | Warren G | 84 |
| 35 | STRONG ENOUGH (A&M 0798) | 2 | 69 | Sheryl Crow | 88 | YOU SUCK (MCA 54979) | The Murrurs | 86 |
| 36 | ALWAYS AND FOREVER (Epic/LV 77735) | 13 | 53 | Luther Vandross | 89 | I APOLOGIZE (Elektra 64497) | Anita Baker | DEBUT |
| 37 | BAD REPUTATION (Elektra 44954) | 8 | 55 | Freedy Johnston | 90 | I CAN GO DEEP (from "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42264) | Silk | 89 |
| 38 | WHEN WE DANCE (A&M 8464) | 13 | 38 | Sting | 91 | DON'T TURN AROUND (Arista N/A) | Ace of Base | 88 |
| 39 | TOOTSEE ROLL (Rip-It 6911) | 7 | 43 | 69 Boyz | 92 | PICTURE POSTCARDS FROM L.A. (SBK/EMI 58238) | Joshua Kadison | 85 |
| 40 | CONSTANTLY (MCA 54948) | 10 | 45 | Immature | 93 | GET UP ON IT (Elektra 64506) | Keith Sweat | 92 |
| 41 | MISHALE (Metro Blue/Capitol 58256) | 8 | 51 | Andru Donalds | 95 | SUN'S GONNA RISE (Impact/MCA 54970) | Sass Jordan | 90 |
| 42 | SHORT DICK MAN (DJ World 114) | 19 | 26 | 20 Fingers | 96 | UNDONE-THE SWEATER SONG (DGC/Geffen 19378) | Weezer | 93 |
| 43 | LIVING IN DANGER (Arista 12754) | 17 | 33 | Ace Of Base | 97 | MISSING YOU (Columbia 77760) | Steve Perry | 89 |
| 44 | BLIND MAN (Geffen 19377) | 13 | 35 | Aerosmith | 98 | COME TO MY WINDOW (Island/PLG 858 028) | Melissa Etheridge | 94 |
| 45 | DECEMBER 1963 (OH WHAT A NIGHT) (Curb 76917) | 23 | 37 | The Four Seasons | 99 | DREAM AWAY (Fox 0020) | Babyface/Lisa Stansfield | 96 |
| 46 | WILD NIGHT (Mercury 858 738) | 37 | 37 | John Mellencamp & Me'Shell Ndegeocello | 99 | JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004) | The Notorious B.I.G. | 91 |
| 47 | WHEN CAN I SEE YOU (Epic 6173) | 35 | 41 | Babyface | 100 | LUCKY ONE (A&M 58072) | Amy Grant | 97 |
| 48 | I MISS YOU (Arista 1-2768) | 7 | 54 | N II U | | | | |
| 49 | WHAT'S THE FREQUENCY, KENNETH? (Warner Bros. 18050) | 18 | 31 | R.E.M. | | | | |
| 50 | BE HAPPY (Uptown/MCA 3148) | 12 | 39 | Mary J. Blige | | | | |
| 51 | SOMETHING'S ALWAYS WRONG (Columbia 77639) | 18 | 32 | Toad The Wet Sprocket | | | | |
| 52 | FOOLIN' AROUND (Spoiled Rotten/Big Beat/Atlantic 98207) | 10 | 56 | Changing Faces | | | | |
| 53 | GET READY FOR THIS (Radikal/Critique 15535) | 9 | 57 | 2 Unlimited | | | | |
| 54 | PLAYAZ CLUB (Chrysalis/EMI 58267) | 16 | 36 | Rappin' 4-Tay | | | | |
| | FA ALL 'YALL (So So Def/Chaos 77593) | 15 | 47 | Da Brat | | | | |

CASH BOX CHARTS

TOP 100 POP ALBUMS

JANUARY 28, 1995



#1 ALBUM: Garth Brooks



TO WATCH: Veruca Salt



HIGH DEBUT: Des'ree

| | | Total Weeks ▼ | | | Total Weeks ▼ |
|-----------|---|------------------------------------|-----------|-----------|--|
| | | Last Week ▼ | | | Last Week ▼ |
| 1 | THE HITS (Liberty 29689) | Garth Brooks | 2 | 53 | HIGHER LEARNING |
| 2 | VITALOLOGY (Epic 66900) | Pearl Jam | 1 | 8 | (550 Music/Epic Soundtrax/Epic 66944) |
| 3 | II (Motown 530323) | Boyz II Men | 4 | 20 | THE DIARY (Rap-A-Lot/Noo Trybe 39946) |
| 4 | DOOKIE (Reprise/Warner Bros. 45529) | Green Day | 3 | 48 | BOOTLEGS & B-SIDES (Priority 53921) |
| 5 | HELL FREEZES OVER (Geffen 31365) | The Eagles | 5 | 10 | PISCES ISCARIOT (Virgin 39834) |
| 6 | UNPLUGGED IN NEW YORK (DGC/Geffen 24727) | Nirvana | 6 | 11 | MERRY CHRISTMAS (Columbia 64222) |
| 7 | SMASH (Epitaph 86432) | Offspring | 8 | 33 | SONGS (LV/Epic 57775) |
| 8 | CRAZYSEXYCOOL (LaFace/Arista 26009) | TLC | 10 | 9 | DUETS II (Capitol 28103) |
| 9 | WILDFLOWERS (Warner Bros. 45759) | Tom Petty | 7 | 11 | I AIN'T MOVIN' (550 Music/Epic 64324) |
| 10 | MY LIFE (Uptown/MCA 11556) | Mary J. Blige | 14 | 7 | JASON'S LYRIC (Mercury 522915) |
| 12 | BIG ONES (Geffen 24716) | Aerosmith | 12 | 11 | TICAL (Def Jam/RAL/Island 523893) |
| 13 | MONSTER (Warner Bros 45740) | R.E.M. | 11 | 16 | THIRD ROCK FROM THE SUN (Epic 64357) |
| 14 | NO NEED TO ARGUE (Island 524050) | The Cranberries | 9 | 15 | FROM THE BOTTOM UP (MJJ Music/Epic 57827) |
| 13 | CROSS ROAD (Mercury 26013) | Bon Jovi | 15 | 13 | LIVE AT THE ACROPOLIS (Private Music 82116) |
| 15 | GREATEST HITS | Bob Seger & The Silver Bullet Band | 18 | 12 | DUMMY (London 828553) |
| | (Capitol 30334) | Tim McGraw | 21 | 41 | KICKIN' IT UP |
| 16 | NOT A MOMENT TOO SOON (Curb 77659) | Madonna | 16 | 9 | (Atlantic/AG 82559) |
| 17 | BEDTIME STORIES (Maverick/Sire/Warner Bros. 45767) | The Tractors | 22 | 15 | READ MY MIND (MCA 10994) |
| 18 | THE TRACTORS (Arista 18728) | Soundtrack | 13 | 32 | HOUSE OF LOVE (A&M 0230) |
| 19 | THE LION KING (Walt Disney 60858) | Weezer | 20 | 7 | THE SWEETEST DAYS |
| 20 | WEEZER (DGC/Geffen 24629) | Melissa Etheridge | 23 | 69 | (Ving/Mercury 526172) |
| 21 | YES I AM (Island 848660) | Stone Temple Pilots | 19 | 31 | DUMB AND DUMBER (RCA 66523) |
| 22 | PURPLE (Atlantic 82607) | Sheryl Crow | 28 | 24 | ALL-4-ONE (Blitz/Atlantic 82588) |
| 23 | TUESDAY NIGHT MUSIC CLUB (A&M 0126) | Ace Of Base | 24 | 51 | AMERICAN THIGHS (Minty Fresh/Geffen 24732) |
| 24 | THE SIGN (Arista 18740) | Soundtrack | 17 | 33 | WHEN LOVE FINDS YOU (MCA 11047) |
| 25 | MURDER WAS THE CASE | Sade | 25 | 9 | MTV PARTY TO GO VOLUME 6 |
| | (Death Row/Interscope/AG 92484) | Hootie & The Blowfish | 46 | 17 | (Tommy Boy 1109) |
| 26 | THE BEST OF SADE (Epic 66686) | Candlebox | 26 | 51 | UNDER THE TABLE AND DREAMING |
| 27 | CRACKED REAR VIEW | Sting | 27 | 10 | (RCA 66449) |
| | (Atlantic 82613) | Eric Clapton | 29 | 18 | BLACKSTREET (Interscope/AG 92351) |
| 28 | CANDLEBOX (Maverick/Sire/Warner Bros. 45313) | The Beatles | 32 | 6 | STORM IN THE HEARTLAND |
| 29 | FIELDS OF GOLD-BEST OF STING 1984-1994 | Counting Crows | 35 | 53 | (Mercury 526081) |
| | (A&M 0269) | Barry White | 34 | 15 | YOUTHANASIA (Capitol 29004) |
| 30 | PULP FICTION (MCA 11103) | Soundtrack | 37 | 2 | THE 3 TENORS IN CONCERT 1994 |
| 31 | FROM THE CRADLE (Duck/Reprise 45735) | Live | 44 | 38 | (Atlantic 82614) |
| 32 | LIVE AT THE BBC (Apple/Capitol 31796) | Gloria Estefan | 38 | 13 | SO TONIGHT THAT I MIGHT SEE |
| 33 | AUGUST & EVERYTHING AFTER | Brooks & Dunn | 42 | 15 | (Capitol 98253) |
| | (DGC/Geffen 24528) | Jeff Foxworthy | 64 | 17 | NINETEEN NINETY QUAD (Rip-It 6901) |
| 34 | ICON IS LOVE (A&M 540115) | Soundgarden | 31 | 44 | 69 BOYZ |
| 35 | READY TO WEAR (PRET-A-PORTER) | Warren G | 39 | 32 | VOODOO LOUNGE (Virgin 39782) |
| | (Columbia 66791) | Bone Thugs N Harmony | 36 | 23 | BREATHLESS (Arista 18646) |
| 36 | THROWING COPPER (Radioactive/MCA 10997) | Alan Jackson | 47 | 29 | CHANT (Angel 55138) |
| 37 | HOLD ME, THRILL ME, KISS ME (Epic 66205) | Nine Inch Nails | 41 | 46 | Benedictine Monks Of Santo Domingo De Silos |
| 38 | WAITIN' ON SUNDOWN (Arista 18765) | Jimmy Page & Robert Plant | 33 | 10 | VERY NECESSARY |
| 39 | YOU MIGHT BE A REDNECK IF... | George Strait | 54 | 9 | (Next Plateau/London/Island 828392) |
| | (Warner Bros. 45314) | Anita Baker | 49 | 18 | MTV: THE UNPLUGGED COLLECTION VOLUME ONE |
| 40 | SUPERUNKNOWN (A&M 0198) | Soundtrack | 43 | 28 | (Warner Bros. 45774) |
| 41 | REGULATE...G FUNK ERA (Violator/RAL/Island 52335) | Brandy | 48 | 15 | WOODSTOCK 94 (A&M 540289) |
| 42 | CREEPIN ON AH COME UP | Kenny G | 40 | 9 | TEN (Epic 47857) |
| | (Ruthless/Relativity 5526) | Hole | 50 | 29 | THE CONCERT (Columbia 66109) |
| 43 | WHO I AM (Arista 18759) | Mary Chapin Carpenter | 55 | 15 | AMERIKKKA'S NIGHTMARE (Jive 41547) |
| 44 | THE DOWNWARD SPIRAL | | | | 92 NEVERMIND (DGC/Geffen 24425) |
| | (Nothing/TVT/Interscope/AG 92346) | | | | I SEE IT NOW (Atlantic 82656) |
| 45 | NO QUARTER (Atlantic 82703) | | | | JOCK ROCK VOLUME I (Tommy Boy 1100) |
| 46 | LEAD ON (MCA 11092) | | | | PROMISED LAND (EMI 30711) |
| 47 | RHYTHM OF LOVE (Elektra 61555) | | | | TONI BRAXTON (LaFace/Arista 26007) |
| 48 | FORREST GUMP (Epic Soundtrax/Epic 66329) | | | | ONE EMOTION (RCA 66419) |
| 49 | BRANDY (Atlantic 82610) | | | | STEEET FIGHTER (Priority 53948) |
| 50 | MIRACLES: THE HOLIDAY ALBUM (Arista 18767) | | | | A LOW DOWN DIRTY SHAME |
| 51 | LIVE THROUGH THIS (DGC/Geffen 24631) | | | | (Hollywood/Jive 41536) |
| 52 | STONES IN THE ROAD | | | | DARE IZ A DARKSIDE (RAL/Island 523846) |
| | (Columbia 64327) | | | | |

REVIEWS by Steve Baltin

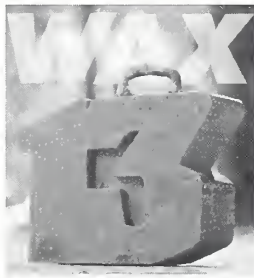


■ THROWING MUSES: *University* (Sire/Reprise 45796)

Following last year's acclaimed *Hips & Makers* solo album, Throwing Muses vocalist Kristen Hersh has returned to the style that made the Muses one of the major influences on the underground scene in the '80s. The Muses, along with the Pixies, were the bands that anyone who was hip in the late '80s was a fan of. From the rocking opening of "Bright Yellow Gun," though, it becomes apparent the trio are now out for something more. Through the uptempo strains of "Start" to the almost violently intense "No Way In Hell," this is an album that's out for blood. Thanks to the angry rhythms supplied by David Narcizo and Bernard Georges and Hersh's moody images, *University* hits its mark, nailing the jugular squarely. The track to watch out for is "Shimmer," the song that will finally put them into heavy rotation at Modern Rock radio everywhere, as this song is guaranteed to be a staple at those outlets.

■ WAX: *13 Unlucky Numbers* (Side One/Cargo 61302)

Wax are a new quartet who straddle the line between punk and pop, and as a result have already started to receive Modern Rock airplay. The album's title and the group's tendency for short songs make their debut CD a rather innocuous one. While punk may be the order of the day, Wax are at their best when flexing their pop muscles—namely in the record's first single, "California," a whimsical tune that mixes its pop with a distinctly SoCal sound, and in the surprisingly strong ballad "Knot." Based on initial support, and the band's ability to mix the two hot styles, Wax's 15 minutes might be starting right about now. Tick, tock, tick....



■ EXTREME: *Waiting For The Punchline* (A&M 0327)

Extreme's new record has the chance to be the first big release of 1995, and immediately brings to mind some interesting questions. Extreme are a band who have had success in the past, but this is their first album in three years, and the musical scene has changed a lot since then. Is there room for them? The band do their part to make it back to the top of the charts, coming up with a record that will continue to appeal to the band's loyal fans by showcasing guitarist Nuno Bettencourt's highly acclaimed playing. The songs could be a little more interesting, and closing the album with the cheesy ballad "Unconditionally" doesn't say a lot about their daring, but fans of the band will delight in the record's opening track, "There Is No God," as well as "Hip Today" and "Shadow Boxing." With the changing climate at AOR radio, out of necessity Extreme get to be the guinea pig.

■ VARIOUS ARTISTS: *The Jerky Boys: Original Motion Picture Soundtrack* (Atlantic/Select 82708)

The mixing of dialogue and music on motion picture soundtracks was invented for this album, which starts off with a typical Jerky Boys bit, "Accordions & Keyboards." Almost all alternative, with the exception of appearances from Coolio and The Wu-Tang Clan, among others, the compilation receives its biggest boost from the seemingly infallible Green Day, who provide their typical sound on "2,000 Light Years Away." But even they can't compare to Lollapalooza mates L7's kick-ass version of Blondie's "Hangin' On The Telephone," which reaffirms that Blondie could write great songs. Also featuring Tom Jones doing Lenny Kravitz's hit "Are You Gonna Go My Way," the Jerky Boys soundtrack is exactly what it should be—fun.

■ THREE MILE PILOT: *The Chief Assassin To The Sinister* (DGC 24726)



Three Mile Pilot's debut album arrived without much hype; it came as a simple advance cassette without any packaging or media hyperbole. After listening to the record a couple of times, it becomes clear Three Mile Pilot aren't the type of group that can be served by hype. This is a record fans are either gonna love or find unbelievably irritating. Rather than being filled with melodies, *The Chief Assassin To The Sinister* is a delicate mix of tribal styles and noise. The result is fascinating, and with the lack of originality being pushed forward everyday, a fascinating record can go a long way. Three Mile Pilot may not be for everyone, but they deserve to be heard by as many people as possible. And maybe, just maybe, they'll find their audience and listeners won't be served the "catch of the day" without any say in the matter.

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PICK OF THE WEEK



■ THE STONE ROSES: *Second Coming* (Geffen 24503)

Much has been made about "the decline of the British pop empire," but the end of '94 saw a slight resurgence with Oasis and Portishead leading the way. The reason being those bands are doing something different. With the *crème de la crème* of the American scene being victimized by sound-alike bands, the time might be right for a British coup. Many thought Stone Roses would be out in front of the firing line after their debut record, but that was back in the '80s. And while the times have changed, so have Stone Roses. Their ever so-lightly Beatlesque pop is backed by a defiant attitude that comes across in the brief spoken-word portion of "Daybreak." However, just prior to that, they are achingly lovely with "Ten Storey Love Song," a song that melds into "Daybreak" with no pause. Also of note is the '60s-styled pop tune "Your Star Will Shine" and the meditational/folky "Tightrope." After six years off, there was really only one album Stone Roses could've made to recapture what was seemingly lost, and amazingly enough, in one hell of a comeback, *Second Coming* is that record.

TOP 100 R&B SINGLES

JANUARY 28, 1995



#1 SINGLE: TLC



TO WATCH: Vicious



DEBUT: Sounds Of Blackness

| | | | | | | | | | |
|----|---|---------------------------|----|----|-----|--|----------------------------------|-------|----|
| 1 | CREEP (Arista 40824) | TLC | 1 | 24 | 51 | GET UP ON IT (Elektra 64506) | Keith Sweat | 48 | 21 |
| 2 | ON BENDED KNEE (Motown 0244) | Boyz II Men | 2 | 11 | 52 | I CAN GO DEEP (from "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42264) | Silk | 47 | 13 |
| 3 | IF YOU LOVE ME (MJJ/Epic 77732) | Brownstone | 3 | 14 | 53 | TAKE A TOKE (Columbia 77742) | C+C Music Factory | 46 | 11 |
| 4 | BEFORE I LET YOU GO (Interscope 982-144) | Blackstreet | 4 | 20 | 54 | STAY THE NIGHT (Street Life/Scotti Bros. 75393) | Gerald Alston | 56 | 11 |
| 5 | BE HAPPY (Uptown/MCA 3148) | Mary J. Blige | 5 | 13 | 55 | I'LL TAKE YOU THERE (Elektra 64496) | Pete Rock & C.L. Smooth | 63 | 6 |
| 6 | I APOLOGIZE (Elektra 64497) | Anita Baker | 6 | 8 | 56 | BOUNCE (RCA 62873) | Kansas City Original Sound | 57 | 8 |
| 7 | HOW MANY WAYS I BELONG TO YOU (LaFace 4081) | Toni Braxton | 7 | 20 | 57 | KITTY KITTY (Rip-It 6921) | 69 Boyz | 59 | 9 |
| 8 | FOOLIN' AROUND (Big Beat 5929) | Changing Faces | 8 | 13 | 58 | THINKING ABOUT YOU (Motown 37463) | Felicia Adams | 58 | 13 |
| 9 | PRACTICE WHAT YOU PREACH (A&M/Perspective 0778) | Barry White | 9 | 19 | 59 | WHEN YOU NEED ME (Silas/MCA 54902) | Aaron Hall | 55 | 19 |
| 10 | CANDY RAIN (Uptown/MCA 54906) | Soul For Real | 38 | 6 | 60 | FA ALL 'YALL (So So Def/Chaos 77593) | Da Brat | 53 | 17 |
| 11 | I MISS YOU (Arista 12773) | N II U | 17 | 11 | 61 | ECSTASY (Atlantic 87179) | Angela Moore | 66 | 7 |
| 12 | ALWAYS AND FOREVER (Epic/LV 77735) | Luther Vandross | 14 | 12 | 62 | WHY NOT TAKE ALL OF ME (Warner Bros. 18101) | Casserine feat. Cato | 51 | 16 |
| 13 | I WANNA BE DOWN (Atlantic 87225) | Brandy | 11 | 22 | 63 | HOLD ON (Island 851 064-4) | Tonya Blount | 72 | 7 |
| 14 | EVERY DAY OF THE WEEK (Giant 17988) | Jade | 22 | 11 | 64 | TIC TOC (Pendulum/EMI 58246) | Lords Of The Underground | 62 | 9 |
| 15 | BIG POPPA (Bad Boy/Arista 7-9015) | The Notorious B.I.G. | 64 | 2 | 65 | I WISH (Motown 1241) | Shanice | 70 | 6 |
| 16 | CONSTANTLY (MCA 54948) | Immature | 25 | 9 | 66 | NIKA (Epic Street/Epic 77804) | Vicious | 79 | 2 |
| 17 | WOMAN TO WOMAN/NATURAL BORN KILLAZ (Death Row/Interscope 98185) | Jewell/Dr. Dre & Ice Cube | 19 | 2 | 67 | BACK SEAT (WIT NO SHEETS) (Luke 814) | H-Town | 60 | 10 |
| 18 | CAN I STAY WITH YOU? (Vamer 18007) | Karyn White | 20 | 10 | 68 | AT YOUR BEST (YOU ARE LOVED) (Background/Jive 42239) | Aaliyah | 52 | 27 |
| 19 | DON'T SAY GOODBYE GIRL (Qwest/Warner 18254) | Tevin Campbell | 29 | 9 | 69 | DANCE 4 ME (Giant 17989) | Christopher Williams | DEBUT | |
| 20 | SHAME (Jive 42269) | Zhane | 10 | 10 | 70 | WHERE DID WE GO WRONG (RCA/Caper 62989) | Blackgirl | 68 | 18 |
| 21 | THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252) | Subway | 39 | 7 | 71 | TASTE YOUR LOVE (Uptown/MCA 54672) | Horace Brown | 71 | 17 |
| 22 | I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461) | Scarface | 21 | 11 | 72 | GIT UP, GIT OUT (LaFace/Arista 2-4085) | Outkast | 75 | 7 |
| 23 | HERE COMES THE HOTSTEPPER (Columbia 77614) | Ini Kamoze | 12 | 18 | 73 | I'LL TAKE HER (Mercury 522 661) | III AI Skcratch & Brian McKnight | 54 | 21 |
| 24 | CAN'T HELP MYSELF (EastWest 98208) | Gerald Levert | 13 | 12 | 74 | 5-4-3-2 (YOI TIME IS UP) (Giant 2-41758) | Jade | 69 | 21 |
| 25 | END OF THE ROAD MEDLEY (MCA 54967) | Gladys Knight | 26 | 8 | 75 | THUGGISH RUGGISH BONE (Ruthless/Relativity 5527) | Bone Thugs N Harmony | 61 | 22 |
| 26 | YOU WANT THIS/70'S GROOVE (Virgin 14212) | Janet Jackson | 18 | 15 | 76 | WHUTCHA WANT? (Profile 5426) | Nine | 85 | 2 |
| 27 | THE SWEETEST DAYS (Mercury 851113) | Vanessa Williams | 23 | 12 | 77 | TAKE A BOW (Maverick/Sire/Warner Bros. 18000) | Madonna | 87 | 2 |
| 28 | AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 42273) | Aaliyah | 28 | 6 | 78 | TOOTSEE ROLL (Rip-It 6911) | 69 Boyz | 76 | 25 |
| 29 | OLD SCHOOL LOVIN' (Silas/MCA 54929) | Chante' Moore | 16 | 14 | 79 | SLYDE (V2F/Raging Bull 3001) | Cameo | 81 | 8 |
| 30 | TASTY (Perspective 7476) | Lo-Key | 31 | 13 | 80 | HOOK ME UP (Vлма/Bellmark 72533) | Johnny "Guitar" Watson | 90 | 2 |
| 31 | WHERE I WANNA BE BOY (Stepsun 0144) | Missjones | 35 | 10 | 81 | BIOLOGICAL, DIDN'T BOTHER (Jive 42267) | Shaquille O'Neal | 78 | 9 |
| 32 | FORGET I WAS A "G" (Motown 2271) | Whitehead Brothers | 30 | 12 | 82 | ALL I NEED (Reprise 18064) | Take 6 | 84 | 11 |
| 33 | WHY YOU WANNA PLAY ME OUT? (Columbia 77269) | Trisha Covington | 36 | 10 | 83 | STRAIGHT TO MY FEET (Priority 50835) | Hammer & Deion Sanders | 82 | 7 |
| 34 | WHEN A MAN CRIES/CAN'T LET GO (Virgin 38450) | Tony Terry | 34 | 18 | 84 | GROOVE OF LOVE (Gasoline Alley 54912) | Ebony Vibe Everlasting (E.V.E.) | 80 | 14 |
| 35 | THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 42249) | Keith Murray | 15 | 10 | 85 | BREAKDOWN (Jive 42244) | Fu-Schnickens | 86 | 14 |
| 36 | NOT ENOUGH HOURS IN THE NIGHT (Giant 18016) | After 7 | 37 | 9 | 86 | FREAK LIKE ME (EastWest 9094) | Adina Howard | DEBUT | |
| 37 | DOWN 4 WHATEVER (Jive/Hollywood 42260) | Nuttin' Nyce | 40 | 11 | 87 | RECORD JOCK (Lifestyles/Maverick/Warner Bros 18055) | Dana Dane | DEBUT | |
| 38 | SLIDE (Warner Bros. 18407) | EI Debarge | 49 | 10 | 88 | PIMP OF THE YEAR (Relativity 1223) | Dru Down | DEBUT | |
| 39 | THIS LOVE IS FOREVER (Caliber 21008) | Howard Hewett | 42 | 12 | 89 | I'M GOING ALL THE WAY (Perspective N/A) | Sounds Of Blackness | DEBUT | |
| 40 | U WILL KNOW (from "Jason's Lyric") (Mercury 856 200) | Black Men United | 32 | 18 | 90 | CAN U GET WIT IT (LaFace/Arista 2-4075) | Usher | 65 | 24 |
| 41 | LET'S TALK ABOUT IT (EastWest 98221) | Men At Large | 24 | 18 | 91 | DREAM AWAY (FROM "THE PAGEMASTER") (Fox 10020) | Babyface & Lisa Stanfield | 73 | 7 |
| 42 | BLACK COFFEE (Uptown/MCA 54931) | Heavy D & The Boyz | 33 | 13 | 92 | SPACE (Warner Bros. 18012) | Prince | 74 | 12 |
| 43 | TURN IT UP (Perspective 7472) | Raja-Nee | 27 | 15 | 93 | JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004) | The Notorious B.I.G. | 83 | 21 |
| 44 | FLAVA IN YA EAR (Bad Boy/Arista 7-9001) | Craig Mack | 43 | 22 | 94 | THE HUMP IS ON (Atlantic 87201) | J. Little | 92 | 11 |
| 45 | BRING THE PAIN (Def Jam/RAL 853 964) | Method Man | 50 | 7 | 95 | STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279) | Changing Faces | 88 | 28 |
| 46 | I'LL MAKE LOVE TO YOU (Motown 374631) | Boyz II Men | 44 | 25 | 96 | DISTANT LOVER (Solar 70057-4) | Betty Wright | 89 | 6 |
| 47 | DO YOU SEE (RAL/Violator 0001) | Warren G | 41 | 10 | 97 | BEHIND BARS (JAM/RAL/Island 851 060) | Slick Rick | 91 | 9 |
| 48 | BODY & SOUL (Elektra 9008) | Anita Baker | 45 | 21 | 98 | NEVER LIE (MCA 54850) | Immature | 95 | 27 |
| 49 | (SHE'S GOT) SKILLZ (Blitzz/Atlantic 5738) | All-4-One | 67 | 6 | 99 | I'D GIVE ANYTHING (EastWest 98244) | Gerald Levert | 94 | 27 |
| 50 | GET DOWN (Bad Boy/Arista 7-9012) | Craig Mack | 77 | 2 | 100 | ALL THIS LOVE (MCA 54925) | Patti Labelle | 96 | 16 |

URBAN

TOP 75 R&B ALBUMS

CASH BOX • JANUARY 28, 1995

| | | | | |
|----|---|--------------------------|-------|----|
| 1 | MY LIFE (MCA/Uptown 11156) | Mary J. Blige | 2 | 6 |
| 2 | CRAZYSEXYCOOL (LaFace/Arista 26009) | TLC | 6 | 7 |
| 3 | THE ICON IS LOVE (A&M 0115) | Barry White | 1 | 13 |
| 4 | II (Motown 530323) | Boyz II Men | 3 | 18 |
| 5 | THE DIARY (Rap-A-Lot/Noo Trybe 39946) | Scarface | 5 | 12 |
| 6 | MURDER WAS THE CASE (Death Row/Interscope/AG 92484) | Soundtrack | 4 | 11 |
| 7 | JASON'S LYRIC (Mercury 522915) | Soundtrack | 7 | 13 |
| 8 | BOOTLEGS & B-SIDES (Priority 53921) | Ice Cube | 9 | 6 |
| 9 | GROOVE ON (EastWest 92416) | Gerald Levert | 10 | 17 |
| 10 | RHYTHM OF LOVE (Elektra 61555) | Anita Baker | 11 | 17 |
| 11 | BRANDY (Atlantic/AG 82610) | Brandy | 12 | 13 |
| 12 | BLACKSTREET (Interscope 92351) | Blackstreet | 8 | 28 |
| 13 | READY TO DIE (Bad Boy/Arista 73000) | The Notorious B.I.G. | 16 | 15 |
| 14 | JUST FOR YOU (MCA 10946) | Gladys Knight | 14 | 17 |
| 15 | TICAL (Def Jam/RAL/Island 523839) | Method Man | 13 | 7 |
| 16 | AMERIKKA'S NIGHTMARE (Jive 41547) | Spice 1 | 18 | 6 |
| 17 | VOLUME I (Interscope 92360) | Thug Life | 22 | 12 |
| 18 | A LOW DOWN DIRTY SHAME (Hollywood/Jive 41536) | Soundtrack | 15 | 8 |
| 19 | FROM THE BOTTOM UP (Epic 57829) | Brownstone | 57 | 1 |
| 20 | CREEPIN ON AH COME UP (Ruthless/Relativity 5526) | Bone Thugs N Harmony | 20 | 26 |
| 21 | KIRK FRANKLIN & FAMILY (Gospo-Centric/Sparrow 72119) | Kirk Franklin & Family | 24 | 4 |
| 22 | DARE IZ A DARKSIDE (Def Jam/RAL/Island 523846) | Redman | 21 | 6 |
| 23 | THE BEST OF SADE (Epic 66686) | Sade | 17 | 8 |
| 24 | SONGS (LV/Epic 57775) | Luther Vandross | 19 | 15 |
| 25 | A LOVE SUPREME (Silas/MCA 11157) | Chante Moore | 23 | 7 |
| 26 | NINETEEN NINETY QUAD (Rip-It 6901) | 69 Boyz | 25 | 29 |
| 27 | THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 41555) | Keith Murray | 26 | 5 |
| 28 | PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001) | Craig Mack | 28 | 15 |
| 29 | STREET FIGHTER (Priority 53948) | Soundtrack | 27 | 5 |
| 30 | BEHIND BARS (Def Jam/RAL/Island 523847) | Slick Rick | 29 | 6 |
| 31 | CHANGING FACES (Spoiled Rotten/Big Beat/AG 92369) | Changing Faces | 31 | 19 |
| 32 | THE SWEETEST DAYS (Ving/Mercury 526172) | Vanessa Williams | 30 | 5 |
| 33 | NON-FICTION (Mercury 522685) | Black Sheep | 33 | 4 |
| 34 | AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 41533) | Aaliyah | 35 | 31 |
| 35 | IT'S TIME (Capitol 21008) | Howard Hewett | 37 | 6 |
| 36 | RACHELLE FERRELL (Manhattan/Capitol 93769) | Rachelle Ferrell | 59 | 37 |
| 37 | MIND, BODY & SONG (Giant/Warner Bros. 24558) | Jade | 40 | 13 |
| 38 | ONE SIZE FITS ALL (EastWest/AG 92459) | Men At Large | 38 | 7 |
| 39 | MAKE HIM DO RIGHT (Warner Bros. 45400) | Karyn White | 48 | 13 |
| 40 | EVERYTHING IS EVERYTHING (Elektra 61682) | Brand Nubian | 43 | 9 |
| 41 | SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907) | Big Mike | 44 | 27 |
| 42 | GEMS (MCA 10870) | Patti Labelle | 42 | 30 |
| 43 | THE MAIN INGREDIENT (Elektra 61661) | Pete Rock & C.L. Smooth | 32 | 8 |
| 44 | THE BLACK ALBUM (Warner Bros. 45793) | Prince | 36 | 6 |
| 45 | TONI BRAXTON (LaFace/Arista 26007) | Toni Braxton | 45 | 59 |
| 46 | GET UP ON IT (Elektra 61550) | Keith Sweat | 39 | 26 |
| 47 | REGULATE...G FUNK ERA (Violator/RAL/Island 52333) | Warren G | 46 | 30 |
| 48 | RUTHLESS BY LAW (In-A-Minute 8700) | R.B.L. Posse | 49 | 6 |
| 49 | THE ANTIDOTE (Luk Records 204) | Indo G & Will Lil' Blunt | DEBUT | |
| 50 | ASS, GAS OR CASH (NO ONE RIDES FOR FREE) (Lench Mob 1002) | K-Dee | 55 | 6 |
| 51 | PLAYTIME IS OVER (MCA 11068) | Immature | 50 | 21 |
| 52 | DAH SHININ (Wack Records 2005) | Smif N Wessun | DEBUT | |
| 53 | DESTINATION BROOKLYN (Epic Street/Epic 57857) | Vicious | 53 | 1 |
| 54 | THE DEAD HAS ARISEN (Priority 53937) | Lil' 1/2 Dead | 67 | 9 |
| 55 | SUPERTIGHT (Jive 41524) | U.G.K. | 52 | 17 |
| 56 | HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944) | Soundtrack | DEBUT | |
| 57 | janet. (Virgin 87825) | Janet Jackson | 56 | 69 |
| 58 | KICKIN' GAME (GVAK/Pump/Warlock 6718) | Havoc & Prodeje | DEBUT | |
| 59 | 12 PLAY (Jive 41527) | R. Kelly | 61 | 52 |
| 60 | BOW WOW (WILMA/Bellmark 71007) | Johnny "Guitar" Watson | DEBUT | |
| 61 | THE TRUTH (Silas/MCA 10810) | Aaron Hall | 62 | 53 |
| 62 | DOGGY STYLE (Death Row/Interscope/AG 92279) | Snoop Doggy Dogg | 58 | 50 |
| 63 | VERY NECESSARY (Next Plateau/London/Island 828392) | Salt-N-Pepa | 63 | 52 |
| 64 | FUNKDAFIED (So So Def/Chaos/Columbia 66164) | Da Brat | 47 | 27 |
| 65 | BEGGIN' AFTER DARK (Luke 212) | H-Town | 41 | 7 |
| 66 | KEEPERS OF THE FUNK (Pendulum/EMI 30710) | Lords Of The Underground | 60 | 9 |
| 67 | SHAQ-FU: DA RETURN (Jive 41550) | Shaquille O'Neal | 51 | 7 |
| 68 | RELATIONSHIPS (Capitol 28216) | BeBe & CeCe Winans | 66 | 13 |
| 69 | SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 26010) | Outkast | 71 | 33 |
| 70 | NERVOUS BREAKDOWN (Jive 41519) | Fu-Schnickens | 73 | 10 |
| 71 | AMBUSHED (Reprise/Warner Bros. 45449) | Da Bush Babees | 54 | 4 |
| 72 | SERIOUS (Motown 0346) | Whitehead Brothers | 68 | 17 |
| 73 | NUTTIN' BUT LOVE (Uptown/MCA 10998) | Heavy D & The Boyz | 64 | 32 |
| 74 | BLOWOUT COMB (Pendulum/EMI 30654) | Digable Planets | 65 | 8 |
| 75 | SHARE MY WORLD (EMI 30789) | Najee | 69 | 12 |

THE RHYTHM

M.R. Martinez



Warner Bros. recording artist Casserine was one of the several new acts that showcased their talents over the holidays at a Manhattan studio. In the pipeline is her debut CD *Gotta Get To Know Me*. Pictured after the performance are (l-r): Jeff Grant, WB promotion manager; Hilda Williams, WB national promotion director, Northern markets; Casserine; Cato, WB artist and Casserine's producer; Peter Edge, WB A&R director; and Victor Black, Casserine's manager.

IT WAS HIS HOUSE. That's what Stevie Wonder told the sold-out crowd Jan. 14 at the **Universal Amphitheatre** in L.A. that ignored storm warnings and packed the venue for The Wonder Man's ode to hunger.

Ultimately this two-and-a-half-hour show was a testament to the ubiquitous skill of Wonder as a R&B/pop composer, musician and singer. And throughout the show, the **Motown Records** legend made the audience (remarkable for its ethnic and age diversity) dance at his fingertips with a litany of recognizable songs and styles dating from the mid-'60s hit "My Cherie Amour" to the swooning pop standard "Overjoyed."

So significantly does his show change from night to night that his tour engineer Dan Leake was overheard saying, "I have to improvise like one of the musicians."

The 44-year-old soulman doesn't need to cover anybody else's tunes as his songbook for the concert was a history lesson providing a magnificent display of showmanship. In fact, the only offering from his forthcoming new album *Conversation Peace* was the funky, modern-spirited "Sensuous Whisper."

Billed as the "Natural Wonder/Charge Against Hunger Tour," what made the show work during most of the lengthy set was the pacing and mixture of uptempo songs with love ballads that underscored the theme of the tour (sponsored in part by American Express). He moved easily from the song "Master Blaster (Jammin')" through an interlude featuring a bluesy tribute to Stevie Ray Vaughn and then segued to the megahit "Higher Ground."

In another display of astute pacing, Wonder took a solo turn at his baby grand piano to soulfully perform "You And I" before moving into a swooning reading of the song "If It's Magic" from the 1976 classic *Song In The Key Of Life*, where he was tastefully backed by a full orchestra. As the show began to wind down, Wonder moved through a medley of hits ranging from "Your Are The Sunshine Of My Life" and "Isn't She Lovely" to "Superstition" and "Living For The City."

The ever-playful Wonder exhorted the audience to celebrate, and during the last 15 minutes of the show they abandoned their seats all together in favor of dancing and singing along with Wonder.

Wonder also provided a spotlight for **Perspective Records** act **For Real**, who delivered a creditable capella version of their breakout single "You Don't Know Nothin'," which was patiently received by the audience. But they ultimately wanted Wonder to sign, seal and deliver his soul through Priority Ear-Mail...and the carrier obliged them.

THE
RHYME

By M.R. Martinez



Jacksonville, FL-based Attitude Records tapped L.A.-based Hands On Prods. to do the video shoot for its breakout artist DJ Trans' single "Ride Out." Shot in and around Jacksonville, the video was lensed by Russ Brandt and directed by Craig Melone from Hands On. Trans brought along his crew and radio personalities from local station WHJX (101.5) to participate in the video shoot. Pictured are (l-r): Mickey Johnson from WHJX; TJ Stafford, Attitude promotion exec.; DJ Rock Me, WHJX; Gee-Whiz, a member of DJ Trans' Shakesomething Krew; Melone; Hitman Hayes, WHJX; DJ Trans; and Brandt.

CATHODE RAY RAP: Perhaps one of the most important television series to promote African-American music successfully and still maintaining some dramatic perspective is the program "New York Undercover," which relies on under-appreciated musician/composer/producer James Mtume (son of jazz icon Jimmy Heath). What he's managed to do is bring to a hip (-hop) TV audience a cornucopia of sounds by various artists, including Gladys Knight (a recurring character), Nancy Wilson, Mary J. Blige and Billy Paul, who have all been featured performers in the fictitious nightclub Natalie's run by Knight.

Foremost, Mtume—who has played with a plethora of great artists and produced his own self-named aggregation in the early '80s—has exposed rap's story-telling to mass audiences through the show. (More on this in a subsequent column). Yo Yo, the female rapper who comes from the Ice Cube posse, has a significant role on the Feb. 2 episode of the show. She plays the boyfriend of a suspected murderer, and later plays a major role in the plot's conclusion. Tune in. (Add Yo Yo: she is also set to appear in the upcoming Melvin Van Peebles-directed film *Panthers*)....

A show that might not attract as many hip-hop viewers is "The Watcher," the third United Paramount Network that debuted on the studio's fledgling web, that features Seattle-based rapper Sir Mix-a-Lot. The rapper hosts an anthology series in the Las Vegas-set show, and is essentially a voyeur who has the whole town wired. From his high-rise, totally-wired control room, he peeps the foibles of a litany of people whose stories intermingle in a mixture of Sin Town madness in the spirit of horror, mystery and silly shit a la "The Love Boat." Mix undoubtedly will gain wider exposure for himself (a colleague informs that he did an interview about the show on Los Angeles station KROQ-FM, although that station would be hard-pressed to play his breakout hit "Baby Got Back"). It's obvious UPN threw some money at the Mixer.



Ice Cube, who soon will make his directorial debut with the film *Friday's*, recently directed his Priority Records labelmates and long-time homies Da Lench Mob in a video story to their second single, "Chocolate City," b/w the track "Environmental Terrorists." Both are from the trio's second album, *Planet Of Da Apes*. Shot among the high-rise district of Century City, CA, streets had to be blocked off so that director and crew could successfully complete shooting the video, Ice Cube's sixth. Pictured are (l-r): Maulkie, Mr. Woody, T-Bone and Shorty, all part of the Da Lench Mob crew; and Ice Cube.

TOP 25 RAP SINGLES

CASH BOX • JANUARY 28, 1995

| | | | | |
|----|--|--------------------------|-------|----|
| 1 | I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461) | Scarface | 1 | 18 |
| 2 | FLAVA IN YA EAR (Bad Boy/Arista 7-9001) | Craig Mack | 2 | 42 |
| 3 | BIG POPPA/WARNING (Bad Boy/Arista 7-9015) | The Notorious B.I.G. | 3 | 2 |
| 4 | BRING THE PAIN (Def Jam/RAL/Island 853 965) | Method Man | 4 | 11 |
| 5 | ROCKAFELLA (Polygram 853 967) | Redman | 5 | 11 |
| 6 | TOOTSEE ROLL (Down Low/Rip-It 6911) | 69 Boyz | 7 | 31 |
| 7 | HERE COMES THE HOTSTEPPER (Columbia 77614) | Ini Kamoze | 6 | 18 |
| 8 | BLACK COFFEE (Uptown/MCA 3169) | Heavy D & The Boyz | 8 | 13 |
| 9 | PLAYAZ CLUB (Chrysalis/EMI 58267) | Rappin' 4-Tay | 11 | 15 |
| 10 | THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 42249) | Keith Murray | 10 | 14 |
| 11 | WHUTCHA WANT? (Profile 5426) | Nine | 13 | 6 |
| 12 | KITTY-KITTY (Rip-It 6921) | 69 Boyz | 9 | 10 |
| 13 | THUGGISH RUGGISH BONE (Ruthless/Relativity 5527) | Bone Thugs N Harmony | 12 | 22 |
| 14 | COCKTALES (Dangerous/Jive 42255) | Too Short | DEBUT | |
| 15 | PIMP OF THE YEAR (Relativity 1223) | Dru Down | 16 | 6 |
| 16 | BREAK DOWN (Jive 42244) | Fu- Schnickens | 15 | 16 |
| 17 | DO YOU SEE (Violator/RAL/Island 853 962) | Warren N G | 17 | 8 |
| 18 | PARTY (Epic Street/Epic 77400) | Dis-N-Dat | 14 | 14 |
| 19 | RECORD JOCK (Lifestyles/Maverick/Warner Bros 18055) | Dana Dane | DEBUT | |
| 20 | FA ALL 'YALL (So So Def/Chaos 77593) | Da Brat | 18 | 16 |
| 21 | BEHIND BARS (Def Jam/RAL/Island 851 061) | Slick Rick | 20 | 7 |
| 22 | BIOLOGICAL DIDN'T BOTHER (Jive 42267) | Shaquille O'Neal | 22 | 10 |
| 23 | TIC TOC (Penulum/EMI 58246) | Lords Of The Underground | 19 | 12 |
| 24 | JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004) | The Notorious B.I.G. | 21 | 22 |
| 25 | TAKE IT EASY (Weeded/Nervous 20094) | Mad Lion | 23 | 28 |

Rap Single Reviews

By Dr. Bayyan

■ COOLIO & THE 40 THEVZ: "Dial A Jam" (Atlantic 6030).

Coolio has fresh mic for this record which is drenched in sports metaphors about the physical prowess of said mic skills. The groove doesn't stop on the radio mix and only gets mellower with the aging of the Money Miles track. Coolio shares the groove with his Thevz, and the instrumental version is a dance hit. Culled from the soundtrack to the Gen-X film *Jerky Boys*.

■ THE B.U.M.: "Elevation (Free My Mind)" b/w "6 Figures And Up" (Priority 50831).

Serious R&B soul wafts forth from this slow-drag rap tome. The romantic undertow of the music belies a message aimed attention at inner-city madness. "Elevation..." might be the lead track, but the record is really a hit because of the backing track. The mike work and groove are phat. From the forthcoming *The Brothas Unda Madness: Life & Times*.

■ MINDS OF THE HOOD: "Ivory" (Solar 4406).

This unique rap group has done a good job in relaying their street-smart message to the masses in a R&B/gospel-inspired single. The track is a tale of a woman who is corrupted and destroyed by the ills of society. The strongest aspect of the track would have to be the interlude, sung beautifully by a female singer. This is not an anti-human track; radio programmers take note.

INDIE

Indie News: On The Cutting Edge

By Steve Baltin



Dada

DADA RETURNS TO L.A.: After breaking out of the club scene to sell 300,000 copies of their debut I.R.S. album *Puzzle*, thanks to the hit single "Dizz Knee Land," the L.A. trio **dada** have failed to meet high expectations with their sophomore effort *American Highway Flower*. While the record has picked up support from AAA radio, the album has not been embraced by the Modern Rock outlets who helped bring the band into the limelight a few years ago. And let's face it, it's Modern Rock radio that sells records these days. However, that didn't keep the **Roxy** on the Sunset Strip from filling up to the point of being uncomfortable for the group's homecoming gig last week.

The enthusiastic response at the Roxy certainly helped to make up for the lackluster reception their second album has received, as the trio, plus guest guitarist Rob Rule, smoked their way through an hour-plus virtuoso set. From the opening number "Dim," the second single off *Puzzle*, the group took control of the stage immediately, displaying the stage presence of a band that's been at it for years. Throughout their set, the band maintained that control with excellent pacing. There were enough solos to show off their tight musicianship, but they were kept short enough to maintain the enthusiastic crowd response. Working their way through a program balanced between the two albums, as well as a few surprises—like an extended intro and closing of the Kinks' song "Tired Of Waiting For You," which Green Day currently has a hit with (Kinks tribute album coming soon?)—**dada** sent the place into ecstasy with a searing version of "Dizz Knee Land."

It was a fitting way to cap the night, as the song's good-time feel (albeit a very sarcastic good time) captured the celebratory atmosphere of one hell of a show.

CAPRICORN TO DISTRIBUTE FAT POSSUM BLUES LABEL: Phil Walden, president of **Capricorn Records**, recently announced the signing of an agreement to license and distribute the back catalogue and future releases of critically acclaimed blues label **Fat Possum**. To celebrate the new venture, Capricorn will release four records on January 24 and four additional titles on March 21. The agreement calls for **Fat Possum** to continue the creative process of selecting and recording the blues musicians, with **Capricorn** handling the promotion, marketing, publicity and sales.



Late '70s angry young man **Graham Parker** is actually smiling as he joins **Razor & Tie** co-presidents **Cliff Chenfeld** and **Craig Balsam** to announce his signing of an exclusive three-album deal with the indie label. His initial release on the label, *12 Haunted Episodes* is scheduled for March 14. It will be his first full-length album since 1992's *Burning Questions*, though Parker did release a holiday EP entitled *Graham Parker's Christmas Cracker* last November.

REVIEWS By Steve Baltin and M.R. Martinez



■ **LIR: *Magico Magico* (What Are Records? 60006)**

Lir is a five-member group from Dublin who split up the songwriting duties liberally, as four of the five have lyric credits. The results are mixed, as there is a lot going on on this record. The high points, including the tender "Some Folk Are Truly Evil" and the Led Zeppelin "No Quarter"-sounding "Not To Be Overlooked" shine. The problems stem from inconsistency, namely the failure of much of the rest of the album to live up to the peak moments. However, those songs where they do excel set pretty high standards. If Lir do put it all together, they could be an impressive musical unit. (S.B.)

■ THE RESIDENTS: *Hunters: Original Soundtrack Recording From The Discovery Channel TV Series* (Milan 35701)

If the point of a soundtrack from a nature show is to capture the feel of the jungle, then the Residents were apparently the right group for the project, as they do an effective job of creating moods. What's most impressive is the way they relegate themselves to the background, acting as subservients to the incredible auditory treats nature has to offer. While this is not an everyday CD, it's a very nice change of pace, and the Residents provide an intriguing alternative to put on after a hard day at work or late in the evening. Worth finding. (S.B.)

■ NATE FITZGERALD: *Champagne Sketches* (Monad 133)

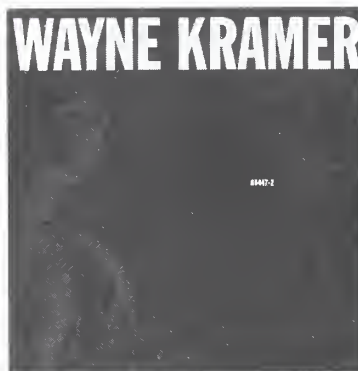
Anybody that calls their tenor sax "The Love Horn" is laying out a smooth dialectic that goes down easy. But Fitzgerald manages not to stereotype himself texturally or rhythmically. He finds a variety of New Adult Contemporary niches that he could fill if people turn him on. Each track offers a dimension of his skill. But the funky, Caribbean-tinged "I Love Having You Around," the belt-buckle-polishing slow drag "Only You" and the reggae-tinged "Caribbean Night Crossing" demonstrate the width of possibilities. (M.R.M)



■ LOST BREED: *Save Yourself* (Hellhound Records 30332)

One of the first releases from the Noise Records company gives a good indication of what their sound is likely to be about. While it's fairly standard hard-edged music, **Lost Breed** rise a cut above the others by throwing a lot more rhythm into their songs. There is something interesting in the music, but the vocals leave room for improvement, as Pat Lydon tries that trick of making his vocals sound like they are coming from Hell. Unless you're a porn star, a deep throat isn't necessarily a good thing. (S.B.)

PICK OF THE WEEK



■ WAYNE KRAMER: *The Hard Stuff* (Epitaph 86447)

For those of you unaware, Wayne Kramer is as legendary in punk circles as Keith Richards is in the classic rock world, simply because the MC5 were the punk band, right alongside the Stooges. Current icon Henry Rollins explains all this in the album's liner notes. That's what kind of firepower Epitaph and Kramer are bringing to the table, hoping one of the genre's revolutionaries can capitalize on the success of the resurgent punk scene. Fans of MC5 will not be disappointed as Kramer attacks with the same fierce sensibilities

that earned him his reputation, but prepubescent fans of pop punk may be scared into hiding under the bed by the rage of "Incident On Stock Island" and "Junkie Romance." While you've gotta love Kramer for frightening the kids, what you really have to admire about this album is that it's thinking man's punk. Yes, there is such a thing and it's right here. (S.B.)

Film Reviews

Warner's *Murder In The First*, '95's First First Class Film

By John Goff

THE PRISON SYSTEM, a target of controversy since its beginning—whenever that was—provides the set-piece for a film once again. *Alcatraz*. *The Rock*. Where Capone spent time. *The Birdman of Alcatraz*. There are as many stories on that island-cum-prison-cum-tourist-attraction off San Francisco as there are in the *Naked City*, it seems. *Murder In The First* is another, and also based on a true story, the case which brought cruelty in Alcatraz to public light.

If this were meant as an indictment against the penal system, it's a little dated, set in the early '40s. And if the solitary confinement and punishment were as nasty and extreme today as shown here, it would turn up on "60 Minutes" or "20-20," or any number of talk shows, not to mention a considerable number of lawsuits. You can bet that the current prison citizenry wouldn't stand for such treatment. In indictorial respect, it has little relation to the bleeding-heart present. But it's damned well done as entertainment.

The story, written by Dan Gordon, looks at a man who spent three years in the hell of solitary and was regularly beaten by the warden after an escape attempt. The script has moments of profundity, chilling moments and moments of insight, but it also has a few moments which seem to jump out of vaudeville—unfortunately in the courtroom, which tends to wash the seriousness of that setting with a near-farcical hue and takes an audience aback. (Perhaps Gordon and director Marc Rocco were attempting to draw a realistic parallel to '90s courtrooms and judicial system.)

Rocco begins the film hard and hooks the audience with a near poetic/artistic brutality. You're drawn in almost beyond your desires simply to see how the Kevin Bacon character can survive after being so broken physically, mentally and emotionally. He emerges, pathetically scarred outside and inside and in the film is allowed to die after being returned to Alcatraz following the trial. In reality the prisoner, Henry Young, was later paroled, disappeared into California and has never been heard from since. Perhaps that interpretation could be construed as a pro-capital punishment statement since it was obvious that Young (in the film, at least) would never be able to function outside of a prison environment.

Rocco, however, causes distraction with some pretentious camera movements early on. DP Fred Murphy's camera work is wonderful but in that cell instance calls attention to itself. The location work captures the forbidding prison territory with chilling verisimilitude and Murphy's hues are period enhancing.

What *Murder In The First* truly accomplishes is to move Kevin Bacon up a rung on the acting ladder and puts him into a character expansion arena and, therefore, contention for more challenging roles in the future. He moves totally away from the more macho-oriented image he's been in and into the interior shadows of disturbance, and he displays a depth capable of handling it. Christian Slater is solid as the idealistic, compassionate lawyer. Gary Oldman brings forth another twisted creation as the sadistic, brutality-oriented family man/warden and is successful in making the audience hate him.

Executive producers are David L. Wolper and Rocco. Marc Frydman and Mark Wolper produced. The film is a Le Studio Canal+ in association with the Wolper Organization production for Warner Bros. release.

Universal's TFC Presents *Demon Knight* Is Expanded TV

By J.G.

THE OPENING'S EXPANDED BUT THE SAME as on HBO-TV, meeting The Crypt Keeper on his in-crypt studio set. And we see he's a demanding film director.

The ending's expanded but the same as on TV, TCK putting a wrap to the story, at a Westwood premiere here.

Point is, you get the same on the big screen as on the home screen, just with a little larger budget and a longer, single story. *Demon Knight* expands itself, time-wise, back to the beginning of *Genesis* and implies the struggle's headed farther on into the future. If you like the *Tales From The Crypt* series, you'll like *Demon Knight*, but it's likely to draw only those fans—which'll give it a strong enough base. Don't look for it to expand outward much more.

Ethan Reiff & Cyrus Voris & Mark Bishop's script relates the tale of demons desiring to return the world to the "darkness and void" which was theirs before God came along and said "let there be light." And since then there's been a single protector of the world as we know it warding off these monsters. You can find some themes in there if you're a mind to, or not. There are instances of Cryptian dark humor pioneered by William M. Gaines, from whose comic books *Tales From The Crypt* the series was taken, is based on and is used in the series. This plot also touches on the old *Ten Little Indians*—stick 'em all in one place and off 'em one by one play.



The Crypt Keeper arrives at his first Hollywood premiere

tongue. Billy Zane as the charismatic leader from the beyond has a blast. He has fun and we have fun watching him. Jada Pinkett gives a controlled performance as the young stalwart who takes over the key—for a sequel? Other victims include Brenda Bakke, CCH Pounder, Dick Miller, Thomas Haden Church, John Schuck, Gary Farmer and Charles Fleischer. John Kassir makes the transition from TV to film as the voice of the Crypt Keeper.

Richard Donner, David Giler, Walter Hill, Joel Silver, Robert Zemeckis executive produced and Gilbert Adler produced.

Touchstone's *Bad Company* Entertains and Titillates

By M.R. Martinez.



Michael Beach, Ellen Barkin and Laurence Fishburne watch a prissy, rich client (Spalding Gray, prone) writhe in the agony of defeat.

ALL THE BAD GUYS DIE IN THIS FILM. And that's a good thing. It makes this post-Cold War espionage thrill entertaining. And because of the various performances in *Bad Company*, the jingoistic patriot games that formed the hardcore centerpiece of its precedent cinema offerings took a back seat to old-fashioned frailties like greed and alternately provocative and cheeky sex.

Already attracting box office as a sensitive and insightful professor in John Singleton's *Higher Learning*, Laurence Fishburne does a 180-degree in this stylish pseudo-spy who-d-who in which he plays a deposed CIA agent forced to infiltrate a private espionage company in order to regain favor and cashier out in good grace. At The Grimes Organization, a company that is fondly known as "The Tool Shed" and is a seamy mixture of ex-spooks that have skills in blackmail, bribery and "wet-work," Fishburne's Nelson Crowe meets the ambitious and sexual indefatigable Margaret Wells (Ellen Barkin).

Wells, played by Barkin with the unabashed whorishness that made her a riveting figure in the police who-d-who *Sea Of Love*, is the right and left hand of Vic Grimes (Frank Langella), who is the designer industrial-strength spy that serves major Fortune 500 clients that need a little help to maintain the status quo. When they attempt to bribe a state supreme court judge to obtain a favorable ruling that could save a client \$25 million, things get sticky and get skewed.

But this doesn't happen before Wells and Crowe engage in vigorous sex, which opens Crowe's nose for the ponanny and a larger bank account. Wells also does the nasty with Grimes before he succumbs. All the while, Crowe's gay back-up on the operation, Tod Stapp (Michael Beach), works to best position himself for better than middle-class fortunes.

It is the performances by Beach, Daniel Hugh Kelly as the mercenary friend of the fallen judge (David Ogden Stiers) and Gia Carides' portrayal of the judge's mistress Julie Ames that provide the dimension and texture to this standard story-telling. Wonderfully photographed, set decorated and wardrobe, the actors stepped into the screen universe coyly created by director Damian Harris, screenwriter Ross Thomas and cinematographer Jack N. Green and made the ordinary entertaining. Amedeo Ursini and Jeffrey Chernov produced the film.

Jazz Reviews

By M.R. Martinez



JACK DEJOHNETTE: *Extra Special Edition* (Blue Note 304942). Producer: J. DeJohnette.

DeJohnette has always been a composition-driven percussionist-cum-pianist. And on this collection he relies on his rhythmic identity as a drummer, giving underpinning while his young sidemen explore sonic territory familiar and fresh. Joined by vocal musician Bobby McFerrin and fellow percussionist Paul Grassi, DeJohnette modernizes swing, bop and cool sensibilities with his by-now patented introspections. It's evident that the drummer likes the keyboard work of Michael Cain and that Lonnie Plaxico can provide the proper pulse for his music. It's a listening-intensive album. If you can't find the sweep of emotionalism, you're listening for someone on this cascading sonic train to tell you what stop is next. Don't hold your breath. "Inside The Kaleidoscope" captures open stylings and rhythmic and melodic tradition with equal ease; "Ha Chik Kah" is an open call to the funky; and the cover of Gershwin's "Summertime" belongs in the music library of *Star Trek Voyager*.



BILLY CHILDS: *I've Known Rivers* (Stretch/GRP 1114). Producer: B. Childs.

Billy Childs has always had a penchant for drama, something he demonstrated as a structured composer and opportunistic performer-player at last year's Monterey Jazz Festival Presented by MCI, which commissioned "Concerto and Jazz Chamber Orchestra." But the sparkling piano *glissandos*, the shifting tempos and contrapuntal melodic statements are applied here with different focus. Opening the album with the Langston Hughes poem "I've Known Rivers" and following it with a composition it inspired, Childs later moves through a free-flowing fall of music that is immediately in the spirit of what's come before him and fresh, vital interpretation. While the aforementioned Hughes-inspired piece demonstrates some of his classical training as player and composer, the song "Lament" (titled after a poem by Rilke) is a lyrical excursion that is remarkably paced and measured but bulging with energy. Childs is becoming a proven voice in the idiom.

GARY BARTZ: *The Red And The Orange Poems* (Atlantic Jazz 82720). Producers: G. Bartz & Eulis Cathey.

Bartz employs jazz's classical approach of capitulation and improvisation, mixing lyrical establishment with swing-out introspection. Each performance on this eight-song collection by the alto saxophonist brings a rich roux of bluesy sensibilities stirred liberally in the red-hot cauldron that is the historical legacy closely associated with the New York experience. Pianist Mulgrew Miller, Eddie Henderson on trumpet and flugelhorn and the rhythm section of bassist Dave Holland, drummer Greg Bandy and Steve Kroon on percussion augment his intoxicating sonic qualities. While Bartz is the primary composer on many selections, he finds a forlorn yet alluring blues on "I'm Gonna Laugh You Right Out Of My Life," an assertive flourish on Jon Lucien's "Soulmate" and playful tugs at nostalgic muse on the Gershwin tune "But Not For Me." This is for anyone who needs a reminder that it is.



TOP 25 JAZZ ALBUMS

CASH BOX • JANUARY 28, 1995

| | | | | |
|----|--|-------------------------------|-------|----|
| 1 | BREATHLESS (Arista 18646) | Kenny G | 7 | 75 |
| 2 | SHARE MY WORLD (EMI 78929) | Najee | 2 | 18 |
| 3 | THE BEST OF DAVID SANBORN (Warner Bros. 45768) | David Sanborn | 8 | 6 |
| 4 | AFTER THE STORM (Mojazz/Motown 0301) | Norman Brown | 3 | 20 |
| 5 | SAHARA (GRP/GRD 9781) | Russ Freeman & The Rippington | 5 | 14 |
| 6 | POSITIVITY (Verve Forecast/Verve 522 036) | Incognito | 9 | 15 |
| 7 | A HOME FAR AWAY (GRP 9780) | George Howard | 10 | 15 |
| 8 | L.A. (Qwest 45601) | Hiroshima | 6 | 12 |
| 9 | HEAD TO HEAD (Mercury 22682) | Jonathan Butler | 4 | 12 |
| 10 | DID YOU FEEL THAT? (Warner Bros. 45729) | Joe Sample & Soul Commitee | 12 | 12 |
| 11 | BACKBONE (Warner Bros. 45611) | Boney James | 11 | 20 |
| 12 | SAX BY THE FIRE (GTS 34573) | John Tesh Project | 14 | 22 |
| 13 | TRUTH (Jive) | Warren Hill | 13 | 10 |
| 14 | REFLECTIONS (Sin-Drome 1808) | Peter White | 17 | 10 |
| 15 | PURE PLEASURE (GRP 4026) | Phil Perry | 20 | 5 |
| 16 | AGAINST THE GRAIN (GRP 9783) | Acoustic Alchemy | DEBUT | |
| 17 | AFTER DARK (Blue Note/Capitol 27838) | Richard Elliot | 18 | 10 |
| 18 | WEST SIDE STORIES (Verve Forecast/Verve 523738) | Jeff Lorber | DEBUT | |
| 19 | MOVE (Warner Bros. 45596) | Earl Klugh | 16 | 18 |
| 20 | TENDERNESS (Reprise/Warner Bros. 45422) | Al Jarreau | 22 | 20 |
| 21 | COMMON GROUND (Blue Note/Capitol 89297) | Everette Harp | 21 | 17 |
| 22 | LUCKY MAN (Capitol 98892) | Dave Koz | 24 | 42 |
| 23 | UNDERCOVER (Verve Forecast/Verve 523 356) | Art Porter | 15 | 15 |
| 24 | HARDCASTLE (JVC 2033) | Paul Hardcastle | 19 | 26 |
| 25 | LOVE, NANCY (Columbia 57425) | Nancy Wilson | 23 | 22 |

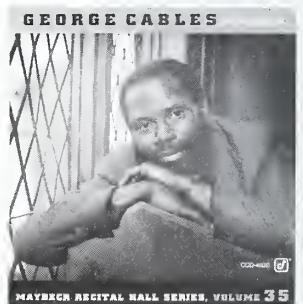
GONZALO RUBALCABA TRIO: *Diz* (Blue Note 30490). Producer: G. Rubalcaba.



Yes, Dizzy Gillespie and Frank Grillo (the erstwhile *Machito*) are credited with bringing jazz music to new dimensions. And the fusion of young pianist Gonzalo Rubalcaba, bassist Julio Barreto and o.g. bassist Ron Carter puts a fresh lick on the notion that this fusion was historically correct and is still vital today. There are a number of compositions covered on this record, which brings to mind the best of this fusion without hammering the listener. That is not to say that Rubalcaba is not percussive and doesn't employ the notes as a barrage of rhythmic messages. Rubalcaba is a talented musician, but Carter and Barreto give his interpretive skills dimension, especially on the Charlie Parker extended vamp "Ah-Leu-Cha" and Gillespie and Frank Paparelli's always engaging standard "Night In Tunisia."

GEORGE CABLES: *At Maybeck* (Concord 4630). Producer: Carl E. Jefferson.

George Cables has always been a melodically playful pianist. He's transformed standards into introspective quips, he's turned the most bombastic arrangements into accessible short stories, and his rhythmic dexterity within the context of one song is uncanny when he is allowed to stretch. He did all of that at the Berkeley-based, 50-seat Maybeck Recital Hall. Part of a live recording series, Cables' album is an open book to his skills and to his sense of selecting material so that he can best display them. The integration of his musical wizardry and sense of humor is evident on the opening composition, "Over The Rainbow." He shows two-handed dexterity on the Gershwin Brothers and Dubose Heyward track "My Man's Gone Now." The folks that got to see this live didn't applaud enough.





News From U.S. & Latin America

By Hector Resendez

PIANIST RAUL DI BLASIO's album *Piano De America 2* has been dominating the Latin music charts for the past six months. Now the talented instrumentalist is scheduled to appear in concert at the **Universal Amphitheatre** on Saturday, February 4. The concert will mark Di Blasio's Los Angeles concert debut.

Hailing from the Neuquen province of Southern Argentina, Di Blasio is still reveling in the excitement of his featured performance at the "Concert of the Americas," the star-studded gala presented by the **Kennedy Center** in honor of the 34 Presidents of the democracies of the Western Hemisphere who attended the "Summit of the Americas" in Miami in early December. The show, —which featured, along with Di Blasio, celebrities and performers such as **Michael Douglas, Liza Minnelli, Paul Rodriguez, Sonia Braga, Celia Cruz, Arturo Sandoval, Tito Puente, the Ballet Gran Folklorico de Mexico** and host **Quincy Jones**—aired nationally on the PBS network in mid-December. Di Blasio and his eight-piece band also performed a more intimate set at the luncheon that marked the closing of the historic Summit.

The upcoming Los Angeles concert is in support of *Piano De America 2*, Di Blasio's highly-acclaimed and most visible recording to date, and the **Raul Di Blasio—Live In Concert** home video culled from his recent series of sold-out concerts at Miami's **Jackie Gleason Theatre**, both available from **BMG U.S. Latin**.

Di Blasio, already a million-selling artist in Latin America, continues to steadily expand his American following through his consistently winning recordings and his supremely entertaining and dynamic live shows. Critics continue to give Di Blasio rave reviews for his ability to connect with an audience, which is not surprising given his totally engaging stage charisma and the passion he pours into his performances. "I want to make my piano available to all people," Di Blasio has said, and with each performance, each recording, each new segment of the world's audience he reaches, that wish gets closer and closer....

Other BMG artists, such as **Juan Gabriel, Juan Luis Guerra** and **Los Caifanes**, continue to soar on the charts. New releases by the label for January include such acts as the international pop/rock male/female duo from Spain, **Complices**, with *Basico*. There's the third album by the Colombian Salsa group **Suprema Corte** called *Envidiable*. Hot single releases for BMG include **Corazon Gitano's** "Sandra" from the album *Paseo Gitano*, **Grupo Bemtu's** "No Supe Conquistarte" from the album *Sangre Nueva*, **Victor Victor's** "Solo Bachata," **Tonio Rosario's** "Dejala" from the album *Me Olvide De Vivir*, and **Vico-C** with two singles, "Cut It Up Baron" and "Pump It Up Baron."

THE LION & HIS LIONESS: RMM Records & Video announced the latest project by Venezuelan Salsa giant **Oscar D'Leon**. The swinging bassist and singer has combined forces with Brazilian vocalist **Elba Ramalho** on the single "Que Pena (Ella Ya No Me Quiere Mas)," a composition by **Jorge Ben** of Brazil. Ramalho sings in Portuguese while



Elba Ramalho and Oscar D'Leon

their artists: **Mijares** with "Alma Fria" from the *Vive En Mi* album, **Ednita Nazario's** "Como Antes" from her album *Pasiones*, and **Angel Javier's** "Suenos Perdidos" from his album *Historias De Azul O Gris*.

THE LATIN LOWDOWN

REVIEWS By Hector Resendez



PEDRO FERNANDEZ: *Mi Forma De Sentir* (Mercury 526175) Producer: Mariane Somonte.

The latest recording by Mexican mariachi sensation Pedro Fernandez incorporates an eclectic mix of material. The popular vocalist treads new ground with two compositions by country icon Willie Nelson: "Loco" and "Crazy." Along similar lines, the tune "Release Me" will invoke an interesting response from die-hard Fernandez fans. A star since early childhood, Fernandez' new album is certain to attain the kind of success that earlier works have reached. Included in the collection of 14 songs, the album also showcases "Si te vas," one of Fernandez' own compositions.

TOÑO ROSARIO: *Me Olvide De Vivir* (BMG U.S. Latin 24481) Producer: Jorge Oquendo.

This new album by Toño Rosario is his third for the BMG label. The superstar Merengue artist in Puerto Rico and throughout the East Coast has been enjoying relatively good success as a soloist since his debut in 1990. The young Dominican singer's second album, *Atado A Ti*, remained in the charts for 31 consecutive weeks. That album went on to receive a Platinum record. Rosario was one of the founding members of the internationally popular merengue group **Los Hermanos Rosario**. The current hit single is "Dejala."



LOS TRES ASES, VOL. 1: *Contigo En La Distancia* (BMG Tropical Series 23869) Producer: Domingo Echevarria.

This is a compilation of classic tropical ballads from one of the most famous of all Mexican trios, **Los Tres Ases**. The 13 selections were digitally remastered from the original master tapes by Domingo Echevarria, the genius behind the Tropical series for BMG. All of the featured selections were originally recorded in Mexico and Cuba between the years 1953 through 1958. Connoisseurs of Mexico's famed and influential trio era will welcome the arrival of this product and others in this historical series.



PICK OF THE WEEK

GILBERTO SANTA ROSA: *De Cara Al Viento* (Sony Tropical 81462) Producer: Gilberto Santa Rosa.

This is the latest album by Puerto Rican singer Gilberto Santa Rosa. The popular Salsa vocalist renders another superb and flawless performance. Santa Rosa has been recording with Sony since 1990. He has received numerous Gold and Platinum awards during that period. The first was for *Punto De Vista*, followed by *Perspectiva*, a homage to the late Tito Rodriguez, and *Naci Aquí*. Santa Rosa is surely to continue his well-deserved line of success for this outstanding production.



INTERNATIONAL

News From England & The United Kingdom

By David Courtney

GLOBAL EXPOSURE FOR BRITS: "The Brits '95" are set to achieve the biggest international success in the 13-year history of the awards. Already 53 countries around the world have signed up to broadcast the initial TV show, which will include live appearances from **Madonna** and **Elton John**, with another seven deals close to being finalised. Some of the territories covered are Latin America, the Middle East and Japan.

FORMER ISLAND MAN LAUNCHES LABEL: Former **Island Records** marketing director **David Steele** is launching his own label, **Organic**, and marketing consultancy, **Sound Advice**, a month after quitting **Island** following 10 months as director.

NEW V.P. AT SONY: **Sony Music** has announced the appointment of **Guy Brulez** as vice president, European Repertoire Division, **Sony Music Entertainment Europe**. (He's going to need a large door to put all that on.)

Brulez will report direct to **Paul Russell**, president of **Sony Music Entertainment Europe**. Brulez joins the company from **Capitol Records International** in Los Angeles, where he was vice president international marketing since January 1993.

THE BIG SPENDERS OVER CHRISTMAS: Record companies spent around a third more on TV advertising in the run up to Christmas 1994 compared with the previous year.

Overall, around £28 million was spent on advertising 144 albums during November and 184 albums in December on **ITV**, **Channel Four** and satellite stations. The figure, which includes expenditure on retailers co-op ads, compares with the £21 million spent over the same period in 1993.

VIRGIN PLAN MAGAZINE: The radio station **Virgin 1215** is working with **Haymarket Consumer** magazine on plans to launch a music magazine aimed at its listeners. **Haymarket** is conducting market research to examine the market for a title aimed at 25- to 45-year-old men to rival **Emap Metro's Q** and **Mojo** titles.

ARTIST TO SUE ACCOUNTANTS: The ongoing saga regarding "The **John Goldring** Affair" is beginning to hot up and is set to be blown wide open. Rock bassist **John Wetton** is about to issue a lawsuit against the company **Casson Beckman**. Goldring, a highly respected music industry figure, resigned his partnership from **Casson Beckman** last month after the company's board launched an investigation into "apparent financial irregularities" concerning millions of pounds belonging to nine clients including **Wetton**, **Robert Palmer** and **Manfred Mann**.

PINNACLE EXPANDS SOFTWARE DIVISION: Distributor **Pinnacle** is expanding its three-year-old software division after striking a deal with leading computer game producer **Microprose**. The company's telesales department will be tripled in size from February 1 to cope with extra demand, says divisional managing director **Peter Sleeman**. **Microprose** produce titles including **Star Trek**, **The Next Generation** and **Top Gun** and is estimated to generate around 10% of the U.K. computer game sales.

U.K. SINGLES CHART:

1. "Cotton Eye Joe" **Redmax**
2. "Think Twice" **Celine Dion**
3. "Set You Free" **N-Trance**
4. "Here Comes The Hotstepper" **Ini Kamoze**
5. "Love Me For A Reason" **Boyzone**
6. "Tell Me When" **The Human League**
7. "Total Eclipse Of The Heart" **Nick French**
8. "Stay Another Day" **East 17**
9. "Whatever" **Oasis**
10. "Bump N Ride" **R Kelly**

Highest climber of the week at #13 is "Change" by **Lightning Seeds**; highest entry is #10, **R Kelly's** "Bump N Ride."

U.K. ALBUM CHART:

1. *Carry On Up The Charts* **The Beautiful South**
2. *Always And Forever* **Eternal**
3. *The Colour Of My Love* **Celine Dion**
4. *Dummy* **Portishead**
5. *Definitely Maybe* **Oasis**
6. *ParkLife* **Blur**
7. *Crocodile Shoes* **Jimmy Nail**
8. *Cross Road (Best Of)* **Bon Jovi**
9. *Steam* **East 17**
10. *No Need To Argue* **The Cranberries**

Highest climber of the week at #40 is *Dookie* by **Green Day**. Highest entry at #73, *The Time Has Come* by **Unkle**.

U.K. RAP SINGLES CHART:

1. "Nuttin But Flavor" **Funkmaster Flex & The Ghetto Celebs**
2. "Bring The Pain" **Method Man**
3. "Super Star" **Group Home**
4. "Mad 12M" **Channel Live**
5. "Warning" **The Notorious B.I.G.**
6. "Shook Ones Part Two" **Mobb Deep**
7. "Get Down" **Craig Mack Featuring Q-Tip**
8. "Get The Girl" **Souls Of Mischief**
9. "The Most Beautifullest Thing In The World" **Keith Murray**
10. "You Can't Stop The Prophet" **Jeru The Damaja**

(courtesy of Sam Schneider U.K.)

U.K. MUSIC VIDEO CHART:

1. *Berlin* **Take That**
2. *Cross Road (Best Of)* **Bon Jovi**
3. *The Concert* **Barbra Streisand**
4. *Live Tonight Sold Out* **Nirvana**
5. *Always & Forever* **Eternal**
6. *Just For You* **Daniel O'Donnell**
7. *Psyche—Whose Video Is It Anyway* **PJ And Duncan**
8. *Everything Changes* **Take That**
9. *In Concert '94* **Carreras, Domingo, Pavarotti**
10. *Letting Off Steam Live* **East 17**

THE U.K. TOP 10 RENTAL VIDEOS

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

—courtesy Titles Video, for the week ending January 21, 1995.



News From Japan And The Orient

By Sachio Saito

"TOMORROW NEVER KNOWS" (Mr. Children, Toys Factory) has been certified at two million by RIAJ (Record Industries Association of Japan) for December 1994 in the Singles section.

Quadruple-Platinum went to "Koishisato Setsunasato Kokorozuyosato" (Ryoko Shinohara with T. Komuro, Epic Sony).

"Motel" (B'z, BMG Rooms) and "It's Only Love" (Masaharu Fukuyama, BMG Victor) acquired a million each.

"Haruyo Koi" (Yumi Matsutoya, Toshiba EMI) hit double-Platinum.

Platinum went to "Everybody Goes" (Mr. Children, Toys Factory) and "Shiwaase O Tsukamitai" (Koumi Hirose, Victor).

Gold was struck by "Hero" (Miho Nakayama, King), "Ice Rain" (Shizuka Kudo, Pony Canyon), "Hana No Walz" (Ayako Fuji, Pony Canyon), "Zaku Zaku DGame" (Toshinobu Kubota, Sony), "Spare Key" (Miwako Fujiya, Nippon Columbia), "Drive Me Crazy" (Kumiko Yamashita, Toshiba EMI), "Tear's Liberation" (Access, Fun House), "Tokyo" (Takajin Yashiki, Polystar) and "Yuzurenai Negai" (Naomi Tamura, Polydor).

"Merry Christmas" (Mariah Carey, Sony) made quadruple-Platinum in the International section.

In the Album section, a two million award went to *Atomic Heart* (Mr. Children, Toys Factory) while *The Dancing Sun* (Yumi Matsutoya, Toshiba EMI) made quadruple-Platinum.

Eien No Yumeni Mukatte (Maki Daikoku, Bgram) has been awarded triple-Platinum and a million-seller was *Pharmacy* (Takayuki Makihara, Warner Music Japan).

Double-Platinum went to *Melodies & Memories* (Tube, Sony). Platinum winners included *Itsukano Syonen* (Gou Nagabuchi, Toshiba EMI), *Phi II* (Kome Kome Club, Sony), *Colors* (Mr. Ruriko Kubo, Epic Sony), *Versus* (Mr. Children, Toys Factory), *She See Sea* (Masayuki Suzuki, Epic Sony) and *Singles* (Keizo Nakanishi, Pioneer Ldc) were included.

At the same time, Gold went to eight works. They were *Colored* (Nokko, Sony), *Super Best Box* (Chage & Aska, Pony Canyon), *Anytime* (Kyoko Koizumi, Victor), *Harvest* (Koumi Hirose, Victor), *Orange Sunshine* (Judy and Mary, Sony), *A Place Of Happiness* (Yumi Tanimura, Sony), *Rebecca Singles* (Rebecca, Kune Sony) and *Prism* (Yumi Tanimura, Sony). In the International Albums section, two million was certified for *The Bodyguard* (Whitney Houston, BMG Victor).

LOCAL 45s TOP 10

| TW | LW | | |
|----|----|---------------------------------------|----------------|
| 1 | 1 | "Tomorrow Never Knows" (Toys Factory) | Mr. Children |
| 2 | 3 | "Merry Christmas" (Sony) | Mariah Carey |
| 3 | 4 | "Meguriai" (Pony Canyon) | Chage & Aska |
| 4 | 5 | "Haruyo Koi" (Toshiba EMI) | Yumi Matsutoya |
| 5 | 2 | "Motel" (BMG Rooms) | B'z |
| 6 | - | "Tear's Liberation" (Fun House) | Access |
| 7 | 8 | "Shiawaseo Tsukamitai" (Victor) | Koumi Hirose |
| 8 | - | "Gani" (Pony Canyon) | Tunnels |
| 9 | 7 | "Maturino Ato" (Victor) | Keisuke Kuwata |
| 10 | 6 | "Aino Tameni" (Sony) | Tamio Okuda |

LOCAL CDs TOP 10

| | | | |
|----|---|--|--------------------|
| 1 | 3 | <i>Merry Christmas</i> (Sony) | Mariah Carey |
| 2 | 1 | <i>The Dancing Sun</i> (Toshiba EMI) | Yumi Matsutoya |
| 3 | 2 | <i>Itsukano Syonen</i> (Toshiba EMI) | Tsuyoshi Nagabuchi |
| 4 | - | <i>Singles</i> (Laser Disc) | Keizo Nakanishi |
| 5 | - | <i>Phi II</i> (Sony) | Kome Kome Club |
| 6 | - | <i>Colored</i> (Sony) | Nokko |
| 7 | 4 | <i>The Beatles—Live At The BBC</i> (Toshiba EMI) | The Beatles |
| 8 | 5 | <i>Melodies & Memories</i> (Sony) | Tube |
| 9 | - | <i>Max</i> (Sony) | Various Artists |
| 10 | 8 | <i>Eien No Yumeni Mukatte</i> (Bgram) | Maki Daikoku |

Music Publishing

BMG'S "FAST FORWARD": BMG Music Publishing held its first worldwide managing directors' conference in December at the Hyatt Newporter in Newport Beach, CA. The theme for the rapidly-growing multinational's conference was "fast forward."

The six-day conference was hosted by BMG Music Publishing Worldwide president Nicholas Firth. The over 50 attendees included managing directors representing 25 countries, presenters such as Strauss Zelnick, president and CEO BMG Entertainment North America; Rudi Gassner, president and CEO BMG International; and representatives of associated companies including Bill Lowery, president of The Lowery Group; Kuni Murai, president of NEM Entertainment; David Renzer, senior vice president/general manager of Zomba Enterprises; Michael Sandoval, senior vice president, creative for MGM/UA Music; and Sam Trust, president of Killer Tracks.

In his remarks, Firth cited BMG Music Publishing's exceptional growth over the last seven years, during which time it had been the fastest-growing music publishing group in the industry throughout the world. Noting the conference logo, "fast forward," he said that the company's goal "was at a minimum to double our business worldwide within the next five years."

Major presenters included Zelnick, who spoke on the topic of "The Digital Revolution" and the impact and opportunities of new technology on the music business, and Gassner, who discussed "BMG Vision 2000," the growth and expansion of BMG in the future.

Other highlights included talent showcases featuring noted writer-artists John Hiatt, Mary Lou Lord and Zachary Richard and new development band Thrush Hermit, a gala dinner for attorneys, managers and other industry feinds at DC3 at the Santa Monica airport, and a boat trip on Newport Beach Harbor.



Warner/Chappell Music celebrated the recent signing of musician/composer GRP/MCA recording artist Rob Wasserman as an exclusive songwriter. This agreement makes Warner/Chappell the first major music publishing company to form an in-house "jingle house." Pictured (l-r): Diane Connal (Steep Management); Allan Tepper, dir. creative services, Warner/Chappell Music; Wasserman; Kenny MacPherson, sr. v.p. creative, W/C; and Patrick Conseil, intl. creative services dir., W/C.



PolyGram Music Publishing Group (PMPG) have signed Barry Eastmond, whose writing and production credits include the current Anita Baker single "I Apologize." Eastmond has had songs recorded by Billy Ocean, Freddie Jackson, Jonathan Butler, Barry White, Keith Washington, Tom Jones, Regina Belle and Dionne Warwick. Pictured (l-r): David Simone, president, PMPG; Eastmond; Claude Mitchell, sr. creative dir., PMPG; Dolly Eastmond; and Holly Greene, v.p./g.m. East Coast operations, PMPG.



INTERNATIONAL

STV Joins BMG, EMI, SPE & WMG In Channel [V] Expansion

HONG KONG—Star TV has announced a new joint venture with **BMG, EMI Music, Sony Pictures Entertainment** and **Warner Music Group** as equity partners for the future development of STV's Pan-Asian music channel, Channel [V], Asia's leading music service.

The partners have signed an agreement that will provide greater China, India and markets across the region unprecedented access to the best international and locally-produced music television. The four entertainment companies generate product featuring some of the world's most highly acclaimed musical talent, while Channel [V] offers the region's premier platform for Asia's popular music artists.

Channel [V] will continue to be independently managed. Its production and management headquarters will remain in Hong Kong and all current staff based in the territory and other Star TV production centers throughout the region will be retained.

Announcing the agreement, Star TV chief executive **Gary Davey** said, "We are delighted to have these leading entertainment companies join the Channel [V] success story. We will be drawing on the creative strengths of all the partners to build on the tremendous progress we have achieved in Channel [V]'s first seven months of operations."

Don Atyeo, general manager of Channel [V] agreed, saying, "This union of the most prominent providers of entertainment software and Asia's leading broadcaster of international and domestic music programming will redefine music television for all of Asia. Through our strong partnership and diverse resources, we will now be even better equipped to respond to the tastes of our culturally diverse audiences. Ultimately the greatest beneficiaries of this new partnership are music fans themselves."

For three of the four entertainment companies, the Channel [V] partnership represents their second operating venture into music channel entertainment. EMI, Sony and WMG are already partners in VIVA, a highly successful German-language music video channel in Germany.

In a joint statement, the entertainment partners said, "Channel [V] will be a major force in presenting music in an exciting format to a region of the world that has unparalleled potential for growth. We also look forward to giving Asian artists a unique venue to shine in the video field and disseminate their music to a potentially huge audience."

Channel [V] was launched in May of 1994 and provides non-stop music video and other youth entertainment programming to more than 50 million homes across Asia, India and the Middle East. For eight hours each day, Channel [V] transmits two distinct services: one offers customized programming for audiences of greater China; the other is an international channel targeted at viewers in the rest of the Star TV footprint.

Fenix To Release \$7 Billion Moscow Classical Archive

FOLLOWING THREE YEARS of negotiations, Los Angeles-based **Fenix Entertainment** now exclusively represents the classical recordings from the official **Archives of the Russian State TV and Radio Company (Ostankino)** and will make them available to the U.S. and world markets. The recordings feature major Russian and international classical musical artists and composers. Fenix begins its initial release program this month with both a full and mid-price line. With few exceptions, the material has never been licensed for exploitation outside the former Soviet Union.

Russian media has estimated the collection to be valued in excess of \$7 billion, comparable in artistic and historical significance with the works contained in **L'Ermitage** and the **Tretyakov Gallery**.

"Discovering this collection was like finding the Dead Sea Scrolls of recorded music," noted critic **Martin Bookspan**.

Fenix is partnered in *The Collection* venture with the **SIDI Corporation**, a multi-national business organization with diversified holdings in the inter-

national communications industry. **SIDI Corp.** is providing Fenix with additional financing and full use of its state-of-the-art CD manufacturing facility.

The Collection features orchestral works, virtuoso performances by individual musicians and works by great composers and includes performed by **Mstislav Rostropovich, Svyatoslav Richter, Leonid Kogan, Dmitry Shostakovich, Vladimir Askenazy, David Oistrakh, Luciano Pavarotti, Eugene Ormandy, Glenn Gould, Paul Robeson, Emil Gilels, Gennady Rozhdestvensky, Vladimir Safronitzky** and many more.

CRI Launches Aladdin

CALTEX RECORDS INTERNATIONAL (CRI) has launched **Aladdin Records**, which will introduce new artists with diverse musical backgrounds in the world music arena to the American market. The new label's plans call for initial focus on the release of instrumental music—world music, light jazz and New Age products—with a release schedule of 12 albums this year.

The initial release will be a compilation CD *Bazaar Of Dreams*, which will be used first as a promotional tool to introduce their artist roster to the media as well as to radio and retail. Featured on the sampler will be such artists as violin virtuoso **Bijan**, Persian composer **Babak**, saxophonist **Farzin**, composer/arranger/producer **SiaVash**, pianist **Rohani**, cellist **Farhad** and Tar virtuoso **Paris**. The sampler is scheduled for January send-out with the full compilation reaching the market in August.

Heading Aladdin's A&R department is **Suzanne Doucet**, who will also coordinate and oversee the label's marketing campaigns and overall presentation.

The announcement was made by CRI founder and president **Mehrdad Pakravan** from CRI headquarters in Canoga Park, CA.

BMG's Global Moves

BMG INTERNATIONAL has announced that **Peter Jamieson** has resigned as senior vice president, Asia Pacific region to seek other challenges and **Michael Smellie** has been named to replace him.

Jamieson joined the company in 1986 as chairman, **RCA/Ariola - U.K.** In July 1989, he was appointed to the position of senior vice president, Asia Pacific region based in Hong Kong and was responsible for establishing and developing the region, which is currently comprised of Japan, Australia, New Zealand, Hong Kong, Malaysia, Singapore, Thailand, The Philippines, Taiwan, Korea, Indonesia, Africa, India and the Middle East.

A veteran of the industry, Smellie had served as managing director of **BMG Australia** since October 1993. Before joining BMG, he was CEO of **MMA/RooArt**, an Australian independent label, management company and music publisher. Previously, he spent 12 years with **PolyGram**.

Also, **BMG International** has opened a wholly-owned affiliate in Turkey. The new company will be managed by **Tim Schindel**, who has been named general manager, **BMG Turkey**. He was previously director of international relations at the record company **RAKS Muzik**.

Brits Hit Vegas NATPE Convention

TEN BRITISH COMPANIES involved in the production and distribution of television programs, films and videos will be exhibiting for the first time at **NATPE International**—the **National Association of Television Program Executives** Conference and Exhibition at the Sands Expo and Convention Center in Las Vegas, NV, January 23-26.

In all there will be 16 (the largest number ever) British exhibitors showing under the umbrella of the U.K.'s **Producers Alliance for Cinema and Television (PACT)**, with support from the Department of Trade and Industry. Eleven will be in the British national pavilion, where there will also be a general information booth. Another five will share the **ITV** space. **Beckman Communications** of the Isle of Man will show separately.

Previously, only a relatively small number of Britain's leading independent television companies have attended **NATPE**, their combined exhibit conspicuously marked by a red double-decker London bus.



'94 Lipman Survey Indicates Music Retail Good News/Bad News

WHILE THE RECORD INDUSTRY'S robust sales figures—estimated up 11% from last year, with a holiday season boost of 9.6% over 1993—continue to be consistent with general reports of an overall U.S. economic upswing, an end-of-the-year survey by L.A.-based record retail marketing company Macey Lipman Marketing (MLM) indicates that record retailers should "be on alert" that more aggressive, creative marketing strategies could be needed. The informal 12th annual survey, dubbed "a collective voice from the music retailing community," points to the growing impact of super discount stores such as **Circuit City** and **Best Buy**, which carry hit music product at loss-leader prices, creating intense competition which dilutes the customer sales base of music product and cuts deeply into profit margins.

Commenting on results of the survey, culled from a telephone poll of more than 200 retailers representing over 8,000 major chains, independents, one-stops and racks throughout the U.S., MLM founding president Macey Lipman noted, "The 'bottom line' appears to be that while demand is high for music product, more stores are selling more music, but making less money.

"Some traditional record retailers are beginning to face this problem head-on—such as Detroit's local chain **Harmony House**—with significant success. They launched a very creative campaign which highlighted the advantages of shopping at Harmony House over a super discounter, and saw holiday business go up nearly 11%."

The Harmony House multi-media campaign features music business luminaries well-known in the Detroit area—producer **Don Was**, artists **Alexander Zonjic** and **Earl Klugh**, local DJ **Arthur Penhallow** and conductor **Neeme Jarvi**. The TV spots show one of these asking a rude, "nerdy" salesperson at a hypothetical super discounter a typical customer music-related question. The "celebrity" inevitably gets a distracted, unsatisfactory response to his question, and then says, "Forget it, I'm going to Harmony House." The focal point of the campaign is: "Music is all we do."

Other local retail chains (such as **Streetside Records** in St. Louis and **Title Wave** in Minneapolis) have adopted a price-matching policy on hit product to go head-on with the super discounters. This tactic appears to have increased store traffic somewhat, but overall profit margins are down.

Further, there appears to be a trend toward record stores—such as the **Sam Goody** at Universal City Walk in L.A.—toward becoming one-stop entertainment centers. Many stores feature clothing, a wide range of magazines and a large selection of books. Many offer customers an in-store snack or espresso bar.

Other highlights of the 1994 MLM survey reveal that the year was relatively "even" from an artistic standpoint; i.e., there were no trend-setting "break-through" groups or acts—such as **Nirvana** a few years back—to shake up the status quo. "Alternative" has been mainstream for the last couple years, and no particular genre of music appeared to dominate 1994. Product by **Pearl Jam**, **Green Day**, **Eagles**, **Mariah Carey**, **Kenny G**, **Boyz II Men** and **Garth Brooks**, in addition to *The Lion King* soundtrack, did especially big volume this year.

In addition, the emergence of the CD-ROM format, hinted at in the 1993 survey, continues to show tremendous potential, as most stores report that customer inquiries regarding CD-ROM are "way up." MLM predicts this trend will continue, as more interactive titles become available and the penetration of CD-ROM players continues to rise.

Listening posts have grown increasingly common in record stores, as 86% of respondents noted a positive impact on sales. Further, TV appearances independent of music videos—by artists on specials or talk shows such as "Late Night With David Letterman"—are perceived to have a significant impact on sales. Most notable examples: PBS specials by **Yanni** and "The Three Tenors" are credited with generating huge movement of product by these artists.

Other music industry trends cited by survey respondents—which do not necessarily reflect the views of MLM—include the "return of vinyl" as a viable format; the "shake-out" of independent mom-and-pop stores; downloading of music into the home; the continued success of the AAA radio

format; and the growing impact of direct-to-consumer marketing via television.

Concluded Lipman: "1994 was a very significant, transitional year for the music retailing industry. While I think it's safe to say it's a good thing to be optimistic about the business as a whole, I believe it will be the visionary retailers who look for pro-active approaches of adapting to the realities of the changing marketplace who will ultimately prosper."

1994 A \$505 Million Geffen Year

FOR GEFLEN RECORDS, 1994 was a dream year. With only 33 new titles released domestically, and 24 of them internationally, the label grossed \$505 million worldwide for the year, its biggest since its founding 15 years ago.

The **Eagles'** *Hell Freezes Over* and **Nirvana's** *MTV Unplugged In New York* albums both debuted at #1 on the *Cash Box* Pop Album Chart and scored Quadruple and Triple Platinum by the end of the year. They were joined in the Top Ten by **Aerosmith's** Double Platinum greatest hits collection *Big Ones*, but perhaps an even better indicator of success are the new artists established in '94 on **Geffen/DGC Records**.

Counting Crows' debut *August and Everything After* certified Quintuple Platinum in the U.S. alone and was one of the biggest-selling albums of the year. **Weezer** earned Platinum certification while **Beck** and **Hole** sold well past Gold certifications. **Hole** also captured a host of Album of the Year awards from local and national publications and **Beck** from *Entertainment Weekly*.

Geffen began '94 with four albums in the Top 20: **Aerosmith's** *Get A Grip*; **Nirvana's** *In Utero*; **Guns N' Roses'** *The Spaghetti Incident?*; and *The Beavis and Butt-head Experience*.

The company's domestic accomplishments have been matched overseas as well. The **Aerosmith** and **Nirvana** albums have each sold more than two million outside North America; the **Counting Crows** and **Eagles** albums both passed the million mark. **Guns N' Roses'** *Spaghetti* forked up more than 4 million outside of the U.S. and Canada. **Beck** racked up 400,000 units as a base establishment for future growth. **Aerosmith** took Best Rock Group award at the first "MTV Europe Awards."

Critical acclaim wasn't lacking either. Geffen won three Grammys: **Aerosmith's** "Livin' On The Edge" for Best Rock Performance by a Duo or Group with Vocal; **Peter Gabriel's** "Steam" for Best Music Video (short form) and the **Pat Metheny Group's** "The Road To You" for Best Contemporary Jazz Performance (instrumental).

At the "MTV Video Music Awards," Geffen and DGC artists won seven categories. **Aerosmith**, which had been nominated more than any other group in history (28 times), won three, giving the band a career total to date of seven VMA awards. **Nirvana** took home two awards and **Peter Gabriel** and **Counting Crows** took one each.

All four longform home videos released late in '94 charted in the Top 10 of the national video charts. **Nirvana's** *Live! Tonight! Sold Out!* was certified Platinum 60 days following its release; **Aerosmith's** *Big Ones You Can Look At* is a Gold seller; the **Eagles'** *Hell Freezes Over* was certified Platinum Jan. 22; and **Gabriel's** *Secret World Live* continues to sell well.

Widely praised was the late **Ted Hawkins'** *The Next Hundred Years*.

1995 also looks bright for Geffen/DGC. **Veruca Salt's** "Seether" single from their *American Thighs* debut album has already broken into the Alternative Top 10. **Stone Roses'** *Second Coming* sold more than 300,000 in the U.K. in December and was certified Platinum before the end of the year while the first single, "Love Spreads," was touted as a major hit. **Guns N' Roses'** lead guitarist **Slash** will release a solo album and **White Zombie** is mastering the follow-up to their Platinum major label debut. **Lisa Loeb** and **Nine Stories** will present a debut album in the spring and a debut album from U.K.-based **Elastica** has been dubbed a "Face To Watch in '95." Geffen will also enter the hip-hop arena with debut albums from **The Roots** (see review this issue) and **Genius**, a rapper in the Platinum **Wu-Tang Clan**

PFR: Going To *Great Lengths*

By Richard McVey

THEY SAY THE THIRD TIME is the charm, but for Joel Hanson, Patrick Andrew and Mark Nash, a trio of Minnesotans collectively known as PFR, their third Sparrow album *Great Lengths* is only the latest chapter in this band's ongoing growth.

Since their first album *Pray For Rain* in 1991 and their sophomore project, *Goldie's Last Day* in 1993, the band has garnered a Grammy and Dove Award nomination, netted a Dove Award for their debut album, toured with Petra and were recently asked to cut a single for Liberty's Beatles tribute album. Not bad for a band that first came together at a youth camp.

As for their invitation to be part of The Beatles' tribute, it takes only a brief listen to their music to justify why. The band has been heralded by many as "what The Beatles would sound like if they made contemporary Christian music in the '90s." However, the band says that the resemblance isn't an intentional one. "Concerning going for a Beatles sound, I don't know if we really do that," says bass player/vocalist Patrick Andrew. "I listened to The Beatles a lot when I was in high school. I think it just comes through in the songs that we write sometimes. It's just a heavy influence." Guitarist/vocalist Joel Hanson adds, "Some of it is the make-up of the band, minus a player, because there's a lot of two-part vocals, which would tend to categorize us a little more with The Beatles."

Their choice of a Fab Four classic to cover comes in the form of "We Can Work It Out." "We had always wanted to play that song live just for fun," says drummer Mark Nash. "We kind of tossed the idea around, but...when it was brought to us it was a natural 'yes.'"

Their current album, *Great Lengths*, which hit music stores at the beginning of the year, is a leap ever-forward according to the band. "We

also offers, "A lot of times we play songs before they're ever on an album and kind of work out live arrangements."

Long-time fans of the group may notice growth in other areas outside their music. One look at their current album cover in comparison to their former—more wildly colored, teen-type image—and you'll see there is a definite image change. According to Andrew, "It's what we wanted to go for. It's more us I think than the first two. We didn't want any jumping, clown colors or dogs." Adds Hanson, "The first one, I think...we were so new to what we were doing. We didn't know the process and weren't sure of how we were going to capture our identity on film, but by the time we got to this third record, we all had a chance to think about it and talk about it together. It became much easier for us to lay out a format and say, 'This is the direction we would like to go. Can we pursue this?'"

And they did just that. Drawing a bit from their Beatles' comparison, the band scheduled their photo shoot for the album while they were in England playing at a festival. "It was just great and the photos turned out incredible," says Andrew, "just because of the look over there." In fact, things went so well while they were there that EMI/UK's Strategic Marketing Division plans on releasing *Great Lengths* in the U.K. However, the album won't be the same as the Stateside version. The U.K. version will boast one cut from their first album and two cuts from their second. In support of the album, the band plans on making various promotional appearances as well as a U.K. college tour this May.

Now that much of their current goings-on have been addressed, it's time to address a question of the past—How did this trio get their big break? According to Nash, it was being at the right place at the right time.

"There's a club in Minneapolis where Christian bands play. We started playing there quite regularly and opening up for national acts that came in. We opened up for a guy named Steve Camp. Our producer Jim Sloas and the other producer on the first record, Bobby Blazier, were playing with Steve and they liked us, so we gave them a tape. They took it to Brown Bannister, another producer, and he liked it, so we came down [to Nashville] and did a showcase. A couple of weeks later we came back down again and did a demo and that was it. They offered us a recording contract."

Andrew relates, "We never really tried to get into the business. It just happened. We played a lot and we opened for the right person."

Although their career has really only begun, each member of the band says that their profession has brought forth many highlights, like "going to the Grammys the first year" and playing at a club in Minneapolis called First Avenue, says Nash. As for Hanson, he remembers "the first record. Being a new band, not having any idea that we were going to be nominated for awards. We never expected anything. We were hoping just to get a little attention by putting so much effort into a record that at least someone would say, 'Hey, that was alright.' Also, we've had a chance to play all

over the country, and a little bit out of the country now, and we're just doing things that I didn't really know if I would ever really do in my lifetime. I'm not even 30 yet and I've done a lot...." As for Andrew, "I think for me, my family all became Christians, and my sister just did. I would say that's the most important thing to me that this band has meant...I think [given] the small amount of success we've seen, definitely God has used that in their lives."

Despite downplaying their success and their Fab Four likeness, this tremendously talented trio have certainly blazed a trail in contemporary Christian music. With the release of PFR's third album, their involvement on The Beatles' tribute album, and their scheduled upcoming U.S. and U.K. tour, it seems likely that this young band could spread the gospel like few have before.



(l-r): Mark Nash, Patrick Andrew and Joel Hanson

want to do something different on each record; we want to continue growing musically and lyrically in every facet. We don't want to put out the same record twice," explains Nash.

"I just think it's a little bit more diverse with the songs on there. All the albums have had definite sides to them, but I think this one is a little bit wider," adds Hanson.

Unlike so many bands out today, all three members of the group write most of their own material, with all but three cuts penned by at least one member of the band on the new album. According to the band, the final choice of songs is made by their producer Jimmie Lee Sloas and executive producer Brown Bannister. Says Andrew, "We had to kind of scrounge to write this album because we didn't have any backlog of material...which was true for the first two albums. All the lyrics were pretty close to our hearts and were really where we were at that time." Hanson

COUNTRY MUSIC

Hill Undergoes Throat Surgery

By Richard McVey



WARNER BROS. recording artist **Faith Hill** will undergo laser surgery to seal the varix in her throat. As part of the treatment, she has been ordered to take off several weeks following the surgery for rest and rehabilitation, prompting the cancellation of concert dates through April 26.

The procedure is expected to both substantially strengthen Hill's voice as well as aid in preventing future throat problems from reoccurring. Country artists **Patty Loveless** and **Kathy Mattea** both underwent similar surgery during their careers and were both highly successful in resuming singing without any long-term ill effects.

It has been theorized that Hill's present condition was caused by the

heavy work schedule she has maintained since the release of her Platinum debut album *Take Me As I Am*. Since that time, Hill has toured with **Reba McEntire**, **Brooks & Dunn** and **Alan Jackson**, with whom she will again tour this year as well as appear on future bills with **George Strait**.

In Other News...

ARISTA RECORDING ARTISTS **Diamond Rio** are now part of the Winston Cup Team of Wilson-Inman Motorsports. The driver of the 690 Horse Power V8 Ford Thunderbird will be **Jay Hedgecock, Jr.** "This is an exciting venture," says lead vocalist **Marty Roe**. "Starting up Diamond Rio Racing is our way to support something that both we and our fans love...our goal for 1995 is to run a minimum of five races in high-impact exposure markets and possibly a complete schedule, depending on the future commitment from additional primary and associate sponsorships."

SOME OF THE COUNTRY ACTS making appearances as presenters on the 22nd annual "American Music Awards" special, airing on ABC-TV January 30, include **Clint Black**, **Brooks & Dunn**, **Mark Chesnutt**, **Vince Gill**, **Faith Hill**, **Kathy Mattea**, **Reba McEntire**, **John Michael Montgomery**, **Randy Travis**, **Ricky Van Shelton** and **Tammy Wynette**. In addition, **Lorrie Morgan** will share hosting duties with **Tom Jones** and **Queen Latifah**.

IN THE WORLD OF RADIO PROMOTION, Polydor Nashville joined forces with Boomtown Hotel and Casino and the Gary Group, a Los Angeles-based marketing and promotions company, to create a radio contest for 30 major country radio markets in an effort to promote **Toby Keith's** sophomore album and the Western-themed resort of the same name—*Boomtown*. The result of the one-week campaign that aired Dec. 25-Jan. 1 was radio promotions worth nearly \$600,000.

THE COUNTRY MUSIC ASSOCIATION will publish a newsletter, "Communique," which will report on music, media and artist news from Nashville. The three-page newsletter will be faxed simultaneously worldwide to more than 1,000 entertainment, media and marketing professionals.

SAWYER BROWN HAS BEEN SELECTED as the February Showcase Artist for CMT, CMT Europe and CMT Pacific.

BOBBY ROBERTS ANNOUNCED the signing of **Waylon Jennings** to exclusive booking representation.

ASYLUM RECORDING ARTIST BRYAN WHITE will lend a helping hand to "Star-athon '95: A Weekend With The Stars," the United Cerebral Palsy Association's annual telethon January 21-22. Look for White on January 22 at 1:30 p.m. (EST).



Performers included in the 1995 line-up for the Country Radio Seminar New Faces Banquet and Show, widely regarded as the country music industry's most prestigious showcase for new talent, met with seminar executives in Nashville. The show will close the four-day event of the Country Radio Seminar on March 4 at 8 p.m. Pictured in the back row (l-r): **Chris Marion**, **Western Flyer**; **Steve Charles**, **Western Flyer**; **David Ball**; **Bryan White**; **Randy Archer**, **Archer-Park**; and **Johnny Park**, **Archer-Park**. The middle row included (l-r): **T.J. Klay**, **Roger Helton**, **Bruce Gust**, **Danny Myrick**, all of **Western Flyer**; **Audrey Wiggins**; **John Wiggins**; and **George Ducas**. In the front row (l-r): **Dave Nichols**, CRB executive director and **Charlie Monk**, "New Faces" committee chairperson. "New Faces" artists included in the line-up but not pictured are **Lisa Brokop**, **Steve Kolander**, **Ken Mellons** and **Rick Trevino**.



BNA Records signed recording artist **Kenny Chesney** to their roster. Chesney is currently in the studio finishing his new project to be released in June. Pictured (l-r): **Ken Van Durand**, v.p., promotion for BNA; **Dale Turner**, v.p., BNA; **Chesney**; **Dale Morris**, president of **Dale Morris & Associates**; **Tim Morris**; and **Eddie Rhines**, v.p. of **Dale Morris & Associates**.



Arista recording group BlackHawk—along with **Tim McGraw** and **Little Texas**, who toured as part of the "Unbeatable Wheatables" tour—will be back again next year. The concert tour received such a response that all three acts will rejoin in 1996 for the Keebler-sponsored tour. Pictured (l-r): **BlackHawk's Dave Robbins**, **Van Stephenson** and **Henry Paul**, with **Tim McGraw**.

CASH BOX CHARTS

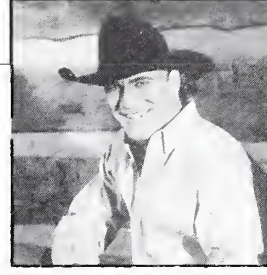
TOP 100 COUNTRY SINGLES



#1 SINGLE: Reba McEntire



TO WATCH: Trisha Yearwood #32



HIGH DEBUT: Doug Supernaw #40



#1 INDIE: Will LeBlanc #58

JANUARY 28, 1994

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

| | | | | | | | | | |
|----|--|-----------------------|-------|----|-----|---|---------------------------|-------|----|
| 1 | TILL YOU LOVE ME (MCA 10994) | Reba McEntire | 4 | 10 | 52 | HARD LOVIN' WOMAN (MCA 11055) | Mark Collie | 30 | 19 |
| 2 | MI VIDA LOCA (Arista) | Pam Tillis | 13 | 8 | 53 | ANGELS AMONG US (RCA) | Alabama | 46 | 3 |
| 3 | I'LL NEVER FORGIVE MY HEART (Arista) | Brooks & Dunn | 7 | 9 | 54 | I BRAKE FOR BRUNETTES (Decca) | Rhett Akins | DEBUT | |
| 4 | GONE COUNTRY (Arista) | Alan Jackson | 1 | 7 | 55 | UNTANGLIN' MY MIND (RCA 66419) | Clint Black | 49 | 16 |
| 5 | YOU AND ONLY YOU (Liberty 80472) | John Berry | 9 | 13 | 56 | I SHOULD HAVE BEEN (MCA) | Mavericks | DEBUT | |
| 6 | NIGHT IS FALLIN' IN MY HEART (Arista) | Diamond Rio | 11 | 13 | 57 | WHEN LOVE FINDS YOU (MCA 11047) | Vince Gill | 50 | 13 |
| 7 | THIS TIME (CURB) | Sawyer Brown | 11 | 8 | 58 | LET IT SWING (Deep South) | Will LeBlanc | 62 | 10 |
| 8 | LITTLE HOUSES (Epic 66803) | Doug Stone | 10 | 11 | 59 | HEY FRIEND (Beacon) | Michael Grande | 60 | 13 |
| 9 | NOT A MOMENT TOO SOON (Curb) | Tim McGraw | 2 | 11 | 60 | UNDERCOVER KING OF FRANCE (Song-1) | H.J. Bonow | 64 | 9 |
| 10 | HERE I AM (Epic 64188) | Patty Loveless | 12 | 9 | 61 | WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (Vamer Bros. 7045) | David Ball | 51 | 18 |
| 11 | THE FIRST STEP (MCA 10991) | Tracy Byrd | 15 | 8 | 62 | TOUGHER THAN THE REST (Liberty 28770) | Chris LeDoux | DEBUT | |
| 12 | I GOT IT HONEST (RCA 66420) | Aaron Tippin | 13 | 14 | 63 | CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider) | W.C. Taylor, Jr. | 66 | 8 |
| 13 | TENDER WHEN I WANT TO BE (Columbia 64327) | Mary Chapin Carpenter | 16 | 5 | 64 | LIVIN' ON THE EDGE (Song-1) | David Young | 65 | 9 |
| 14 | GOIN' THROUGH THE BIG D (Decca 11094) | Mark Chesnutt | 3 | 11 | 65 | WE GOT A LOT IN COMMON (Atlantic) | Archer/Park | 52 | 4 |
| 15 | MY KIND OF GIRL (Epic 53952) | Collin Raye | 18 | 6 | 66 | THERE GOES MY HEART (MCA 10961) | The Mavericks | 53 | 15 |
| 16 | HEART TROUBLE (RCA 66288) | Martina McBride | 17 | 12 | 67 | THE VOICE OF AMERICA (Echo Summit) | Bobby Ross | 68 | 9 |
| 17 | BEND IT UNTIL IT BREAKS (BNA) | John Anderson | 20 | 5 | 68 | WHAT THEY'RE TALKIN' ABOUT (Decca 11098) | Rhett Akins | 54 | 14 |
| 18 | BETWEEN AN OLD MEMORY AND ME (Warner Bros. 455603) | Travis Tritt | 19 | 7 | 69 | SOMEBODY ONCE TOLD ME (Platinum Plus) | Delia Charlene | 74 | 5 |
| 19 | OLD ENOUGH TO KNOW BETTER (Columbia 66412) | Wade Hayes | 21 | 9 | 70 | FIRE'S GOING OUT (Platinum Plus) | Paula Inman | 56 | 15 |
| 20 | YOU CAN'T MAKE A HEART LOVE SOMEBODY (MCA) | George Strait | 22 | 3 | 71 | HIDE & SEEK (Platinum Plus) | Todd Cordle | 75 | 5 |
| 21 | DOCTOR TIME (Columbia 53560) | Rick Trevino | 6 | 14 | 72 | McLOVE STORY (Fratemity) | Shad O'Shea | 57 | 11 |
| 22 | UPSTAIRS DOWNTOWN (Polydor 523407) | Toby Keith | 23 | 6 | 73 | SANTE FE (Cafe Records) | Stephen Bruce | 53 | 11 |
| 23 | FOR A CHANGE (Atlantic) | Neal McCoy | 27 | 4 | 74 | FRIENDS BEHIND BARS (Platinum Plus) | Michael Copeland | 77 | 4 |
| 24 | SOMEWHERE IN THE VICINITY OF MY HEART (RCA) | Shenandoah | 26 | 7 | 75 | I DON'T FEEL AS GOOD (Platinum Plus) | Danny Duvall | 59 | 13 |
| 25 | SOUTHBOUND (Mercury 522125) | Sammy Kershaw | 28 | 6 | 76 | SIEGE AT LUCASVILLE (Fratemity) | Steve Free | 61 | 12 |
| 26 | AS ANY FOOL CAN SEE (Atlantic 82656) | Tracy Lawrence | 29 | 2 | 77 | WHEN WE FIRST MET (Platinum Plus) | Jeff Roberts | 63 | 11 |
| 27 | AMY'S BACK IN AUSTIN (Warner Bros.) | Little Texas | 32 | 3 | 78 | LONG LEGGED HANNAH (BNA) | Jesse Hunter | 67 | 12 |
| 28 | WHEREVER YOU GO (RCA 66419) | Clint Black | 33 | 2 | 79 | MIKE'S BIKE (Beacon) | Michael Grande | 82 | 3 |
| 29 | TAKE ME AS I AM (Warner Bros. 7079) | Faith Hill | 14 | 15 | 80 | STORMS IN THE HEARTLAND (Mercury 1344) | Billy Ray Cyrus | 69 | 12 |
| 30 | DOWN IN FLAMES (Arista 2718) | Blackhawk | 31 | 4 | 81 | SHE'S IN THE BEDROOM CRYING (Mercury 518853) | John & Audrey Wiggins | 72 | 7 |
| 31 | PICKUP MAN (Epic 77715) | Joe Diffie | 24 | 12 | 82 | QUALITY TIME (SONG-1) | Gary Lee Kirkpatrick | 85 | 2 |
| 32 | THINKIN' ABOUT YOU (MCA 54973) | Trisha Yearwood | 41 | 2 | 83 | SHE SHOULD'VE BEEN MINE (Step One 485) | Western Flyer | 71 | 12 |
| 33 | THIS WOMAN AND THIS MAN (Giant 24582) | Clay Walker | 36 | 2 | 84 | TILL I WAS LOVED BY YOU (Polydor 225) | Chely Wright | 72 | 12 |
| 34 | LITTLE BY LITTLE (Epic 57501) | James House | 35 | 6 | 85 | DADDY FINALLY MADE IT TO CHURCH (SONG-1) | Jim Fullen | 88 | 2 |
| 35 | TRUE TO HIS WORD (Curb) | Boy Howdy | 37 | 5 | 86 | THE BIG ONE (MCA 11092) | George Strait | 73 | 14 |
| 36 | LIPSTICK PROMISES (Liberty) | George Ducas | 40 | 4 | 87 | A GOOD YEAR FOR THE ROSES (MCA 11096) | George Jones/Alan Jackson | 76 | 9 |
| 37 | I CAN BRING HER BACK (Epic 77579) | Ken Mellons | 38 | 4 | 88 | THE BALLAD OF PATSY MONTANA (American Image) | Buddy & Kay Bain | DEBUT | |
| 38 | LOSING YOUR LOVE (Columbia 66411) | Larry Stewart | 45 | 6 | 89 | WE CAN'T LOVE LIKE THIS ANYMORE (RCA 6410) | Alabama | 78 | 18 |
| 39 | LOOK AT ME NOW (Asylum 9081) | Bryan White | 42 | 3 | 90 | THE DRIFTER (A&R) | Ruthie Steele | DEBUT | |
| 40 | WHAT'LL YOU DO ABOUT ME (BNA) | Doug Supernaw | DEBUT | | 91 | DOING GOOD FEELIN' BAD (T & A) | Amber Lane | 79 | 15 |
| 41 | TAKE THAT (Patriot 89252) | Lisa Brokop | 44 | 6 | 92 | IF YOU'VE GOT LOVE (Atlantic) | John Michael Montgomery | 80 | 16 |
| 42 | LOOK WHAT FOLLOWED ME HOME (Warner Bros.) | David Ball | DEBUT | | 93 | YOU GAVE ME A MOUNTAIN (SOR) | Gene Watson | 81 | 8 |
| 43 | WORKIN' MAN'S BLUES (Arista) | Jed Zeppelin | 43 | 3 | 94 | KICK A LITTLE (Vamer Bros. 45739) | Little Texas | 83 | 20 |
| 44 | MAYBE SHE'S HUMAN (Mercury 518852) | Kathy Mattea | 25 | 10 | 95 | IF I COULD MAKE A LIVIN' (Giant 24582) | Clay Walker | 84 | 18 |
| 45 | THE RED STROKES (Liberty) | Garth Brooks | 47 | 3 | 96 | YOU JUST WATCH ME (Liberty 89048) | Tanya Tucker | 86 | 16 |
| 46 | TRYIN' TO GET TO NEW ORLEANS (Arista 07822) | The Tractors | 48 | 2 | 97 | THAT'S WHAT I GET (Curb) | Hal Ketchum | 87 | 16 |
| 47 | WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Mercury) | Shania Twain | DEBUT | | 98 | I SURE CAN SMELL THE RAIN (Arista 2718) | Blackhawk | 89 | 22 |
| 48 | THIS IS ME (Vamer Bros. 7127) | Randy Travis | 30 | 13 | 99 | SUMMER IN DIXIE (Atlantic) | Confederate Railroad | 90 | 10 |
| 49 | NOW I KNOW (RCA 62896) | Lari White | 34 | 19 | 100 | SHUT UP & KISS ME (Columbia 77696) | Mary Chapin Carpenter | 91 | 18 |
| 50 | LOVE IS NOT A THING (Reprise) | Russ Taff | DEBUT | | | | | | |
| 51 | I AIN'T GOIN' PEACEFULLY (Curb) | Hank Williams Jr. | 55 | 3 | | | | | |

COUNTRY SINGLES INDEX

| | |
|--|-----|
| A GOOD YEAR FOR THE ROSES J. Chastain (Sony Tree Pub. Co. Inc./BMI) | 87 |
| AMY'S BACK IN AUSTIN B. Seals, S. Davis (Square West Music, Inc./Howlin' Hit Music, Inc., ASCAP/Red Brazos Music, Inc./Original Hometown Sheet Music, BMI) | 27 |
| ANGELS AMONG US B. Hobbs, D. Goodman (BMI) | 53 |
| AS ANY FOOL CAN SEE P. Nelson, K. Beard (Sony Tree Pub. Co., Inc./BMI/Golden Reed Music, Inc., ASCAP) | 26 |
| BALLAD OF PATSY MONTANA B. Eam (Edly Bond Music, BMI) | 88 |
| BEND IT UNTIL IT BREAKS J. Anderson, L. Delmore (Almo Music Corp./Holmes Creek Music/PolyGram International Pub., Inc./Foggy Jonz Music, ASCAP) | 17 |
| BETWEEN AN OLD MEMORY AND MEK. Stegall, C. Craig (EMI April Music Inc./Keith Stegall Music, ASCAP/EMI Blackwood Music Inc., BMI) | 18 |
| CRYING ON YOUR SHOULDER AGAIN (N/A) | 63 |
| DADY FINALLY MADE IT TO CHURCH J. Pallen (Aslma Publ., BMI) | 85 |
| DOCTOR TIME S. Leacock, B. Wilson (W.B. Music Corp./Long Acme Music, SESAC/Zomba Enterprises Inc., ASCAP) | 21 |
| DOING GOOD FEELIN' BAD B. Horton, G. Hawthorne (Baby Horton Music, ASCAP) | 91 |
| DOWN IN FLAMES M. Clark, J. Stevens (Warner-Tamerlane Pub. Corp./Flying Dutchman Music/Jeff Stevens Music, BMI) | 30 |
| FIRE'S GOING OUT (N/A) | 70 |
| FOR A CHANGE (N/A) | 23 |
| FRIENDS BEHIND BARS (N/A) | 74 |
| GOIN' THROUGH THE BIG D R. Rogers, J. Wright, M. Wright (Maypop Music/Route Six Music/Songs of Jasper, Inc./EMI Blackwood Music Inc., BMI) | 14 |
| GONE COUNTRY B. McDill (PolyGram International Pub. Inc./Ranger Bob Music, ASCAP) | 4 |
| HARD LOVIN' WOMAN M. Collie, D. Cook, J. Jarvis (Music Corp. of America, Inc./Mark Collie Music/Sony Tree Pub. Co., Inc./Don Cook Music/Zomba Enterprises, Inc./Inspector Barlow Music) | 52 |
| HEART TROUBLE P. Kennerley (Irving Music, Inc./Littlenarch Music, BMI) | 16 |
| HERE I AMT. Arata (Morganacove Songs, Inc./Fooke Bear Music, ASCAP) | 10 |
| HEY FRIEND M. Grande (Mr. G Publishing, BMI) | 59 |
| HIDE & SEEK (N/A) | 71 |
| I AIN'T GOIN' PEACEFULLY (N/A) | 51 |
| I BRAKE FOR BRUNETTES S. Ramos, R. Atkins (Reynatorg Pub. Howe Sound Music/Lawyers Wife Music/Sony Tree Pub., BMI) | 164 |
| I CAN BRING HER BACK G. Simmons, D. Dodson, K. Mellons (Capit Music, BMI/Capit Memories, ASCAP) | 37 |
| I DON'T FEEL SO GOOD (N/A) | 75 |
| I GOT IT HONEST A. Tappin, B. Burch, M. Johnson (Acuff Rose Music/Big Bobcat Music, BMI/Bruce Burch Music, SESAC) | 12 |
| I SHOULD HAVE BEEN TRUE R. Malo, S. Lynch (Sony Tree Pub. Raul Malo Music/The Night Rainbow Music/Matanzas Music, BMI/ASCAP) | 56 |
| I'LL NEVER FORGIVE MY HEART R. Dunn, J. Dunn, D. Dillon (Tree Pub. Co., Inc./Showbilly Music/Acuff Rose Music Inc., BMI) | 3 |
| I SURE CAN SMELL THE RAIN J. Jarrard, W. Aldridge (Alabama Band Music, BMI/Rick Hall Music, Inc., ASCAP) | 98 |
| IF I COULD MAKE A LIVING K. Stegall, R. Murrain & A. Jackson (Tom Collins Music Corp./Murrain Music Corp., BMI/Seventh Son Music/Mattie Ruth Music, ASCAP) | 95 |
| IF YOU'VE GOT LOVE S. Seaton, M. Sanders (Love This Town Music/MCA Music Pub., ASCAP) | 92 |
| KICK A LITTLE P. Howell, D. O'Brien, B. Seals (Square West Music, Inc./Howlin' Hit Music, Inc., ASCAP) | 94 |
| LET IT SWING W. LeBane (Buster Pub., ASCAP) | 58 |
| LIPS'N' PROMISES G. Duxon, T. Sellers (PolyGram Int. Pub., Inc./Veg. O Music/Tom Collins Music Corp., ASCAP/BMI) | 36 |
| LITTLE BY LITTLE J. House, R. Bowles (Sony Tree Pub. Co., Inc./Ah Rollin Music/Maypop Music, BMI) | 34 |
| LITTLE HOUSES M. Cates, S. Ewing (Alabama Band Music, ASCAP/Acuff Rose Music, BMI) | 8 |
| LIVIN' ON THE EDGE (OF MY MIND) D. Young (BMI) | 64 |
| LONG LEGGED HANNAH (FROM BUTTIE MONTANA) J. Hunter (Meat and Three Music, BMI) | 78 |
| LOOK AT ME B. White, D. George, J. Tirro (Seventh Son Music, ASCAP/New Court Music, BMI) | 39 |
| LOOK AT WHAT FOLLOWED ME HOME D. Ball, T. Polk (EMI Blackwood Music/Forrest Hills Music, BMI) | 42 |
| LOSING YOUR LOVE V. Gill, K. Fleming, H. DeVito (Benefit Music/Irving Music, Inc./Eaglewood Music, BMI/Almo Music Corp./Little Nemo Music, ASCAP) | 38 |
| LOVE IS NOT A THING (N/A) | 50 |
| MAYBE SHE'S HUMAN K. Robbins, L. Martine, Jr. (Irving Music, Inc./Colter Bay Music/Careers-BMG Music Pub., Inc./Doo Layng Songs, BMI) | 44 |
| MCLOVE STORY (N/A) | 72 |
| MIKE'S BIKE M. Grande (Mr. G Publishing, BMI) | 79 |
| MI VIDIA LOCA P. Tillis, J. Leary (Ben's Future Music/Tree Pub. Co., Inc./BMI/Dream Catcher Music, Inc., ASCAP) | 2 |
| MY KIND OF GIRL D. Cochran, J. Jarrard, M. Fowell (Alabama Band Music, ASCAP/Careers-BMG Music Pub., Inc., BMI) | 15 |
| NIGHT IS FALLIN' IN MY HEART D. Linde (EMI Blackwood Music Inc./Linde Manor Pub. Co./Right Key Music, BMI) | 6 |
| NOT A MOMENT TOO SOON W. Perry, J. Barnhill (Zomba Enterprise Inc./Suzi Bob Music, ASCAP) | 9 |
| NOW I KNOW C. Rains, C. Greene, D. Cook (Sony Tree Pub. Co., Inc./Don Cook Music, BMI) | 49 |
| OLD ENOUGH TO KNOW BETTER C. Rains, W. Hayes (Sony Tree Pub. Co., Inc., BMI) | 19 |
| PICKUP MAN H. Perdue, K. Phillips (Songwriters Ink, BMI/Texas Wedge Music, ASCAP) | 31 |
| QUALITY TIME G. Kirkpatrick (Juno Publ., ASCAP) | 82 |
| SANTA FE S. Bruce (Flat-Out Publishing, BMI) | 73 |
| SHE SHOULD'VE BEEN MINE K. Blazy, R. Crosby, J. Dowell (Songs of Grand Coalition, BMI, Songs of Grand Alliance/Hoosier Music, ASCAP) | 83 |
| SHE'S IN THE BEDROOM CRYING J. Stewart, C. Cannon (Millhouse Music, Taste Auction Music, BMI) | 81 |
| SHUT UP AND KISS ME M. Carpenter (Sony Music Entertainment Inc.) | 100 |
| SIEGE AT LUCASVILLE S. Free (Hurdy Gurdy Music, ASCAP) | 76 |
| SOMEWHERE IN THE VICINITY OF THE HEART B. LaBounty, R. Chidacoff (Easton Music Corp., BMI/Hickok Planet Music, BMI/Gouda Music, ASCAP/Buchu Music, ASCAP) | 24 |
| SOUTHBOUND M. McAnally (Beginner Music, ASCAP) | 25 |
| SOMEBODY ONCE TOLD ME (N/A) | 69 |
| STORM IN THE HEARTLAND B. Henderson, D. Burns, C. Ryle (Pier Five Music, Inc./Adam Ryle Music, BMI) | 80 |
| SUMMER IN DIXIE J. Robbin, G. Levine (Sony Cross Keys Pub. Co., Inc., ASCAP) | 99 |
| TAKE ME AS I AM B. DiPiero, K. Stanley (Little Big Town Music/American Made Music/All Over Town Music/Sony Tree Pub. Co., Inc.) | 29 |
| TAKE THAT G. Burr, T. Shapiro (MCA Music Pub./Gary Burr Music, Inc./Great Cumberland Music/Diamond Struck Music, ASCAP/BMI) | 41 |
| TENDER WHEN I WANT TO BE M.C. Carpenter (Why Walk Music, ASCAP) | 13 |
| THAT'S WHAT I GET FOR LOSIN' YOU A. Anderson, H. Ketchum (Bash Music, ASCAP/Songs of PolyGram International, Inc./Forestladow Songs, Inc., BMI) | 97 |
| THE BIG ONE G. House, D. O'Day (Housenotes Music, BMI) | 86 |
| THE DRIFTER R. STEELE, D. STEELE, K. KNIGHTS (Kelli Steele publ., BMI) | 90 |
| THE FIRST STEP D. Crader, V. Thompson (Strooklaster Music/Lazy Kato Music/EMI April Music Inc./Kles of March Music, BMI/ASCAP) | 11 |
| THE RED STROKES (N/A) | 45 |
| THE VOICE OF AMERICA G. Jeffrey (COLEG Music, BMI) | 67 |
| THERE GOES MY HEART R. Malo, Kostas (Sony Tree Pub. Co., Inc./Raul Malo Music/Songs of PolyGram Int'l., Inc./Seven Angels Music, BMI) | 66 |
| THINKIN' ABOUT YOU B. Regan, T. Shapiro (Sierra Home Music, ASCAP/Great Cumberland Music/Diamond Struck Music, BMI) | 41 |
| THIS IS ME T. Shapiro, T. McHugh (Great Cumberland Music/Diamond Struck Music/Kicking Bird Music, Inc., BMI) | 48 |
| THIS TIME M. Miller, M. McAnally (Travelin' Zoo Music/Beginner Music, ASCAP) | 7 |
| THIS WOMAN AND THIS MAN J. Pennig, M. Lunn (Almo Music Corp./Banatuck Music, Inc./WB Music Corp./Lannmusic, ASCAP) | 33 |
| TILL I WAS LOVED BY YOU M. Irwin, A. Jackson (Ten Ten Tunes, Mattie Ruth Music/Seventh Son Music, Inc., ASCAP) | 84 |
| TILL YOU LOVE ME B. DiPiero, G. Burr (Little Big Town Music/American Made Music/MCA Music Pub./Gary Burr Music, BMI/ASCAP) | 1 |
| TOUGHER THAN THE REST B. Springsteen (Bruce Springsteen, ASCAP) | 62 |
| TRUE TO HIS WORD J. Steele, C. Farren, G. Harrison (Farren-Curtis Music/Mike Curb Music, BMI/Farrenuff Music/Fall Keel Music, ASCAP/August Wind Music/Landscape Music Co./Georgian Hills Music, BMI) | 35 |
| TRIVIN' TO GET TO NEW ORLEANS S. Ripley, W. Richman, T. Duffin (Warner-Tamerlane Publ. Corp./Boy Rocking Music/Chempop Music, BMI/NuBox Music, ASCAP) | 46 |
| UNDERCOVER KING OF FRANCE H.J. Bonow (Noah Leifer Pub., BMI) | 60 |
| UNTAINLIN' MY MIND C. Black, M. Haggard (Blackened Music/Sony Tree Pub. Co., Inc./Sierra Mountain Music, BMI) | 55 |
| UPSTAIRS DOWNTOWN T. Keith, C. Goff, Jr. (Songs of PolyGram Int'l., Inc./Tokco Tunes, BMI) | 22 |
| WE CAN'T LOVE LIKE THIS ANYMORE J. Jarrard, W. Mobley (Alabama Band Music, ASCAP/Warner-Tamerlane Pub. Corp./New Works Music Co., BMI) | 89 |
| WE GOT A LOT IN COMMON R. Archer, J. Park, B. Barker (Collins Court Music, Inc., ASCAP/Ken-Tel Pub., Inc., BMI) | 65 |
| WHAT THEY'RE TALKIN' ABOUT L. Boone, P. Nelson, R. Atkins (Sony Cross Keys Pub. Co., Inc./Sony Tree Pub. Co., Inc./Terrike Music/Fire Hall Music, BMI/ASCAP) | 68 |
| WHAT'LL YOU DO ABOUT ME D. Linde (Combine Music, BMI) | 40 |
| WHEN LOVE FINDS YOU V. Gill, M. Omartian (Benefit Music/Edward Grant, Inc./Mikkie C Music, BMI/ASCAP) | 57 |
| WHEN THE THOUGHT OF YOU CATCHES UP WITH ME D. Ball (EMI Blackwood Music Inc., BMI) | 61 |
| WHEN WE FIRST MET (N/A) | 77 |
| WHEREVER YOU GO C. Black, H. Nicholas (Blackened Music, BMI) | 28 |
| WHOSE BED HAVE YOUR BOOTS BEEN UNDER T. Twain, L. Lange (Loom Echo Music, BMI/Zomba Enterprises, ASCAP) | 47 |
| WORKIN' MAN BLUES M. Haggard (Sony Tree Pub. Co., Inc., BMI) | 43 |
| YOU AND ONLY YOU C. Jones, J. Martin (Great Cumberland Music/Diamond Struck Music/WB Music Corp./Might Be Music, BMI/ASCAP) | 5 |
| YOU CAN'T MAKE A HEART LOVE SOMEBODY S. Clark, J. MacRae (Victoria Kay Music/BMG Songs, Inc./Little Beagle Music, ASCAP) | 20 |
| YOU GAVE ME A MOUNTAIN M. Robbins (Unicappell Music, Inc./Elvis Presley Music/Mohave Music, Inc., BMI) | 93 |
| YOU JUST WATCH ME R. Giles, B. Regan (Dixie Star Music, ASCAP) | 96 |

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WBRM/Marion, NC

RICK TREVINO— "Doctor Time"

ALAN JACKSON— "Gone Country"

MARK COLLIE— "Hard Lovin' Woman"

JOHN BERRY— "You And Only You"

TIM MCGRAW— "Not A Moment Too Soon"

WONA-FM/Winona, MS

FAITH HILL— "Take Me As I Am"

MARTY STUART— "Don't Be Cruel"

LARI WHITE— "Now I Know"

SAMMY KERSHAW— "Southbound"

MARK CHESNUTT— "Goin' Through The Big D"

WKWX/Savannah, TN

ALAN JACKSON— "Gone Country"

MARK CHESNUTT— "Goin' Through The Big D"

TIM MCGRAW— "Not A Moment Too Soon"

PAM TILLIS— "Mi Vida Loca"

REBA MCENTIRE— "Till You Love Me"

WOCO/Oconto, WI

MARK CHESNUTT— "Goin' Through The Big D"

DIAMOND RIO— "Night Is Fallin' In My Heart"

RICK TREVINO— "Doctor Time"

JOHN BERRY— "You And Only You"

MARTINA MCBRIDE— "Heart Trouble"

KVLL/Woudville, TX

ALAN JACKSON— "Gone Country"

MARK CHESTNUTT— "Goin' Through the Big D"

RICK TREVINO— "Doctor Time"

PAM TILLIS— "Mi Vida Loca"

BROOKS & DUNN— "I'll Never Forgive My Heart"

WHAK/Rogers City, MI

ALAN JACKSON— "Gone Country"

MARK CHESTNUTT— "Goin' Through The Big D"

TIM MCGRAW— "Not A Moment Too Soon"

REBA MCENTIRE— "Till You Love Me"

RICK TREVINO— "Doctor Time"

KKBI/Broken Bow, OK

ALAN JACKSON— "Gone Country"

REBA MCENTIRE— "Till you Love Me"

BROOKS & DUNN— "I'll Never Forgive My Heart"

PAM TILLIS— "Mi Vida Loca"

JOHN BERRY— "You and Only You"

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

JANUARY 28, 1994

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

Last Week Total Weeks

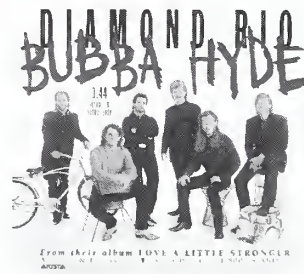
| | | | Last Week | Total Weeks |
|----|---|----------------------------|-----------|-------------|
| 1 | THE HITS (Liberty 29689) | Garth Brooks | 1 | 3 |
| 2 | THE TRACTORS (Arista 18728)(P) | The Tractors | 2 | 22 |
| 3 | WHO I AM (Arista 18759)(P) | Alan Jackson | 3 | 27 |
| 4 | STONES IN THE ROAD (Columbia 64327)(P) | Mary Chapin Carpenter | 5 | 12 |
| 5 | WAITIN' ON SUNDOWN (Arista 18765)(P) | Brooks & Dunn | 6 | 13 |
| 6 | LEAD ON (MCA 11092) | George Strait | 4 | 8 |
| 7 | READ MY MIND (MCA 10994)(P2) | Reba McEntire | 7 | 36 |
| 8 | NOT A MOMENT TOO SOON (Curb 77659)(P3) | Tim McGraw | 9 | 41 |
| 9 | THIRD ROCK FROM THE SUN (Epic 64357)(G) | Joe Diffie | 8 | 22 |
| 10 | WHEN LOVE FINDS YOU (MCA 11047)(P) | Vince Gill | 10 | 30 |
| 11 | TAKE ME AS I AM (Warner Bros. 45389)(G) | Faith Hill | 13 | 53 |
| 12 | ONE EMOTION (RCA 66419) | Clint Black | 12 | 12 |
| 13 | KICKIN' IT UP (Atlantic 82559)(P2) | John Michael Montgomery | 11 | 49 |
| 14 | IF I COULD MAKE A LIVING (Giant 24582) | Clay Walker | 14 | 13 |
| 15 | THINKIN' PROBLEM (Warner Bros. 45562)(G) | David Ball | 15 | 29 |
| 16 | HEALING HANDS OF TIME (Liberty 30420) | Willie Nelson | 16 | 8 |
| 17 | JOHN BERRY (Liberty 80472)(G) | John Berry | 21 | 39 |
| 18 | LOVE A LITTLE STRONGER (Arista 18745) | Diamond Rio | 18 | 23 |
| 19 | YOU MIGHT BE A REDNECK IF (Warner Bros. 45314)(G) | Jeff Foxworthy | 22 | 19 |
| 20 | I SEE IT NOW (Atlantic)(G) | Tracy Lawrence | 23 | 15 |
| 21 | SKYNYRD FRYNDS (MCA) | Various Artists | 19 | 9 |
| 22 | LOOKIN' BACK AT MYSELF (RCA 66420) | Aaron Tippin | 20 | 7 |
| 23 | I LOVE EVERYBODY (Curb/MCA 10808) | Lyle Lovett | 24 | 13 |
| 24 | WHAT A CRYING SHAME (MCA 10961)(G) | The Mavericks | 25 | 47 |
| 25 | GREATEST HITS VOL. II (MCA 10906)(P3) | Reba McEntire | 26 | 64 |
| 26 | WISHES (RCA 66395) | Lari White | 17 | 27 |
| 27 | GREATEST HITS (Epic 66803) | Doug Stone | 27 | 6 |
| 28 | WHEN FALLEN ANGELS FLY (Epic 64188)(G) | Patty Loveless | 29 | 18 |
| 29 | GREATEST HITS III (RCA 07863) | Alabama | 31 | 12 |
| 30 | KICK A LITTLE (Warner Bros. 45739) | Little Texas | 28 | 14 |
| 31 | OLD ENOUGH TO KNOW BETTER (Columbia) | Wade Hayes | DEBUT | |
| 32 | MAMA'S HUNGRY EYES (Arista 18760) | Various Artists | 33 | 11 |
| 33 | BOOMTOWN (Polydor 523407)(G) | Toby Keith | 32 | 14 |
| 34 | IN PIECES (Liberty 80857)(P5) | Garth Brooks | 30 | 109 |
| 35 | NO ORDINARY MAN (MCA 10991)(G) | Tracy Byrd | 36 | 30 |
| 36 | BLACKHAWK (Arista 18708)(G) | BlackHawk | 35 | 45 |
| 37 | SWEETHEART'S DANCE (Arista 18758)(G) | Pam Tillis | 39 | 36 |
| 38 | WHAT A WAY TO LIVE (Decca 11094) | Mark Chesnut | 34 | 16 |
| 39 | GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096) | Various Artists | 37 | 11 |
| 40 | IN THE VICINITY OF THE HEART (Liberty 31109) | Shenandoah | 40 | 5 |
| 41 | THE WAY THAT I AM (RCA 66288)(G) | Martina McBride | 43 | 63 |
| 42 | STORM IN THE HEARTLAND (Mercury 526081) | Billy Ray Cyrus | 41 | 7 |
| 43 | RICK TREVINO (Columbia 53560) | Rick Trevino | 44 | 45 |
| 44 | SIMPATICO (Liberty 29606) | Suzy Bogguss & Chet Atkins | 45 | 9 |
| 45 | FLYER (Elektra 61681) | Nanci Griffith | 46 | 15 |
| 46 | NO FENCES (Liberty 93866)(P11) | Garth Brooks | 38 | 219 |
| 47 | COUNTRY 'TIL I DIE (BNA 66417) | John Anderson | 47 | 10 |
| 48 | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4) | Alan Jackson | 49 | 111 |
| 49 | DEEP THOUGHTS FROM A SHALLOW MIND (BNA 07863) | Doug Supernaw | 48 | 16 |
| 50 | HEARTSONGS (Blue Eye/Columbia 66123) | Dolly Parton | 42 | 12 |
| 51 | KEN MELLONS (Epic 53746) | Ken Mellons | 50 | 16 |
| 52 | HARD WORKIN' MAN (Arista 18716)(P2) | Brooks & Dunn | 54 | 94 |
| 53 | EASY COME, EASY GO (MCA 10907)(P2) | George Strait | 56 | 64 |
| 54 | COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3) | Various Artists | 53 | 60 |
| 55 | THIS IS ME (Warner Bros. 45501)(G) | Randy Travis | 66 | 36 |
| 56 | COME ON COME ONE (Columbia 4881)(P2) | Mary Chapin Carpenter | 52 | 124 |
| 57 | HAYWIRE (Liberty 28770) | Chris LeDoux | 59 | 15 |
| 58 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3) | George Strait | 55 | 114 |
| 59 | CHEAP SEATS (RCA 66296) | Alabama | 51 | 60 |
| 60 | FEELIN' GOOD TRAIN (Mercury 522125)(G) | Sammy Kershaw | 59 | 27 |
| 61 | NO DOUBT ABOUT IT (Atlantic 82568)(G) | Neal McCoy | 67 | 47 |
| 62 | TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(G) | Travis Tritt | 68 | 34 |
| 63 | LOVE AND HONOR (Columbia 66153) | Ricky Van Shelton | 64 | 7 |
| 64 | KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416) | Various Artists | 64 | 14 |
| 65 | ROPIN' THE WIND (Liberty 96330)(P10) | Garth Brooks | 63 | 164 |
| 66 | GARTH BROOKS (Liberty 90897)(P6) | Garth Brooks | 61 | 275 |
| 67 | RED HOT + COUNTRY (Mercury 522639) | Various Artists | 60 | 16 |
| 68 | MEN'LL BE BOYS (Liberty 27760) | Billy Dean | 57 | 29 |
| 69 | WALKING AWAY A WINNER (Mercury 518852) | Kathy Mattea | 69 | 33 |
| 70 | RHYTHM COUNTRY AND BLUES (MCA 10965)(P) | Various Artists | 70 | 44 |
| 71 | NOTORIOUS (Atlantic 82505)(G) | Confederate Railroad | 71 | 40 |
| 72 | ON THE ROAD (Arista 18739) | Lee Roy Parnell | 62 | 57 |
| 73 | CALL OF THE WILD (RCA 66251)(G) | Aaron Tippin | 73 | 69 |
| 74 | EVERY LITTLE WORD (Curb 77660) | Hal Ketchum | 74 | 30 |
| 75 | BIG TIME (Warner Bros. 45276)(P) | Little Texas | 75 | 81 |

REVIEWS By Richard McVey

■ JOE DIFFIE: "So Help Me Girl" (Epic 77808)



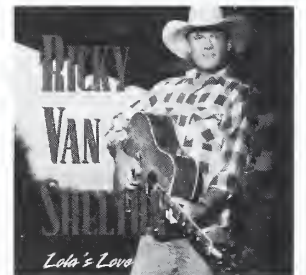
Written by a couple of Diffie's oft-chosen composers, Howard Perdue and Andy Spooner, this is a kinder, gentler Diffie cut. A soft piano intro, Diffie's classic vocals and an easy going tempo make this one shine.



■ DIAMOND RIO: "Bubba Hyde" (Arista 2787)

This one certainly makes for a colorful video. This novelty-styled single is just that. Taken in the fun-spirited context it was recorded in, Diamond Rio and most country fans will love it, but it seems doubtful it will reach the success of previous releases.

■ RICKY VAN SHELTON: "Lola's Love" (Columbia 77792)



Uptempo, catchy, fiery at times, and certainly not a Van Shelton tender ballad...is the best way to describe this one. With some wild production, this cut offers some interesting musical accompaniment and arrangement. If you're looking for something different, check this one out.



■ RHETT ATKINS: "I Brake For Brunettes" (DECCA 54974)

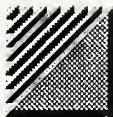
An artificial, stupid, pointless tune with a great melody that's impossible to get out of your head...don't expect too much lyrically, but if fun and uptempo is your passion, then look no further. This one could find its way up the chart and on playlists fast.

PICK OF THE WEEK



■ THE MAVERICKS: "I Should Have Been True" (MCA 54975)

With his Orbison-styled vocals leading the way, Raul Malo stands at the core of this loosely-termed "country" tune. While this slow-paced cut might sound a bit out of place following a George Strait tune, it nevertheless is one hell of a cut that shouldn't be passed up.



Cash Box COUNTRY RADIO

High Debuts

1. DOUG SUPERNAW—"What'll You Do About Me"—(BNA)—#40
2. DAVID BALL—"Look What Followed Me Home"—(Warner Bros.)—#42
3. SHANIA TWAIN—"Whose Bed Have Your Boots Been Under?"—(Mercury)—#47
4. RUSS TAFF—"Love Is Not A Thing"—(Reprise)—#50

Most Active

1. TRISHA YEARWOOD—"Thinkin' About You"—(MCA)—#32
2. LARRY STEWART—"Losing Your Love"—(Columbia)—#38
3. LITTLE TEXAS—"Amy's Back In Austin"—(Warner Bros.)—#27
4. CLINT BLACK—"Wherever You Go"—(RCA)—#28

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is topped off this week by the **Reba McEntire** single "Till You Love Me." The chart this week displays moderate movement with four debuts breaking into the Top 50. **Trisha Yearwood** leads the way in the most-movement category, up nine spots to #32 with "Thinkin' About You." **Larry Stewart** follows, up seven spots to #38 with "Losing Your Love." **Little Texas** work their way up the chart, moving up five spots to #27 with "Amy's Back In Austin." Finally, **Clint Black** continues to move, as he also jumps five places to #28 with "Wherever You Go" to finish out the big movers this week.

As for debuts, four acts hit this week's Top 50. **Doug Supernaw** leads the way for the highest debut position with "What'll You Do About Me" at #40. **David Ball** falls close behind at #42 with "Look What Followed Me Home." **Shania Twain** comes in at #47 with "Whose Bed Have Your Boots Been Under?" Finally, **Russ Taff** slides into the Top 50 at #50 with "Love Is Not A Thing."

Songwriters Of The Week: Congratulations go out to **Bob DiPiero** and **Gary Burr** penned the Reba McEntire #1 hit "Till You Love Me."



Arista recording group **Diamond Rio** was in Nashville recently to shoot the video for their current single "Bubba Hyde." The video, produced by Deaton/Flanigen, features comic actor **Jm J. Bullock**, best known for his work on "Too Close For Comfort" and "Hollywood Squares." Bullock plays the part of mild-mannered **Barney Jekyll** who transforms into "Bubba Hyde." Pictured (l-r): Bullock, **Ted Hacker** of International Artists Management and **Marty Roe** of Diamond Rio.



Curb recording artist **Junior Brown** (l) is pictured backstage with **Vince Gill** at a taping for "Austin City Limits" 20th anniversary premiere show, airing on PBS.

CMT Top 12 Video Countdown

1. GARTH BROOKS "The Red Strokes" (Liberty)
2. PAM TILLIS "Mi Vida Loca (My Crazy Life)" (Arista)
3. REBA MCENTIRE "Till You Love Me" (MCA)
4. ALAN JACKSON "Gone Country" (Arista)
5. JOHN BERRY "You And Only You" (Liberty)
6. PATTY LOVELESS "Here I Am" (Epic)
7. TIM MCGRAW "Not A Moment Too Soon" (Curb)
8. DOUG STONE "Little Houses" (Epic)
9. SAWYER BROWN "This Time" (Curb)
10. RICK TREVINO "Dr. Time" (Columbia)
11. MARY CHAPIN CARPENTER "Tender When I Want To Be" (Columbia)
12. WADE HAYES "Old Enough To Know Better" (Columbia/DKC)



Liberty recording artist **Chris LeDoux** receives lessons in "air guitar" from producer **Bryan Bateman** while on the set of his latest video for his current single, "Tougher Than The Rest." Filmed in Albuquerque, NM, the single is the second release of LeDoux's latest album, *Haywire*.

COUNTRY MUSIC

Cash Box COUNTRY INDIE

Indie Chart Action

This was yet another busy week for the independents. A total of 13 independent artists are currently finding their way up the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for his first week is **Will LeBlanc** on the **Deep South** label with "Let It Swing." The single climbs up four spots to #58 on the chart. In the second highest spot for the movers is **H.J. Bonow** with "Undercover King Of France." To finish out the movers, **W.C. Taylor Jr.** moves to #63, **David Young** moves to #64, **Bobby Ross** moves to #67, **Delia Charlene** moves to #69, **Todd Cordle** moves to #71, **Michael Copeland** moves to #74, **Michael Grandé** moves to #79, **Gary Lee Kirkpatrick** moves to #82, and finally **Jim Fullen** moves to #85. As for debuts, two indies breaks into the chart this week: **Buddy & Kaye Bain** come in at #88 with "Ballad Of Patsy Montana" and **Ruthie Steele** comes in at #90 with "The Drifter."

Top Ten Rising Independents

1. WILL LEBLANC—"Let It Swing"
2. H.J. BONOW—"Undercover King Of France"
3. W. C. TAYLOR—"Crying On Your Shoulder Again"
4. DAVID YOUNG—"Livin' On The Edge"
5. BOBBY ROSS—"The Voice Of America"
6. DELIA CHARLENE—"Somebody Once Told Me"
7. TODD CORDLE—"Hide & Seek"
8. MICHAEL COPELAND—"Friends Behind Bars"
9. MICHAEL GRANDÉ—"Mike's Bike"
10. GARY LEE KIRKPATRICK—"Quality Time"

REVIEWS



■ DON COX: "Honey, Don't Pay The Ransom" (SOR 486)

A comical look at the latest excuse for staying out late with the boys produced by Ray Pennington, this cut has the upbeat drive and hot licks to make any country fan stand up and take notice. With Cox's great vocals and country's best indie label behind it, expect to hear this soon. Check out the single on Cox's debut album, *All Over Town*.

■ STEVE KOLANDER: "Black Dresses" (River North 1098)

The follow-up tune to Kolander's moderately successful "Listen To Your Woman" is certainly built from a similar style as its predecessor. With a mixture of honky-tonk vocals and hillbilly guitar licks, Kolander (who penned this tune) has put out another quality product on his new (to Nashville) label.



Indie Spotlight

W.C. Taylor, Jr.: Hitting Both Charts



W.C. TAYLOR, JR. is currently finding his way up the *Cash Box* Top 100 Country Singles chart as his single "Crying On Your Shoulder Again" jumps up three spots to #63 this week. And the same song can also be found at #17 on Positive/Christian Country charts.

As for the man behind this crossover song, W.C. (William Clifford) was born in Grenada, Mississippi, where his love of music started when he was only 14 months old. That's when he made his first public performance, singing "When The Roll Is

Called Up Yonder" for a community gathering. According to Taylor, no one has been able to shut him up since.

It was during the hot Mississippi summers that W.C. learned to play the guitar. During work breaks, while more hay was being brought from the field, he practiced the blues sound which dominated black radio stations at the time. While in high school, he devoted most weekends to teenage canteens, where he and his band, The Blazers, got their first taste of the stage. W.C. went on to spend many years on the club circuit and in dance halls. At one point, his band was booked by National Artist Attractions of Memphis, TN, who booked such artists as B.J. Thomas, Jerry Lee Lewis, Charlie Rich and Ace Cannon.

His devotion to music kept him on the country circuit for years, but the longing to sing wholesome country music grew continuously stronger. Early one Sunday morning, his life changed forever. After leaving a club one night, Taylor happened upon an accident involving some youths who had left the nightclub earlier. According to W.C., he could no longer, in good conscience, involve himself in that type of setting.

In addition to the previous incident, the loss of his younger brother, also a singer/songwriter, pushed him towards a more positive country style of music. Then, one night at his church, some members of one of his old bands performed, and according to W.C., God spoke to his heart and he decided from then on to focus on Positive/Christian Country music. Although he's stuck to that focus, it seems that many of those in the secular country world have also taken notice.

Other songs from W.C. Taylor, Jr. that have appeared on previous *Cash Box* charts include "Pray Pray Pray" and "Go Down Moses," which both peaked in the top 15 Positive/Christian Country chart.

News

Western Flyer Performs At King Birthday

STEP ONE RECORDS' Western Flyer was asked to perform at the Martin Luther King, Jr. Birthday Bash in Atlanta on January 13. The black-tie fundraiser, attended by numerous celebrities, elected officials and other dignitaries, is part of King Week held each year by The King Center. Western Flyer, the only country recording act to perform, was invited by members of the King family after hearing the group's upcoming single, "Cherokee Highway."

The song, co-written by lead singer **Danny Myrick**, opens with the friendship of two Mississippi boys—one white and one black—and ends with the chilling consequences of racism and hatred in the 1960s.

According to King Week coordinator **Wanda Rylander**, the song "promotes what Dr. King's philosophy is all about and that is non-violence. We are honored to have Western Flyer perform at this special event honoring his birthday."

POSITIVE / CHRISTIAN COUNTRY

POSITIVE COUNTRY RADIO

This Week's Debuts

- GLEN CAMPBELL—"The Boy In Me"—(New Haven)—#25
- RON DAVID MOORE—"What Then"—(Warner Alliance)—#28
- RANDY TRAVIS—"I'm Gonna Have A Little Talk"—(Warner Bros.)—#30
- THIRD TYME OUT—"Across The Miles"—(New Haven)—#34

Most Active

- MARTINS—"Out Of His Great Love"—(Chapel)—#10
- BRUCE HAYNES—"Jesus & John"—(Cheyenne)—#16
- ANDY LANDIS—"Watch Me Run"—(Star Song)—#17

Powerful On The Playlist

The *Cash Box* Positive/Christian Country Singles chart is topped off for the second week by **Judy Deramus** and "Be A Beacon." Swiftly making her way up the chart to #2 is **Susie Luchsinger** with "There Is A Candle." The **Manuel Family Band** drops one spot, putting "Gloryland Hold On" at #3. "I'll Trust A Mighty God" by **Gene Reasoner** takes another leap this week to take the #4 position. "Give What It Takes" by **MidSouth** drops to #5, followed by **Don Richmond** and "The Smaller The Town" at #6. **Bruce Haynes** with "Wrong Place At The Right Time" falls to #8. "It Ain't Gonna Worry My Mind" by **Cleve Francis** makes it into the Top 10 at #9, and taking a nine-spot jump to grab the #10 position is **The Martins**' "Out Of His Great Love."

Looking Ahead

This week the latest from **Brush Arbor**, "Swingin' Bridge," is receiving a lot of adds. Also getting a good amount of play is "Christian Outlaw" by **Bobby Miller**, **Jason Campbell**'s "The Narrow Path" and **Herman Trulove**'s "Rock-A-Bye Daddy."

RADIO PLAYLISTS

Some Of What's Playing In Heavy Rotation

- KLT\Denver, CO
- ANDY LANDIS—"Watch Me Run"
- RON DAVID MOORE—"What Then"
- BRUCE HAYNES—"Jesus & John"
- DAVID PATILLO—"It's About Time"
- JASON CAMPBELL—"Narrow Path"
- KLNG\Council Bluffs, MO
- SUSIE LUCHSINGER—"There Is A Candle"
- BRUCE HAYNES—"Jesus & John"
- ANDY LANDIS—"Watch Me Run"
- BRUSH ARBOR—"Swingin' Bridge"
- GLEN CAMPBELL—"The Boy In Me"
- WDLJ\Indianola, MS
- LENNY LEBLANC—"All My Dreams"
- JUDY DERAMUS—"Be A Beacon"
- MARGO SMITH & HOLLY—"Don't Kill The Wounded"
- MIDSOUTH—"Give What It Takes"
- MANUEL FAMILY BAND—"Gloryland Hold On"

POSITIVE/CHRISTIAN COUNTRY

JANUARY 28, 1994

| | | | | |
|----|---|--------------------------------|-------|----|
| 1 | BE A BEACON (Time) | Judy Deramus | 1 | 8 |
| 2 | THERE IS A CANDLE (Integrity) | Susie Luchsinger | 6 | 6 |
| 3 | GLORYLAND HOLD ON (Manuel) | Manuel Family Band | 2 | 7 |
| 4 | I'LL TRUST A MIGHTY GOD (Rising Star) | Gene Reasoner | 10 | 6 |
| 5 | GIVE WHAT IT TAKES (Warner Alliance) | MidSouth | 3 | 10 |
| 6 | THE SMALLER THE TOWN (Time) | Don Richmond | 5 | 8 |
| 7 | IT'S ABOUT TIME (Heartwrite) | David Patillo | 7 | 9 |
| 8 | WRONG PLACE AT THE RIGHT TIME (Cheyenne) | Bruce Haynes | 4 | 10 |
| 9 | IT AIN'T GONNA WORRY MY MIND (Liberty) | Cleve Francis | 12 | 7 |
| 10 | OUT OF HIS GREAT LOVE (Chapel) | The Martins | 19 | 10 |
| 11 | GOING OFF THE DEEP END (Crossies) | Kathy Yoder Treat/Ken Holloway | 11 | 5 |
| 12 | SOWN' SEEDS (S & K) | Steve Hamby | 16 | 6 |
| 13 | CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider) | W.C. Taylor | 17 | 5 |
| 14 | I BELIEVE HEAVEN IS REAL (Rain) | Dinah & The Desert Crusaders | 14 | 8 |
| 15 | TORNADO SALOON (Heaven Spun) | Ted White | 15 | 9 |
| 16 | JESUS & JOHN (Cheyenne) | Bruce Haynes | 33 | 2 |
| 17 | WATCH ME RUN (Star Song) | Andy Landis | 30 | 2 |
| 18 | HEART OF A SINNER (Psalm) | Billy Arnett | 18 | 7 |
| 19 | THERE'S A NEW MAN (Windfall) | Southern Chapel | 8 | 12 |
| 20 | ALL MY DREAMS (Integrity) | Lenny LeBlanc | 10 | 9 |
| 21 | ONLY CHRISTIAN COUNTRY (Circuit Rider) | Marvell | 25 | 5 |
| 22 | WORTH IT ALL (Genesis) | Brent Lamb | 22 | 10 |
| 23 | THE PROMISE TREE (Benson) | Vince Wilcox | 26 | 6 |
| 24 | HE EVEN LOVES ME (King's Day) | Kara-Lee | 24 | 4 |
| 25 | THE BOY IN ME (New Haven) | Glen Campbell | DEBUT | |
| 26 | TOMORROW (Freedom) | Monte Stephens | 29 | 4 |
| 27 | NO TIME LIKE THE PRESENT (Warner Alliance) | Ron David Moore | 9 | 14 |
| 28 | WHAT THEN (Warner Alliance) | Ron David Moore | DEBUT | |
| 29 | DON'T KILL THE WOUNDED (Homeland) | Margo Smith & Holly | 35 | 3 |
| 30 | I'M GONNA HAVE A LITTLE TALK (Warner Bros) | Randy Travis | DEBUT | |
| 31 | FAIRWEATHER FRIENDS (Hilltop) | Mark Hampton | 32 | 3 |
| 32 | MIDDLE AGES (Word) | Bruce Carroll | 34 | 4 |
| 33 | ADAM'S SIDE (Tall Texan) | Billy Walker | 28 | 21 |
| 34 | ACROSS THE MILES (New Haven) | Third Tyme Out | DEBUT | |
| 35 | LOCAL CALL (Ropeburn) | Randy Coward | 13 | 17 |
| 36 | I NEED YOU (Chapel) | Jeff & Sheri Easter | 36 | 13 |
| 37 | I WOULDN'T MISS HEAVEN (Benson) | Brush Arbor | 27 | 15 |
| 38 | IN MY FATHER'S EYES (SOR) | Don Cox | 31 | 14 |
| 39 | WHEN I LET IT GO (Star Song) | Sierra | 21 | 8 |
| 40 | TWO OUT OF THREE (Sparrow) | Charlie Daniels | 23 | 15 |

COIN MACHINE

Fast Draw Showdown Tourney Test A Big Success For American Laser Games

CHICAGO—American Laser Games has successfully tested a tournament program that operators can hold on the factory's *Fast Draw Showdown* live-action video game. The eight-week tournament culminated in a finals competition this past December, which brought together the top weekly winners from the eight-week competition for a showdown to win \$500 plus all the weekly entry fees for a total of \$954.

In the *Fast Draw Showdown* tournament, contestants tried to get the quickest time possible out of the number of draws allowed, working from 60 showdown scenarios with filmed gunslingers. Participants won \$100 each week, and the grand prize was \$500 plus all entry fees for the entire tournament. The tournament entry fee was \$2 per entry and participants entered as many times as they wished.

"*Fast Draw Showdown* is a game that gets players hooked," stated Stan Jarocki, vice president of marketing and sales for American Laser Games, "and we learned that they get especially interested when there's \$100 or more to be won for playing. By working closely with an appropriate venue, operators can use this tournament program to bump up interest and game play."

The tournament was held in cooperation with Midnight Rodeo, a country-western nightclub in Albuquerque, New Mexico, which brings in patrons on Thursday nights with a regular slate of contests. In addition to a line-dancing contest, they hold a mechanical calf-roping contest for real and would-be cowboys. The two-month *Fast Draw Showdown* tournament rounded out the program.

The finals winner was Mark Ramsey, who won with a fast-draw time of .25, one-fourth of a second. Ramsey, who is attending the University of New Mexico in the pharmacy and pre-med program, said he will use his winnings to pay for Spring semester tuition.

The fastest over-all time for the finals competition was a score of .20, made by Luis Brito in the quarter-finals. He was awarded a bonus \$100 for being the fastest in the finals.

Wes Flowers, a real-life cowboy who holds three world records in fast-draw, was in Albuquerque to preside over the tournament finals. He served as a consultant to American Laser Games during the design and filming of *Fast Draw Showdown* and presents the most difficult challenge in the game. His time to beat is about one-third of a second.

Flowers, a gunsmith and former stunt man, has trained actors such as Stephen Baldwin, Judge Reinhold and Mickey Rourke in gun use. The game also features three of Flowers' children—Clinton, Clayton and Crystal, ages 14, 15 and 17.

While the regular tournament can be held with no alteration of the game's programming, a repeating configuration of scenarios was used in the finals to provide a level playing field for all finalists.

For information on how to set up a *Fast Draw Showdown* tournament, contact Jim Jarocki at 505-880-1718.

American Laser Games personnel surround *Fast Draw Showdown* tournament winner Mark Ramsey (shirtless) at Midnight Rodeo in Albuquerque. Pictured (back row, l-r) are Stan Jarocki, Missy Liipe, fast-draw record holder Wes Flowers, Gwen Martin, Jim Jarocki; (seated, l-r) Gail Rubin, Anita Jacquez and Karen Maloof.



PAPA Championships Set For February 3-5

CHICAGO—The Professional and Amateur Pinball Association's fifth annual World Pinball Championships will be staged at the Park Central Hotel in New York City February 3-5 with over 1,000 players participating. Contenders will be coming in from 11 European and Pacific countries to compete in nine divisions for over \$35,000 in cash and prizes and the title of "World's Greatest Pinball Player."

According to PAPA president Steve Epstein, whose Broadway Arcade spawned the PAPA championship, the 1995 challenge will "break the mold and outdo what we did at PAPA 4." Last year's tournament brought together over 800 competitors from 25 states and five countries, and gained worldwide media attention. And for the first time, top American players got a serious swipe at the international competition. "Since then," said Epstein, "all I've heard is, 'Invite the rest of the world, bring on Germany, give me Japan.' Well, here it is; I've extended invitations to 18 countries and at this point, I'm expecting teams from Great Britain, Spain, Sweden, Denmark, Germany, Italy, Australia, Japan and more," he continued. "With that much foreign talent in the field, and the strongest American slate ever assembled, PAPA 5 will be a war. I have no idea who'll be left standing—it'll be Judgment Day!"

Competitive divisions at PAPA 5 include three levels of singles (A, B and C), doubles, juniors (under 16) and the rapidly growing women's division. Although secrecy surrounds the choice of games, both to confound the players and because PAPA is considered the pinball industry's launch pad for new product, recent hit games such as *Freddy: Nightmare On Elm Street (Premier Technology)*, *Guns N' Roses (Sega Pinball)* and *World Cup Soccer (Williams)* may make an appearance. As Epstein pointed out, PAPA 5 is "totally '90s" to reflect today's sophisticated technology. "This ain't the game your daddy played down at the diner."

Nostalgia will play a role, however, inasmuch as PAPA will introduce a competitive bank of the games of the '60s and '70s. Also new this year, PAPA's longtime sponsor Amtex Software will conduct Cyber Clash, a full-fledged tournament on its award-winning computer pinball games. Amtex is the leading maker of computer software pinball games and has produced a series of challenging, fast-paced and true-to-life games utilizing the art and play features of classics such as *8-Ball Deluxe*. Cyber Clash will feature the world premiere of its version of the 1957 masterpiece, *Royal Flush*, and will carry a purse of \$7,500 in cash and prizes.

Current reigning World's Greatest Pinball Player is 19-year-old Bowen Kerins; the women's division title is held by Ellen "Nails" Frankel.

Dramatic rivalries will be renewed at FlipperMania 2, the second Broadway Cares/Equity Fights AIDS pinball benefit party on Sunday, February 5. BC/EF is a national organization which represents the theater community's response to the AIDS crisis. Last year's party not only raised over \$15,000, but also uncovered a healthy pinball competition among eight participating Broadway shows, with *The Who's Tommy* emerging as the evening's wizards. Plans call for the usual array of PAPA celebrities to appear as well as a roster of current Broadway stars.

Further information may be obtained by contacting Sharon Kahn or Susan Jacobs at Kahn & Jacobs Public Relations, 212-647-1850.

AAMCF Seeks Sponsors For '95 Appreciation Dinner

CHICAGO—This year's annual American Amusement Machine Charitable Foundation Appreciation Dinner will take place on Friday, March 24 at the Reno Hilton. Honoree is Jerry Gordon of Rowe International.

The foundation is looking for sponsors to help fund the event and ensure its success. A table of ten may be secured for \$3,500 and the cost will include two full-page ads in the dinner program, a discount on extra tables and other special accommodations.

Companies may also participate by purchasing ads in the official program in honor of Jerry Gordon. Ad prices are \$500 for a full page and \$300 for a half page.

Further information may be obtained by contacting Angela Orlando at 708-290-9088.

CLASSIFIEDS

COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! ATARI: Space Lords. CAPCOM: Knights of the Round; Street Fighter CE Turbo; Dungeons & Dragons; Quiz & Dragons; Punisher. DATA EAST: Fighters History; Night Slashers. FABTEK: Zero Team. KONAMI: Lethal Enforcers; Violent Storm; Polygonet Commanders. MIDWAY: Mortal Kombat; Mortal Kombat II; NBA Jam; NBA Jam Tournament Edition. NAMCO: Steel Gunner. SMART IND: Shoot To Win. STRATA: Bloodstorm; Time Killers.

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

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

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

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

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

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

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

Classified Ads Close TUESDAY

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



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Music Association**

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

Name _____ DATA # D-1001

Company or Group _____

Mailing Address _____

Phone _____

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

MEMBERSHIP CATEGORIES *Rate/Annual*

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Professional Membership

___ Individual \$50.00

___ Organization / Group \$50.00

Lifetime Membership

(*indicate fan or professional*)

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For Professional Memberships, please choose one category in which you are most active

___ Agent and Manager

___ Artist and Composer

___ Association

___ Print Media and Education

___ Record Companies, Music Publishers, and Merchandisers

___ Talent Buyers

___ Broadcast Media

Please briefly describe your activities concerning Christian Country music _____

NEWS / SCHMOOZE



Arista executives joined Carly Simon at a rare in-store appearance at New York's Tower Records, Lincoln Center, recently. Simon greeted fans and signed copies of her latest release, *Letters Never Sent*. Shown here (l-r, back row): Cathryn Swan, sr. dir. publicity; Jason Perl, mgr. A/C promotion; Mark Rizzo, v.p. natl. A/C promotion; Jordan Katz, sr. dir. natl. field sales; Jim Urie, sr. v.p. sales; Steve Bartels, v.p. special projects; Ken Levy, v.p. creative services; Tom Ennis; v.p. product management; (front row): Brian Doyle, mgr. All Access Entertainment; and Simon.



Bonnie Raitt teamed up with actresses Whoopi Goldberg, Drew Barrymore and Mary-Louise Parker on the set for her new video & single "You Got It" (produced by Don Was). Raitt covers the Roy Orbison classic on the much-anticipated Arista Records soundtrack of Regency/Warner's film *Boys On The Side*. The CD will be released on January 24th. (Front row, l-r): Was; Parker; Barrymore; Goldberg; Raitt; Jerry Wenner, video director; (back row): Mitchell Leib, v.p. music, Regency Film, music supervisor for the soundtrack; S.A. Baron, director video production, Arista Records; and Vicky Mayer, video producer.



In support of the next single from RCA Records' *Dumb And Dumber* soundtrack, triple-Grammy nominee Crash Test Dummies shot a video for "The Ballad Of Peter Pumpkinhead" on location in Toronto recently. Pictured (l-r, sitting): Ellen Reid, Crash Test Dummies; Daniels; Benjamin Darvill, CTD; Jim Campbell, dir. artistic and int. marketing, BMG Music Canada; (standing): Dan Roberts, CTD; Brad Roberts, CTD; Hugh Surratt, v.p. artist development, RCA Records Label; Mitch Dorge, CTD; Ria Lewerke, v.p. creative and video promotion, RCA; Lou Robinson, dir. video promotion, RCA; and Tim Hamilton, video director.



Fox Records has rescheduled a remix to radio this week of "Welcome To Robbinsville" from the Golden Globe-nominated score and film *Nell*. Mark Isham's beautiful score album was recently released by Fox Records, distributed by Arista. Pictured (l-r) at the movie's premiere are: Geoff Bywater, sr. v.p. marketing and promotion, Fox Records; Mark Isham, *Nell* score composer; Jodie Foster, *Nell* starring actress/co-producer; Robert Kraft, exec. v.p. Fox Music Group; Renée Missel, *Nell* film producer; and Michael Apted, *Nell* director.



The Rolling Stones were congratulated after their recent performance in Seattle, WA. Pictured here (l-r): Steve Walker, Northwest mgr., promotion & marketing, Virgin Records; Ron Wood; Mick Jagger; Dean Carlson, KMTT Seattle; Keith Richards; Chris Mays, KMTT; Cathy Faulkner, KISW Seattle; Al Scott, KUFO Portland; Steve Young, KISW; John Soulos, v.p., promotions, Virgin Records; Charlie Watts; and Dave Numme, KUFO.



MCA Records execs recently joined with the artists and producers of Cambridge, MA's Fort Apache Studio to celebrate the first release from Fort Apache/MCA Records, a new label in partnership with MCA, for which the studio's producers will now sign, develop and produce artists. The first release on the imprint is *This Is Fort Apache*, an alternative rock sampler of 13 hits, B-sides and previously unreleased tracks from the Lemonheads, Belly, Dinosaur Jr. and others. Pictured (standing, l-r): Fort Apache producers Sean Slade & Gary Smith; Randy Miller, exec. v.p., mktg., MCA; Robbie Snow, v.p., product mgmt., MCA; Ron Oberman, exec. v.p., A&R, MCA; Billy Bragg, recording artist and co-owner, Fort Apache Studio; Ted Silva from Fort Apache/MCA artists Cold Water Flat; (kneeling): David Fleishman, v.p., album promotion, MCA; and Paul Janovitz & Paul Harding, Cold Water Flat.