

CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE



John Prine, *Lost Dogs + Mixed Blessings*



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NUMBER ONES

POP SINGLE

I Know
Dionne Farris
(Columbia)

R&B SINGLE

This Is How We Do It
Montell Jordan
(PMP/RA/Island)

RAP SINGLE

Dear Mama
2Pac
(Interscope)

COUNTRY SINGLE

The Heart Is A Lonely Hunter
Reba McEntire
(MCA)

POP ALBUM

Me Against The World
2Pac
(Interscope)

R&B ALBUM

Me Against The World
2Pac
(Interscope)

JAZZ ALBUM

Breathless
Kenny G.
(Arista)

COUNTRY ALBUM

John Michael Montgomery
John Michael Montgomery
(Atlantic)

POSITIVE COUNTRY

He Is Mine
Del Way
(Gospel Choice)

TROPICAL

Lo Bonito Lo Fed
Grupo Niche
(SDI)

LATIN

CONTEMPORARY

POP
Todo O Nada
Luis Miguel
(WEA Latin)

TEXAN / TEJANO

Lagrimas
La Tropa F
(Manny)

MEXICAN REGIONAL

Que No Me Olvida
Bronco
(Fonovisa)

Cover Story

John Prine, *Lost Dogs + Mixed Blessings*

Singer/songwriter John Prine has been plugging away for more than 20 years now in relative obscurity to the general public but held in high regard by artists, critics and discriminating music lovers. His last album *The Missing Years*, released on his own independent label Oh Boy Records, earned him increased notoriety, and his just-released *Lost Dogs + Mixed Blessings* should continue that trend.

—see page 5

News

The R.I.A.A. reports that first-quarter tallies of Platinum albums are up more than 50% over the same period last year while multi-Platinum albums have doubled—something the Atlantic Group would certainly attest to, as the industry leader for all of 1994 is #1 to this point in 1995.

—see page 3

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ON THE MOVE

RIAA MARCH MINED ORES: The Recording Industry Association of America announced the certification of six Gold and one Platinum single and 15 Gold, 15 Platinum and 21 multi-Platinum albums for March 1995. The year's first multi-Platinum single and short-form albums were certified. One Gold and one multi-Platinum music video was awarded.

This year's first quarter tallies of Platinum albums are up 57.8% from 1994's first quarter—60 this year vs. 38 during January thru March last year. multi-Platinum albums have doubled—92 this year vs. 46 last year—and Gold albums are down only slightly.

March highlights include: **Madonna's** *The Immaculate Collection* hit the six-million mark, and **Van Halen's** *Balance* LP reached double-Platinum within two months of its release and became the band's 11th multi-Platinum album to date.

Walt Disney Records' "Lion King Read-Along" provided the first multi-Platinum single for 1995; **Amy Grant's** *House Of Love* made double-Platinum; and **Mary J. Blige's** *My Life* LP is also double-Platinum, as is **The Cranberries'** *No Need To Argue*.

Gold was mined by: **The Chieftains'** *The Long Black Veil*; **Brownstone's** *From The Bottom Up*; **Dave Matthews Band's** *Under The Table And Dreaming*; and **Des'ree's** *I Ain't Movin'*.

The Beastie Boys' *Sabotage* music video from **Capitol Video** went Gold and **Yanni's** *Live At The Acropolis* from **Private Music** made multi-Platinum.

#1 ATLANTIC GROUP #1 AGAIN: 1994 industry leader **The Atlantic Group** has been named #1 for 1995 thus far, according retail tracking of new and current releases. With a year-high market share of 13.22% for the week ending April 2, **The Atlantic Group**, a division of **Warner Music-U.S.**, outsold all other labels and several entire distribution networks for the month.

The first quarter of '95 was the best first quarter ever in Atlantic's 47-year history, paving the path for another record-breaking ride. The Group's cumulative market share of new and current product is 10.51%.

Atlantic Group president **Val Azzoli** commented: "As grateful as we all are for last year's phenomenal success, we have no intention of resting on our proverbial laurels. Everyone at Atlantic is quite intent on making '95 our best year ever. I am thrilled with our first-quarter performance, and I look forward to even bigger and better things in the months ahead, as Atlantic's wide diversity of artists and ventures continue to develop and thrive."

COUNTRY CARES ABOUT CYSTIC FIBROSIS: Country music artists **Tracy Lawrence**, **Toby Keith**, **Little Texas**, **David Ball**, **Bryan White**, **Woody Lee**, **Zaca Creek**, the **Doo-Wah Riders** and others are set to perform at "Sizzlin' Country," a benefit on Monday, May 8 at the **House Of Blues** in Los Angeles to help fight cystic fibrosis.

Each group or artist will perform several songs to a limited audience. "This will be a great way to see and hear some of the most popular country artists in an intimate setting," says **Sheri Mount**, chairperson of the event with co-chair **David Mount**, chairman and CEO of **Warner Media Manufacturing and Distribution**. "We wanted to create a fun-filled event in a relaxed setting and help cure CF so children and young adults may have the chance to live longer, healthier lives. Plus, my husband and I are excited to give to a charity that 90.9 cents of every dollar goes directly to the cause."

Sponsored by **Warner/Elektra/Atlantic Corporation**, **Ivy Hill Packaging**, **American Airlines** and **Bernard Hodes Advertising**, reserved tables and tickets may be purchased by calling (310) 479-8585.

ASCAP CREATES NEW DEPT.: **Marilyn Bergman**, ASCAP president and chairperson, has announced the creation of a Department of New Media & Technology Strategy for ASCAP. The new department will focus on two key areas: development and implementation of a comprehensive Internet site for ASCAP on the World Wide Web; and ASCAP's efforts to license performances of its members' musical works by means of transmissions over computer online services, electronic bulletin boards and other new media.

Randy Castleman has been appointed director of the new department. Jointly administering with Castleman are ASCAP's director of legal affairs **Bennett Lincoff** and financial projects director **Chris Amenita**. Both have been with ASCAP since 1986.

Commenting on ASCAP's licensing of new technology uses, Bergman said, "These new uses of our members' works present us with significant challenges as well as great opportunities. It is essential for our success that we pursue a systematic and thoughtful course of action and that our efforts be well coordinated. The Department of New Media & Technology Strategy has been created specifically to set that course and provide that coordination and will report directly to **John LoFrumento**, ASCAP's managing director and chief operating officer."

BMI & ON RAMP RIDE INTERNET: **BMI** and **On Ramp, Inc.**, a leading Internet marketing and content provider, have announced they have reached agreement for a music performance license covering the transmission of BMI music contained in On Ramp's programming over the Internet. **BMI** president/CEO



Rosenblatt



Germaise



Levy



Geslin



Feeny

■ 39-year music industry veteran **Ed Rosenblatt**, president of **Geffen Records** since its inception, will take over as chairman of the board and chief executive officer of the label, effective April 17. Rosenblatt, instrumental in launching and developing **WEA Corp.** in the '70s, succeeds departing chairman/CEO **David Geffen**, who is leaving to devote himself full-time to **DreamWorks**, where he will launch yet another record company, his fourth (**Asylum** in 1970, **Geffen** in 1980 and **DGC** in 1990).

■ **Vicky Germaise** has been promoted to senior vice president of **Atlantic Records**. She was most recently vice president of product development, a post she had held since October 1993. Also, **Jeffrey Levy** has been named vice president of business and legal affairs for **Atlantic**. He previously held the same position at **Mercury Records**.

■ **Ron Geslin** has been appointed vice president of promotion for **Big Beat Records** and **TAG Recordings**. He was most recently vice president of promotion for **Chaos Records** (a division of **Columbia Records**). ■ **William Feeny** has been appointed senior vice president and chief financial officer, **PolyGram Holding, Inc.** For the past four years, Feeny was corporate controller based in the Netherlands, and prior to **PolyGram**, he was finance director for the **Albion Group of Publishing and Record Companies** in the U.K. ■ **Keith Sachs** has been appointed vice president-controller, staff services, **Sony Music Entertainment**. He joined **Sony Music** in 1988 as staff controller.

■ **Warner Music International** has appointed **Brian Southall** senior corporate communications director and **Tess Arévalo** director corporate communications. Also, **Lee Tsun Frankie** has been named managing director of **Warner Music Hong Kong**.

■ Producer **Jean-Claude "Poke" Olivier**, who has worked with **Heavy D**, **Changing Faces** and **Soul For Real**, among others, has been appointed **Uptown Entertainment's** director of A&R. ■ **dick clark productions, inc.** has named **Logan Whitchurch** director of publicity. She first worked for **dick clark productions** in 1988, and recently she has worked as an independent

producer and personal manager. ■ **Tracy Bagatelle** has been named publicist for music and special projects at **Costa Communications**. She was most recently A&R coordinator with **Private Music** for such groups as **Yanni**, **Etta James** and **A.J. Croce**. ■ **Rick Zeff** has opened the Beverly Hills-based marketing firm **RAZ Entertainment Group**. Zeff was the co-founder/v.p. marketing of the direct marketing music retail firm **Rockbox** and director of marketing at the former **Licorice Pizza**, an L.A.-based record store chain.

■ **Westwood One Entertainment** has appointed **Ken Melgren** manager of affiliate relations, Northeast region and **Westwood One Formats** has appointed **Dick Heatherton** regional manager of the Northeast region.

Frances W. Preston made the announcement.

The **BMI** agreement grants **On Ramp** a blanket license which covers unlimited access to the more than three million compositions in **BMI's** repertoire, encompassing the work of more than 160,000 songwriters, composers and music publishers. The license covers a variety of planned music uses in **On Ramp's** future business strategies, including browsing, listening and transmission to consumers in the home.

"This ground-breaking agreement connects **On Ramp** with **BMI's** catalog of more than three million works," said **John Shaker**, **BMI** sr. v.p., licensing. "The agreement verifies music creators' right to be compensated for the use of their works in cyberspace and recognizes that the online transmission of musical compositions constitutes a public performance. **On Ramp** and other online services are a new and exciting delivery system for **BMI** writers and copyright owners. The entertainment and marketing value of music clearly makes it a key component to the future success of these services."

Cash Box EAST COAST



Elektra/EEG recording artist Freedy Johnston recently guest-hosted radio station Z-100's "Love Phones" and visited with hosts Dr. Judy and Chris Jagger. Johnston is currently on a national tour with Sheryl Crow in support of his critically acclaimed album *This Perfect World*. Pictured (l-r): Chris Jagger, Dr. Judy and Freedy Johnston.



Irish superstar Phil Coulter, fresh from a sold-out St. Patrick's Day performance at New York's Carnegie Hall in support of his Shanachie Records *American Tranquility* album, welcomes good friend Natasha Richardson backstage for a visit. Richardson and significant other Liam Neeson (she's seven months pregnant with his child) invited Coulter to their wedding, where he presented a love song he'd composed especially for them as a gift. Its title? "Natasha," of course.



Annie Lennox celebrated her first U.S. television performance since 1992 as the musical guest on "Saturday Night Live" with host Paul Reiser. She performed her first hit single "No More I Love You's" and "Train In Vain" from her newly released Top 20 Arista album *Medusa*. Shown backstage are: (l-r) Paul Reiser; Annie Lennox; and Clive Davis, Arista Records president.

Cash Box WEST COAST

By Steve Baltin



Fomer Talking Head Jerry Harrison, who produced one of the hottest albums of the last year with Live's *Throwing Copper*, is back in the producer's role, this time working with the New York-based band The Bogmen. The group have relocated temporarily to Sausalito, CA to record their upcoming album at the Plant. The record is due to arrive later this year on Arista. Pictured (l-r, back row): Billy Ryan, The Bogmen; Carl Derfler, engineer; Mark Wike, The Bogmen; PJ O'Connor, The Bogmen; Dan Chase, engineer; (front row): Brendon Ryan, The Bogmen; Harrison; Lonn Friend, v.p. A&R, Arista; Bill Campion, The Bogmen; and Shannon Munson, college marketing rep., BMG.

THE DEVASTATION THAT SEEMS TO HAVE swept up L.A. in recent times has caught up with British rockers Love & Rockets. The Laurel Canyon studio where the American Recordings act was recording their new album was virtually destroyed by fire. Lost in the April 11 early morning blaze was several thousands of dollars worth of equipment, irreplaceable recording equipment, clothes and new demos that the band had recently recorded. No one from the band was injured, but Genesis P. Orridge of the group Psychic TV, who was staying at the house/studio, suffered a severe arm fracture and three broken ribs after jumping out a second-story window.

The house is owned by American founder Rick Rubin and is the same studio where the Red Hot Chili Peppers recorded their #1 album *Love Sugar Sex Magik*. Perry Farrell, who at this point needs no listing of his credits, offered use of his Malibu home/studio so the band can finish work on the upcoming album.

Officials of the L.A. Fire Department believe the fire, which started in the rehearsal room, to have been of electrical origin. Love & Rockets is comprised of Daniel Ash, David J and Kevin Haskins.

IN CELEBRATION OF EARTH DAY, which takes place this coming weekend, "ABC's In Concert" will be showcasing two of the hottest acts on the college and AAA scene in RCA's The Dave Matthews Band and Giant Records' Big Head Todd & The Monsters.

The episode, which airs on Friday, April 21, continues the revamped show's dedication to featuring up-and-coming artists. The Dave Matthews Band are currently riding the crest of the hit single "What Would You Say" while Big Head Todd had a hit last year with "Jane." Both bands got their start in the college markets, and have received a big boost from the burgeoning AAA format. The Matthews Band, who had a huge regional following in the Southeast, have exploded very quickly, giving RCA their

hottest rock prospect in some time. The continued network exposure shouldn't hurt the brisk sales of their *Under The Table & Dreaming* album.



College rock hero Mike Watt and acclaimed video director Spike Jonze (left) pause to refresh themselves during the filming of "Big Train," the first video from Watt's *ball hog or tugboat?* album. The Columbia CD, which features virtually every alternative rocker in the universe including Eddie Vedder, Henry Rollins and Dave Grohl, is Watt's first since disbanding the seminal L.A. band FIREHOSE. "Big Train" was filmed by Jonze, who's also worked with the Beastie Boys, Dinosaur Jr. and Weezer, among others, for Satellite Films in L.A..



John Prine, *Lost Dogs + Mixed Blessings*

By Richard McVey

OVER THE COURSE of his 24-year career, John Prine has released 11 albums, toured 23 years, written a #1 country hit, had cuts by acts ranging from Bette Midler to Bonnie Raitt and started his own label, Oh Boy Records. Now he brings forth his latest work—*Lost Dogs + Mixed Blessings*. *Cash Box* spoke with Prine at his label's Nashville office, where he discussed the new album, songwriting, touring and his future....

What meaning does the title of this new album hold?

I saw it in a newspaper article about Cuban refugees in the *Los Angeles Times* last summer. I had a working list of about 50 titles for this album...and nothing was working. We were about three-quarters of the way through with the album and I was starting to really wonder if I had the right collection of songs. Like, "Is there anything to pull them together?" In the end, the production pulled the songs together and made them seem like they should all be on one record together.

But I had this list...I was in the office last year about this time and I had everybody in the office sitting around and reading off this ridiculous list of titles. But I came across this newspaper article in the *L.A. Times* when Castro was trying to send more refugees over and Clinton had them detained in Guantanamo. A reporter went down to Guantanamo, and he said the camp was mostly "a mixture of lost dogs and mixed blessings." And I thought, "that's what this collection of songs is that I've got." [As for the CD cover], I didn't have to figure out a photo that would bring together *Lost Dogs + Mixed Blessings*. I started working with John Callahan. I told him the whole idea and sent him some of the songs, and Callahan came back with this really neat thing. It made it seem like we'd really plotted this whole thing, you know.

Do you plan on releasing any singles off this record for radio?

I think what we're going to do is, we're either going to wait the first six to eight weeks. We figure most of the AAA people will be playing at least three or four different cuts. We're gonna wait for them to settle in on something before we even make a video. So that would be the closest thing we have to a single.

Are there any particular songs you'd like to release?

Actually I don't care in the end, because I like the whole album. That's why I'm just kind of leaving it up to them. I think initially they're going to play "Ain't Hurtin' Nobody" and "New Train," and probably one of the rockers like "We Are The Lonely" or "Leave The Lights On." But I've got a strange feeling that people are going to go for the "Lake Marie" song. I know when I did that song live last year, it struck some sort of chord that I haven't seen in a while...so I've got a feeling that that cut on the record might hit.

How many songs did you cut for this record?

Nineteen. This is a first for me....With this, we've got five or six songs left. We had to cut them mainly because the song felt too close to the groove on another song. It just couldn't end up on the same record. I don't know whether that's a head-start on

the next record or maybe I can just put these on some kind of collection.

I was reading that 1986's *German Afternoon* cost \$30,000 and you did it in over two weeks. *The Missing Years* was near \$100,000 over nine months. Where does this album fall as far as time and cost?

Two and a half years. Budget, I'm not sure. I'm not sure what this ended up coming in for. See, Howie's [Howie Epstein, producer] got the studio at his house, so mainly we're paying [for] musicians and tape and engineers. Howie doesn't charge me anything for the studio. This way, he's able to...sometimes, like for hours after I leave the studio, he'll stay messing

around with the tape on his own, playing all kinds of different instruments on it. And if he gets a new part, then he'll call in an honest-to-God keyboard player to do what he came up with or something else.

The new album is not your usual acoustic sound. There's a great deal of production going on there. Is this something you wanted to do on purpose or did it just happen that way?

No, I told Howie when we started on this record...we started early—I didn't have a bunch of songs written. I just said, "Hey, let's cut the next one so we can get a head-start on it, so when I finally do get off the road we're already kind of halfway into the record." I had "New Train" and we cut that and really liked the sound of it. "New Train" is probably the closest thing to sounding like *The Missing Years*, even though it's got a bigger sound.

I told Howie, "There's a lot of people that wanted to play *The Missing Years* that still weren't able to play the really great stuff on *The Missing Years*. They'd go for whatever had drums or electric guitar to try to get that to fit their format. So we figured if we met them somewhere...actually we just figured we're so cocky from making *The Missing Years*, we figured we'd make anything we want (laughs). I was writing about anything I wanted to, but we'd make a real big sound. We figured if we even approached a record that's anything less than what we ended up with, then people would have thought we were just trying to remake *The Missing Years*. So instead, we made this big huge machine that rolls around. And I'm sure Howie had radio in mind. But at this point, we're AAA and it's still tough to outguess what it is they're going to like. We didn't bend over backwards, but we wanted to make sure we gave everybody who really liked *The Missing Years* an opportunity to play it this time, and I think we did.



If you'd have recorded *The Missing Years* earlier in your career, where do you think you'd be right now?

(Laughs) Like if I'd done it really early on, with a major label or something? I don't know. I think right now I'd be where I was about eight years ago. I think instead of making this album I would have probably rushed back in and made a bluegrass record for 20-grand.

What's it like working with you in the studio?

Working with me? I think I'm lazy, but I guess I'm not, because I sure am tired when I go home at night. And Howie doesn't let me be too lazy. It's a real slow process, recording. It's real fruitful, but a very slow process. It's really slow, but before you know it, the record has changed a little bit. Not that he's working slow or dragging the speed, it's just that he likes to try a lot of different stuff. And we feel that we have time on our side, so we can trash something. Even though it sounds really good, it might not be good for us. So some of the things we had to totally trash and start over were really great-sounding things, but I think we would have had a harder time pulling those together on one record.

How do you view your albums. Do you feel like each one is a progression?

Yeah, I'm always surprised that there is a new one (laughs). It's a progression, but it's just a matter of presenting kind of the same sort of viewpoint with different clothes on each time. I don't mean a viewpoint like, "this is what I'm trying to get across." I feel like I can do a lot of different types of music on a record and not be too surprising to anyone because I look at it mainly from a...I'm a songwriter. I write for me and the people who come to listen. And I don't think it's unusual at all for me to write a country song one day and then something else the next day. It all seems to fit together by the time I put the record out...[but] I've forgotten what your question was!

(Continued on page 20)

CASH BOX CHARTS

TOP 100 POP SINGLES

APRIL 22, 1995



#1 SINGLE: Dionne Farris



TO WATCH: Gillette



HIGH DEBUT: Da Brat

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼			
1	I KNOW (Columbia 77750)	Dionne Farris	1	12	52	NEVER FIND SOMEONE LIKE YOU (Ruffhouse/Columbia 77817)	Keith Martin	56	9
2	RED LIGHT SPECIAL (LaFace 02744)	TLC	2	9	53	CAN'T YOU SEE (Tommy Boy 676)	Total Feat. The Notorious B.I.G.	80	3
3	RUN AWAY (Arista 1-2808)	Real McCoy	4	6	54	I'D RATHER BE ALONE (MCA 54992)	IV Xample	62	4
4	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	10	7	55	HERE & NOW (Giant 17913)	Letters To Cleo	61	4
5	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	3	13	56	JOY (Interscope 95769)	Blackstreet	64	3
6	I BELIEVE (EMI 58320)	Blessid Union of Souls	12	10	57	ALWAYS (Mercury 856 227)	Bon Jovi	48	29
7	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	7	15	58	HAVE YOU EVER REALLY LOVED A WOMAN? (A&M 10282)	Bryan Adams	92	2
8	FREAK LIKE ME (EastWest 9094)	Adina Howard	17	12	59	YOU DON'T KNOW HOW IT FEELS (Warner Bros. 18030)	Tom Petty	40	21
9	TELL ME WHEN (EastWest/Elektra 5731)	Human League	8	5	60	WHITE LINES (Capitol 79557)	Duran Duran	66	4
10	HOLD ON (Atlantic 87240)	Jamie Walters	11	12	61	MOVE IT (TO THE RHYTHM) (SBK/EMI 58359)	Technotronic	68	3
11	TAKE A BOW (Mavenck/Sire/Warner Bros. 18000)	Madonna	5	19	62	WATER RUNS DRY (Motown)	Boyz II Men	DEBUT	
12	IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940)	Martin Page	13	14	63	LAY DOWN YOUR LOVE (Next Plateau/London/Island)	4 P.M.	69	2
13	STRONG ENOUGH (A&M 0798)	Sheryl Crow	6	14	64	GIVE IT 2 YOU (So So Def/Work/Columbia 77836)	Da Brat	DEBUT	
14	BELIEVE (Rocket/Island 60144)	Elton John	15	7	65	IT'S GOOD TO BE KING (Warner Bros. 17925)	Tom Petty	DEBUT	
15	THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252)	Subway	16	10	66	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin' 4-Tay Feat. The Spinners	71	4
16	IF I WANTED TO/LIKE THE WAY I DO (Island 854 238)	Melissa Etheridge	9	9	67	CLOSE TO YOU (Curb-Edel 76945)	Fun Factory	72	4
17	CREEP (LaFace/Arista 40824)	TLC	18	24	68	DOWN BY THE WATER (Island 6921)	PJ Harvey	73	4
18	DEAR MAMA (Interscope 98273)	2Pac	22	7	69	THINK OF YOU (LaFace/Arista 2-4094)	Usher	70	6
19	I'M GOIN' DOWN (Uptown/MCA 55008)	Mary J. Blige	41	2	70	TOTAL ECLIPSE OF THE HEART (Critique 15539)	Nicki French	75	3
20	I LIVE MY LIFE FOR YOU (Epic 78124)	Firehouse	25	9	71	1-LUV (Sick Wid' It/Jive 42289)	E-40 Feat. Levity	76	2
21	LET HER CRY (Atlantic 87231)	Hootie & The Blowfish	60	4	72	ROLLIN' WIT DANE (Lifestyles/Mavenck/Warner Bros. 17907)	Dana Dane	77	2
22	BABY (Atlantic 82610)	Brandy	19	12	73	DADDY'S HOME (Warner Bros. 17876)	Spanish Fly	79	2
23	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	20	18	74	I MISS YOU (Arista 1-2768)	N II U	42	19
24	CAN'T STOP LOVIN' YOU (Warner Bros. 17909)	Van Halen	27	4	75	FAT BOY (S.O S/Zoo 1006)	Max-A-Million	78	5
25	COTTON EYED JOE (Jive 46500)	Rednex	36	7	76	I'M THE ONLY ONE (Island 854068)	Melissa Etheridge	45	39
26	YOU GOTTA BE (550 Music 77551)	Des'ree	21	40	77	BEFORE I LET YOU GO (Interscope 98211)	Blackstreet	51	26
27	NO MORE "I LOVE YOU'S" (Arista 1-2804)	Annie Lennox	30	6	78	GRAPEVYNE (MJJ/Epic)	Brownstone	81	4
28	GET READY FOR THIS (Radikal/Critique 15535)	2 Unlimited	29	21	79	WONDERFUL (Capitol 58239)	Adam Ant	87	2
29	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188)	Dr Dre	33	6	80	RAINY DAYS (Epic 77866)	General Public	DEBUT	
30	THANK YOU (Motown 1270)	Boyz II Men	14	9	81	FOR YOUR LOVE (Motown 1261)	Stevie Wonder	59	7
31	HOLD MY HAND (Atlantic 87230)	Hootie & The Blowfish	23	27	82	CONNECTION (Geffen 19385)	Elastica	86	2
32	ANOTHER NIGHT (Arista 12724)	Real McCoy	26	35	83	HOUSE OF LOVE (A&M 0802)	Amy Grant With Vince Gill	82	20
33	BEDTIME STORIES (Maverick/Sire/Warner)	Madonna	37	2	84	SOMEONE TO LOVE (550 Music)	Jon B. Feat. Babyface	DEBUT	
34	EVERY DAY OF THE WEEK (Giant 17988)	Jade	28	23	85	(SHE'S GOT) SKILLZ (Blitzzz/Atlantic 5738)	All-4-One	65	11
35	ON BENDED KNEE (Motown 860 244)	Boyz II Men	24	23	86	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	67	8
36	YOU GOT IT (FROM "BOYS ON THE SIDE") (Arista 1-2795)	Bonnie Raitt	32	9	87	SHOOK ONES PART II (Loud/RCA 64294)	Mobb Deep	83	5
37	ASK OF YOU (550 Music/Epic)	Raphael Saadiq	53	4	88	SHE DON'T USE JELLY (Warner Bros. 41102)	The Flaming Lips	84	18
38	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	K-Ci Hailey of Jodeci	31	9	89	FREEDOM (FROM "PANTHER") (Mercury 856 800)	Various Artists	DEBUT	
39	COME BACK (Radioactive 3202)	Londonbeat	39	9	90	TOUR (Signet 162)	Capleton	90	10
40	SHY GUY (FROM "BAD BOYS") (The Work Group 77678)	Diana King	46	6	91	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	58	11
41	MR. PERSONALITY (Zoo 42094)	Gillette	49	7	92	WHAT I NEED (Mercury 856 404)	Crystal Waters	85	7
42	RUN-AROUND (A&M 8341)	Blues Traveller	47	5	93	LICK IT (S.O.S./Zoo 14214)	Roula	DEBUT	
43	DREAM ABOUT YOU/FUNKY MELODY (Thump 2205)	Stevie B	50	9	94	HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") (Columbia 77614)	Ini Kamoze	55	29
44	EVERLASTING LOVE (Epic 77756)	Gloria Estefan	35	11	95	BANG AND BLAME (Warner Bros. 17994)	R.E.M.	93	13
45	THE RHYTHM OF THE NIGHT (EastWest/EEG 98192)	Corona	38	22	96	MISHALE (Metro Blue/Capitol 58256)	Andru Donalds	88	19
46	SUKIYAKI (Next Plateau/London/Island 857 687)	4 P.M.	34	31	97	MENTAL PICTURE (SBK/EMI 58272)	Jon Secada	89	23
47	THE SWEETEST DAYS (Ving/Mercury 851113)	Vanessa Williams	43	24	98	KITTY KITTY (Rip-It 6921)	69 Boyz	96	9
48	UNTIL THE END OF TIME (Priority 53183)	Foreigner	74	4	99	DREAMER (MCA 54922)	Livin' Joy	99	11
49	FEEL SO HIGH (550 Music 77693)	Des'ree	63	3	100	SHE'S A RIVER (Virgin 38467)	Simple Minds	94	10
50	MOVE IT LIKE THIS (Tommy Boy 633)	K-7	52	7					
51	WHAT WOULD YOU SAY (RCA 2994)	Dave Matthews	54	7					

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TELL ME WHEN P. Becker, P. Oakley (MCA/EMI Virgin, ASCAP)	9
THANK YOU M.S. (EMI April/D.A.R.F., ASCAP/Black Panther/Vanderpool/Awayn/Slavin/Patrick/Ensign, BMI)	30
THINK OF YOU C. Thompson, D. Jones, F. Evans, U. Raymoral (Chack Life/Starvin, ASCAP/Chma Baby/Jance Combs, BMI/EMI)	69
THIS IS HOW WE DO IT M. Jordon, O. Pearce, R. Walters (Mo'Sawing, ASCAP/Oj's/Def American, BMI)	4
THIS LIL' GAME WE PLAY G. Levert, E. T. Nicholas (Divided/Zomba/Ramsal/Warner-Tamerlane, BMI)	15
TOTAL ECLIPSE OF THE HEART J. Steinman (EMI Virgin, BMI)	70
TOUR R. Walters, Capleton (Antella/Def American Songs, ASCAP)	90
UNTIL THE END OF TIME M. Jones, L. Gramm, B. Turgon (Sonefret/Stray Notes/EMI/Acra, ASCAP)	48
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WHAT I NEED C. Waters, P. Payton, D. Smith (Basement Boys/C-Music/Polygram Int'l/Kinda Cool, ASCAP/Dungeon Culture/Party Party, BMI)	92
WHAT WOULD YOU SAY D. Mathews (Coklen Grey)	51
WHITE LINES M. Glover, S. Robinson (N/A)	69
WONDERFUL M. Pirroni, B. Hayes (EMI/Colgems/Firestars/Almo, ASCAP)	70
YOU DON'T KNOW HOW... T. Petty (Gone Gator Music, ASCAP)	59
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REVIEWS By Steve Baltin

■ BLACK 47: "Different Drummer" (SBK/EMI 19972)



This New York band laid their claim to fame with a combination of one of the most invigorating live shows in the music world and production from former Talking Head Jerry Harrison. The new single from their *Home Of The Brave* album benefits from both. Harrison once again produces the Irish rock band, while the lack of overproduction allows them to come close to duplicating their superb live sound. "Different Drummer" captures the spirit of fun that marks Black 47's sound.



■ USHER: "Think Of You" (LaFace 24095)

The LaFace name has come to mean to R&B singles what the Epitaph name means to punk records, so it's not surprising that this song is already a smash on the R&B singles chart. However, it's just now working its way up the pop charts. With its mid-tempo groove, a little more dance-flavored than much of the other R&B songs going on, "Think Of You" has enough of a different hook to stand out in the crowd.

■ TED NUGENT: "Hot Or Cold" (Atlantic 6171)

Mr. "Animal slaughter/ride the wild buffalo/hunting is cool" is back with a new single from his forthcoming album, *Spirit Of The Wild*. Regardless of what you think of Nugent's philosophies, this is a second-rate rip-off of Alice Cooper that finds the hero of raging adolescents wimping out on his guitar sound for a pop hook that totally doesn't fit him. Maybe a little bit of AOR support, but another "Cat Scratch Fever" it's not.

■ PRETENDERS: "Everyday Is Like Sunday" (Arista 2821)

The Beatles' "Yesterday" is the most covered song of all-time, but this Smiths' anthem must be getting close. Only a year or so after 10,000 Maniacs had a Modern Rock radio hit with a version of the tune, the Pretenders try their hand at it for the soundtrack to *Boys On The Side*. If this version proves anything, it's how much Chrissie Hynde has mellowed over the years. However, it's a state that suits her fine, making this a pleasant listen. The one concern for this single could be the Sheryl Crow stampede taking place on radio. The Pretenders' song is a prime candidate for AAA, but AAA is still on the Bonnie Raitt single and is also playing Crow's version of "Keep On Growing" from the album. This one deserves airplay as well, though.

PICK OF THE WEEK



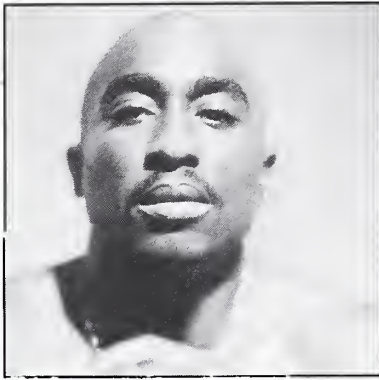
■ ASS PONYS: "Earth To Grandma" (A&M 8413)

Taken from their *Electric Rock Music* album, this new single shows why fans in the college world have been high on the Cincinnati quartet since well before their major-label debut. Filled with enticing pop hooks, the Ass Ponys showcase the ability to keep music at its most simple yet most enjoyable. Aside from slowing down the melody for the chorus, the song sails along at a smooth pace that is almost goofy in its delightfulness. Despite their name and the name of the record, the Ass Ponys border on being geek music. But in the ultra-aggressive world of rock, there's a place for that. In addition, this single features three other tracks, including a cover of Neil Young's "Star Of Bethlehem."

CASH BOX CHARTS

TOP 100 POP ALBUMS

APRIL 22, 1995



#1 ALBUM: 2Pac



TO WATCH: Juliana Hatfield



HIGH DEBUT: Duran Duran

		Total Weeks ▼				Total Weeks ▼	
		Last Week ▼				Last Week ▼	
1	ME AGAINST THE WORLD (Interscope/AG 92399)	2Pac	4	51	NOW THAT I'VE FOUND YOU (Rounder 325)	Alison Krauss	54
2	CRACKED REAR VIEW (Atlantic 82613)	Hootie & The Blowfish	3	52	HOLD ME, THRILL ME, KISS ME (Epic 66205)	Gloria Estefan	47
3	GREATEST HITS (Columbia 67060)	Bruce Springsteen	2	53	SUBHUMAN RACE (Atlantic 82730)	Skid Row	68
4	THE LION KING (Walt Disney 60858)	Soundtrack	6	54	THE SIGN (Arista 18740)	Ace Of Base	52
5	THROWING COPPER (Radioactive/MCA 10997)	Live	5	55	YES (Rykodisc 10320)	Morphine	55
6	THANK YOU (Capitol 29419)	Duran Duran	DEBUT	56	ICON IS LOVE (A&M 540115)	Barry White	48
7	HELL FREEZES OVER (Geffen 24725)	The Eagles	4	57	IF I COULD MAKE A LIVING (Giant/Warner Bros 24582)	Clay Walker	50
8	TUESDAY NIGHT MUSIC CLUB (A&M 0126)	Sheryl Crow	7	58	LIVE AT THE ACROPOLIS (Private Music 82116)	Yanni	52
9	II (Motown 530323)	Boyz II Men	9	59	BAD BOYS (Work/Columbia 67009)	Soundtrack	66
10	DOOKIE (Reprise/Warner Bros. 45529)	Green Day	10	60	LIVE AT RED ROCKS (GTS 4579)	John Tesh	57
11	THIS IS HOW WE DO IT (Def Jam/RAL 527179)	Montell Jordan	DEBUT	61	THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)	Nine Inch Nails	59
12	RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659)	Ol' Dirty Bastard	28	62	WEEZER (DGC/Geffen 24629)	Weezer	64
13	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	12	63	THE BEST OF SADE (Epic 66686)	Sade	63
14	THE HITS (Liberty 29689)	Garth Brooks	14	64	FORREST GUMP (Epic Soundtrax/Epic 66329)	Soundtrack	79
15	MEDUSA (Arista 25717)	Annie Lennox	13	65	DEFINITELY MAYBE (Creation/Epic 66431)	Oasis	62
16	MADE IN ENGLAND (Rocket/Island 526188)	Elton John	8	66	BIG ONES (Geffen 24716)	Aerosmith	46
17	JOHN MICHAEL MONTGOMERY (Atlantic 82728)	John Michael Montgomery	31	67	THE LONG BLACK VEIL (RCA/Victor 62702)	The Chieftains	44
18	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN (Atlantic 82731)	Various Artist	11	68	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)	Jeff Foxworthy	67
19	NO NEED TO ARGUE (Island 524050)	The Cranberries	15	69	THE FREEDOM SESSIONS (Netwerk/Arista 19784)	Sarah McLachlan	DEBUT
20	BALANCE (Warner Bros. 45760)	Van Halen	17	70	FEELS LIKE HOME (Elektra/EEG 61703)	Linda Ronstadt	76
21	SMASH (Epitaph 86432)	Offspring	18	71	ROTTING PINATA (Work/Columbia 57800)	Sponge	60
22	UNDER THE TABLE AND DREAMING (RCA 66449)	Dave Matthews Band	26	72	TANK GIRL (Elektra 61760)	Soundtrack	61
23	YES I AM (Island 848660)	Melissa Etheridge	20	73	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	56
24	PULP FICTION (MCA 11103)	Soundtrack	27	74	LOST DOGS & MIXED BLESSINGS (Oh Boy 0013)	John Prine	DEBUT
25	KING FOR A DAY/FOOL FOR A LIFETIME (Slash/Reprise 45723)	Faith No More	23	75	AUGUST & EVERYTHING AFTER (DGC/Geffen 24528)	Counting Crows	72
26	VITALOGY (Epic 66900)	Pearl Jam	21	76	PURPLE (Atlantic 82607)	Stone Temple Pilots	70
27	CONVERSATION PEACE (Motown 30238)	Stevie Wonder	16	77	COME TOGETHER/AMERICA SALUTES THE BEATLES (Capitol 31712)	Various Artist	DEBUT
28	MY LIFE (Uptown/MCA 11156)	Mary J. Blige	19	78	WHAT A CRYING SHAME (MCA 10961)	The Mavericks	82
29	THE LION KING: RHYTHM OF THE PRIDE LANDS (Walt Disney 60871)	Various Artists	37	79	TO BRING YOU MY LOVE (Island 524085)	PJ Harvey	75
30	BEDTIME STORIES (Maverick/Sire/Warner Bros. 45767)	Madonna	22	80	ONLY EVERYTHING (Mammoth/Atlantic 92540)	Juliana Hatfield	DEBUT
31	BRANDY (Atlantic 82610)	Brandy	25	81	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	81
32	SIXTEEN STONE (Trauma/Interscope 92531)	Bush	30	82	FOUR (A&M 540265)	Blues Traveler	93
33	ANOTHER NIGHT (Arista 18778)	Real McCoy	73	83	KIRK FRANKLIN AND THE FAMILY (Gospo-Centric 2119)	Kirk Franklin And The Family	95
34	CANDY RAIN (MCA 11125)	Soul For Real	45	84	AMOR PROHIBIDO (EMI Latin 28803)	Selena	DEBUT
35	WILDFLOWERS (Warner Bros. 45759)	Tom Petty	33	85	THIRD ROCK FROM THE SUN (Epic 64357)	Joe Diffie	97
36	NEW JERSEY DRIVE VOL. I (Tommy Boy 1114)	Soundtrack	69	86	CROSS ROAD (Mercury 26013)	Bon Jovi	65
37	I AIN'T MOVIN' (550 Music/Epic 64324)	Des'ree	32	87	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	69
38	NO ORDINARY MAN (MCA 10991)	Tracy Byrd	41	88	CANDLEBOX (Maverick/Sire/Warner Bros. 45313)	Candlebox	78
39	BOYS ON THE SIDE (Arista 18748)	Soundtrack	24	89	THE TRACTORS (Arista 18728)	The Tractors	90
40	UNPLUGGED IN NEW YORK (DGC/Geffen 24727)	Nirvana	35	90	COCKTAILS (Dangerous/Jive 41553)	Too Short	86
41	IN A MAJOR WAY (Sick Wld'it/Jive 41558)	E-40	29	91	FUMBLING TOWARDS ECTASY (Netwerk/Arista 18725)	Sarah McLachlan	79
42	GREATEST HITS (Capitol 30334)	Bob Seger & The Silver Bullet Band	38	92	MONSTER (Warner Bros 45740)	R.E.M	89
43	ABOVE (Columbia 67057)	Mad Season	36	93	TICAL (Def Jam/RAL/Island 523893)	Method Man	74
44	COLLECTIVE SOUL (Atlantic/AG 82745)	Collective Soul	34	94	SUPERUNKNOWN (A&M 0198)	Soundgarden	83
45	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	39	95	100% FUN (Zoo/BMG 11081)	Matthew Sweet	82
46	NOT A MOMENT TOO SOON (Curb 77659)	Tim McGraw	42	96	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	85
47	SAFE + SOUND (Profile Records 1462)	D.J. Quik	40	97	BREATHLESS (Arista 18646)	Kenny G	99
48	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	43	98	THE BEST OF NEW ORDER (Qwest/Warner Bros 45794)	New Order	77
49	DO YOU WANNA RIDE (Mecca Don/Eas/West/EEG 61757)	Adina Howard	51	99	WILD SEED-WILD FLOWER (Columbia 57359)	Dionne Farris	92
50	FROM THE BOTTOM UP (MJJ Music/Epic 57827)	Brownstone	49	100	THE SWEETEST DAYS (Vang/Mercury 526172)	Vanessa Williams	86

POP ALBUMS

REVIEWS by Steve Baltin



■ JILL SOBULE: *Jill Sobule* (Lava/Atlantic 82741)

Atlantic apparently knows a good thing when they see it. The label has cornered the market on female singer/songwriters with Jewel, Melissa Ferrick, Liz Phair, Julianna Hatfield and now Jill Sobule. The first single from Sobule's debut is "I Kissed A Girl," and it's one instance where the single is a good indicator of what one can expect from the album, as regardless of the tempo, the perkiness of "I Kissed A Girl" is evident throughout the album's 12 songs. Even on the near a capella "Margaret," which gets its unique

sound from Sobule's mom (who plays fingersnaps on the track), Sobule's style is infused with a happy-go-lucky attitude. If ever there was a record to make one think of carefree days on the beach with tropical drinks in tacky coconut cups, this is it.

■ RED HOUSE PAINTERS: *Ocean Beach* (4AD 45859)

Since 1992, this San Francisco quartet have released four studio albums, including their latest, an EP and two soundtracks. *Ocean Beach* is an example of the adage "practice makes perfect." No, it's not a perfect record, but it's a damn good one. On the poppy "San Geronimo," the folky instrumental "Cabezon" or the lovely piano-based "Shadows," *Ocean Beach* shows a group quickly coming into their own as one of the most challenging bands around.



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Their low-key approach to music and related areas (i.e. touring and interviews) has earned them the respect of their peers. This new record should earn them the respect of music fans as well. A smash at college radio and a potential breakout at AAA.

■ WHITE ZOMBIE: *Astro-Creep 2000* (Geffen 24806)

White Zombie's newest release continues to show why the quartet remain on the verge of big-time album sales without crossing the line to major chart players—no one can figure out what in the hell they are! A cross-section between punk and hard-core heavy metal along the lines of Sepultura, White Zombie sound at times, on this record, like Green Jelly then vanish into the assault of furious guitars and drums. White Zombie will continue to sell records, a fact that makes me feel far older than any birthday. "Kids today..."

■ MONSTER MAGNET: *Dopes To Infinity* (A&M 0315)

With the first single to last year's *S.F.W.* soundtrack, Monster Magnet were supposed to be one of the hot new acts of 1995. However, when the movie's release date kept getting pushed back (it didn't come out until this year) the album got lost in the crowded soundtrack field. Don't expect the same to happen to this record. Monster Magnet bound back and forth between a punk and melodic grunge sound, with the slightest undercurrents of acoustic blues thrown in to slow down the pace occasionally. The CD's strongest track is the eight-minute-plus "Third Alternative," which explodes out of the speakers with fire.

■ SHEENA EASTON: *My Cherle* (MCA 11203)

Easton started off her career as a pop diva, but has grown continuously more intrigued with soul/R&B music, a curiosity that culminated with her working with Prince, as he was still known then, and Babyface. The latest effort in what has been an impressively long career finds her peppering down the R&B tinges, but they are definitely still in effect on tracks like "All I Ask Of You." However, "Flower In The Rain" finds Easton entering Bette Midler territory. Certain artists (Linda Ronstadt comes to mind) have been able to make careers out of playing the chameleon. Easton seems to be giving it her best shot, without quite as much versatility.

PICK OF THE WEEK



■ VARIOUS ARTISTS: *Tank Girl: Original Motion Picture Soundtrack* (Elektra 61760)

Because of the "executive music coordinator" title given to Courtney Love-Cobain, this soundtrack received a high amount of advance press. However, the stars of this CD are the songs. Beginning with "Ripper Sole" from the acclaimed percussion act Stomp, the record tears through one winner after another, including Bjork's haunting "Army Of Me," the always delightful Devo doing a reworking of their early New Wave classic "Girl U Want" and "Roads" from Portishead. The biggest surprise is a raucous cover of Cole Porter's "Let's Do It" courtesy of Joan Jett and Paul Westerberg. Also featured are Bush, Veruca Salt and Ice-T, among others. If the trend of compilation soundtracks is to continue, filmmakers and record company executives would be wise to study *Tank Girl* as a model.

TOP 100 R&B SINGLES

APRIL 22, 1995



#1 SINGLE: Montell Jordan



TO WATCH: Da Brat



HIGH DEBUT: Vertical Hold

1	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	2	8	53	BEFORE I LET YOU GO (Interscope 98211)	Blackstreet	50	32
2	RED LIGHT SPECIAL (LaFace/Arista 02744)	TLC	1	9	54	CRAZIEST (Tommy Boy 666)	Naughty By Nature	67	2
3	COME ON (A&M 580 972)	Barry White	4	10	55	HEART OF A MAN (Virgin 38473)	Tony Terry	57	6
4	FOR YOUR LOVE (Motown 1261)	Stevie Wonder	3	9	56	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	K-Ci Hailey Of Jodeci	52	9
5	ASK OF YOU (550 Music/Epic 77862)	Raphael Saadiq	6	5	57	PEOPLE DON'T BELIEVE (Rap-A-Lot/Noo Trybe 38469)	Scarface Feat. Ice Cube	55	7
6	GRAPEVYNE (MJJ/Epic)	Brownstone	9	4	58	TAKE IT TO THE FRONT (Island 851 616)	Vybe	63	4
7	FREAK LIKE ME (EastWest 9094)	Adina Howard	5	13	59	WE GOTTA RUN (Warner Bros. 17983)	Casserine	42	10
8	ANSWERING SERVICE (EastWest 9122)	Gerald Levert	7	10	60	LOVE CAN BE SO COLD (Warner Bros. 17975)	George Duke	60	6
9	THINK OF YOU (LaFace/Arista 2-4094)	Usher	12	11	61	IF ONLY YOU KNEW (GRP/MCA 3058)	Phil Perry	58	11
10	JOY (Interscope 95769)	Blackstreet	10	4	62	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin' 4-Tay Feat. The Spinners	69	4
11	BABY (Atlantic 82610)	Brandy	8	22	63	1-LUV (Sick Vid'n/Jive 42289)	E-40 Feat. Levity	62	6
12	CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)	Brian McKnight	16	5	64	I BELONG TO YOU/HOW MANY WAYS (LaFace/Arista 4081)	Toni Braxton	61	32
13	DEAR MAMA (Interscope 98273)	2Pac	14	7	65	GIVE IT 2 YOU (So So Def/Work/Columbia 77836)	Da Brat	86	2
14	I CAN CALL YOU (Capitol 58264)	Portrait	13	10	66	SITTIN' IN MY CAR (Def Jam 853952)	Slick Rick	59	4
15	THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252)	Subway	15	19	67	I LIKE WHAT YOU'RE DOING TO ME (Atlas/Polygram 08764)	Joya	73	5
16	THANK YOU (Motown 1270)	Boyz II Men	11	9	68	PRACTICE WHAT YOU PREACH (A&M/Perspective 0778)	Barry White	65	30
17	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	17	18	69	DANCE 4 ME (Giant 17989)	Christopher Williams	56	13
18	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	18	14	70	WALKING AWAY (Perspective 88405)	Raja-Nee	76	3
19	MAKE SWEET LOVE TO ME (Capitol 58330)	Whispers	22	9	71	LOVE OF MY LIFE (Capitol 58327)	BeBe & CeCe Winans	66	10
20	SO FINE (Perspective 587 478)	Mint Condition	21	12	72	I NEVER STOPPED LOVING YOU (MCA 54951)	Patti LaBelle	64	10
21	NEVER FIND SOMEONE LIKE YOU (Columbia 77817)	Keith Martin	23	9	73	DEVOTE ALL MY TIME (Scotti Bros. 78023)	Gerald Alston	75	4
22	IT'S BEEN YOU (Elektra 9148)	Anita Baker	27	3	74	I WANNA BE DOWN (Atlantic 87225)	Brandy	70	34
23	GOING IN CIRCLES (Epic 77755)	Luther Vandross	25	6	75	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	71	11
24	RUB UP AGAINST YOU (Scotti Bros. 78018-4)	Freddie Jackson	20	9	76	OH YEAH! (Ill Town/Mad Sounds/Motown 631 243)	Rottin Razkals	78	4
25	I LIKE (Keia/Elektra 64486)	Kut Kloze	26	9	77	WHERE YOU ARE (Reprise 17940)	Ei Debarge	68	4
26	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	19	26	78	WHERE I WANNA BE BOY (Step Sun 7144)	Missjones	72	22
27	YOU'RE SORRY NOW (Motown 867-0254)	Zhane	29	7	79	SARAH SMILE (Bellmark 72538)	Lenny Williams	81	3
28	NEXT TIME (MCA 55011)	Gladys Knight	30	5	80	IF IT'S ALRIGHT WITH YOU (Luke 184)	Lorenzo Feat. Keith Sweat	DEBUT	
29	EMOTIONS (Luke 185)	H-Town	34	5	81	TRIP AROUND YOUR BODY (Gasoline Alley/MCA 3279)	Ebony Vibe Everlasting	85	2
30	JUST ROLL (Big Beat/Atlantic 98175)	Fabu	31	9	82	SAFE + SOUND (Profile 5432)	DJ Quik	80	6
31	I'D RATHER BE ALONE (MCA 54992)	IV Xample	28	6	83	YOU ARE MY LOVE (V2F/Raging Bull 3005)	Cameo	77	4
32	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188)	Dr Dre	35	5	84	LOVE TODAY (A&M 09704)	Vertical Hold	DEBUT	
33	WHEN U CRY I CRY (Capitol 58329)	Jesse	37	2	85	DO WHAT U WANT (FROM "NEW JERSEY DRIVE") (Tommy Boy 674)	Black Panta	90	2
34	CAN I STAY WITH YOU? (Warner Bros. 18007)	Karyn White	32	22	86	I WANT TO KNOW YOU (Caliber 2012)	Howard Hewett	87	2
35	THIS TIME (MCA 5501)	Chante Moore	36	9	87	YOU GOTTA BE (550 Music 77551)	Des'ree	89	2
36	I'M GOIN' DOWN (Uptown/MCA 55008)	Mary J. Blige	49	2	88	DON'T TAKE IT PERSONAL (Arista 5041)	Monica	DEBUT	
37	CREEP (LaFace/Arista 2-4082)	TLC	33	36	89	JERI'S SONG (Blue Note 58366)	Everette Harp	DEBUT	
38	GET LIFTED (Jive 42282)	Keith Murray	38	8	90	CAN WE START ALL OVER AGAIN (Mercury 856 5704)	Jonathan Butler	82	10
39	GOOD OLE FASHION LOVE (Perspective 8403)	Lo-Key	43	4	91	TAKE A BOW (Maverick/Sire/Warner Bros. 18000)	Madonna	83	14
40	LET'S DO IT AGAIN (Kaper/RCA 64310)	Blackgirl	24	7	92	I'M GOING ALL THE WAY (Perspective 587480)	Sounds Of Blackness	91	13
41	IS IT ME (MCA 54990)	Monteco Feat. Immature	46	6	93	BABY IT'S ON (RCA 64288)	Kansas City Original Sound	79	4
42	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	40	14	94	TOUR (Signet 162)	Capleton	92	12
43	HOLIDAY (EastWest 64457)	Men At Large	47	6	95	I MISS YOU (Arista 12768)	N II U	84	23
44	I APOLOGIZE (Elektra/EEG 64497)	Anita Baker	44	20	96	DIAL 7 (Pendulum 58289)	Digable Planets	88	4
45	SHY GUY (The Work Group 77678)	Diana King	48	5	97	WHUTCHA WANT? (Profile 5426)	Nine	95	14
46	MAD IZM (Capitol 58313)	Channel Live	39	11	98	KITTY KITTY (Rip-It 6921)	69 Boyz	94	21
47	CAN'T YOU SEE (Tommy Boy 676)	Total Feat. The Notorious B.I.G.	73	3	99	RODEO (Rip-It 9511)	95 South	98	9
48	KEEP IT RIGHT THERE (Spoiled Rotten/Big Beat/Atlantic 98187)	Changing Faces	53	5	100	EVERY DAY OF THE WEEK (Giant 17988)	Jade	93	23
49	THE WAY THAT YOU LOVE (Wing/Mercury 1422)	Vannessa Williams	54	2					
50	CONSTANTLY (MCA 54948)	Immature	45	21					
51	LET'S GET IT ON (Epic 77833)	Shabba Ranks	41	11					
52	ON BENDED KNEE (Motown 0244)	Boyz II Men	51	23					

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TAKE IT EASY KRS ONE (Misam, ASCAP)	98
TAKE IT TO THE FRONT Wm. J. Young, R. Holiday, C. Wilson (Junky Funk, BMD)	58
THANK YOU M.S. (EMI-April/D.A.R.P., ASCAP/Black Panther/Vanekpoll/Away/Stawu/Patrick/Esqun, BMD)	16
THINK OF YOU C. Thompson, D. Jones, F. Evans, U. Raymond (Chuck Life/Stavim, ASCAP/China Baby/Jance Combs, BMD/EMI)	9
THIS IS HOW WE DO IT M. Jordan, O. Pearce, R. Walters (Mo'Sawing, ASCAP/Oji's/Def American, BMD)	1
THIS LIL' GAME WE PLAY G. Levert, E. T. Nicholas (Divided/Zomba/Ramal Warner-Tamertane, BMD)	15
THIS TIME C. Moore, S.A. Law, L. Hamblin (EMI April/Lee Hamblin, ASCAP/EMI Blackwood/Chante Publishing, BMD)	35
TRIP AROUND YOUR BODY G. Gomez, J. Carnthers (Digital Zoo Music, ASCAP/G. Loves Music, BMD)	81
TOUR R. Walters, Capleton (Antella/Def American Songs, ASCAP)	94
WALKING AWAY K. Andy, Raja-Nee (Kealand Songs, ASCAP/Ten/Eight/The Ber Music, BMD)	70
WAY THAT YOU LOVE ME, THE J. Di'ns, Athens (N/A)	49
WE GOTTA RUN Cato (Abix-S House, BMD)	59
WHUTCHA WANT Ninc (Protoons/Pretty Helen/Lackshot/Lynca, ASCAP)	33
WHEN U CRY... S. Gruesz, B. Beck, R. Brown (Lil' Ed/Trinity Campbell/Warner Clappell, ASCAP/Sonic Sheet, BMD)	37
WHERE I WANNA BE... T. Jones, B. Bowster (Potential/misjones/Ron G., BMD)	78
WHERE YOU ARE Babyface, El Debarge (Ecaf/Sony Songs, BMD)	77
YOU ARE MY LOVE L. Blackman (Laune/Bee, ASCAP)	83
YOU GOTTA BE... Des'ree, A. Ingram (Sony/BMI/HL)	52
YOU'RE SORRY NOW R. Neufville, Naughty By Nature (9th Town/Naughty, ASCAP)	87

REVIEWS by M.R. Martinez



STEVIE WONDER: *ConversationPeace* (Motown 53028). Producer: S. Wonder.

Wonder remains one of the most consistent fixtures on the R&B/pop music landscape. He hasn't always enjoyed the chart-topping success of his halcyon days of the '60s, '70s and early '80s, but he's always been a ubiquitous presence and an artist that could seize the moment with his savvy skills of marrying classic sounds to the flavor of the day. This album got off to a good start with the highly-publicized "Take The Time Out" and the first single "For Your Love." But tracks like the funky "Sensuous Whisper," the New Jack swingin' "Cold Chill" and the uplifting title track will appeal on a multi-generational level.

BIG L: *Lifestylz Ov Da Poor & Dangerous* (Columbia 53795). Producers: Various.

This young man is making noise with the single "Put It On," a smoothed-out track that features riffs by Bustar Williams and some direct production by Buck-Wild. It's a braggadocious piece, but it doesn't mean that's all this man can do. Throughout this album the musical textures shift like sand in a bumpy earthquake, frequently with a jazz riff to underscore the scat mic style that is Big L's trademark. Tracks of note include "No Endz, No Skinz," "All Black," "Street Struck" and "Da Graveyard." Big L is definitely fed up with the shit.



JESSE CAMPBELL: *Never Let You Go* (Underworld/Capitol 29476). Producers: Various.

This Chicago native is the first artist under the film-making twin power The Hughes Bros. deal between their Underworld Records and Capitol Records. It's an anomaly, given the brothers' inner city urban drama *Menace II Society*. Campbell is a classic young R&B singer, who puts the emphasis on soulful ballads throughout this sparkling 12-song production. "When U Cry, I Cry," the album's first single, can bring tears to your eyes as Campbell gets churchy and dramatically delivers the musical story. But other tracks are equally evocative, including "This Time," the swooning ballad "The Comfort of Your Man" and "Love Will Be There." Great debut.



FRANCINE REED: *I Want You To Love Me* (Ichiban 24851). Producer: Bryan Cole.

The hearty, womanly vocals of Reed tell the entire story on this collection of blues and R&B offerings. There's a visceral quality throughout the album especially on tracks like "Leavin' Town," "I Want You To Love Me" and "Trouble In Mind." But this singer will probably get a lot of mileage out of her duet with Lyle Lovett on the uptempo track "Why I Don't Know" and the smoothed-out pop sensibilities of "Gathering Up My Love." "Crack The Bone" and "Wild Women" will also make your big blues toe stand up.



PICK OF THE WEEK

OL' DIRTY BASTARD: *Return To The 36 Chambers: The Dirty Version* (Elektra 61659). Producer: RZA & Wu Tang Prods.

"Brooklyn Zoo" is an aptly titled first single from this collection of Wu-Tang musings. ODB brings some straight mic work and humor to this collection, which on the CD contains a pair of bonus tracks you can't afford to miss. Mainly produced by RZA and others from the Wu-Tang Clan, the beats are direct, washed in an undercurrent of bass and vivid lyricism. The drama gets real deep on tracks like the acid-tripped "Hipba To Da Hoppa," the gun-slingin' groove of horrorcore track "Raw Hide" and "Don't U Know." Each track, however, is a self-contained tone—both musically and lyrically. "Cuttin' Headz" and CD bonus track "Harlem World" must be heard.



URBAN

TOP 75 R&B ALBUMS

CASH BOX • APRIL 22, 1995

1	ME AGAINST THE WORLD (Interscope 92399)	2Pac	1	3
2	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	2	19
3	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	3	19
4	NEW JERSEY DRIVE VOL. I (Tommy Boy 1114)	Soundtrack	12	2
5	THIS IS HOW WE DO IT (Def Jam/RAL 527179)	Montell Jordan	DEBUT	
6	IN A MAJOR WAY (Sick Wid' It/Jive 41558)	E-40	4	4
7	CANDY RAIN (Uptown/MCA 11125)	Soul For Real	18	2
8	DO YOU WANNA RIDE? (Mecca Don/EastWest/EEG 61757)	Adina Howard	5	7
9	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	6	27
10	SAFE + SOUND (Profile Records 1462)	D.J. Quik	11	7
11	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	8	13
12	CONVERSATION PEACE (Motown 530238)	Stevie Wonder	10	3
13	RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659)	Oi' Dirty Bastard	14	2
14	THE ICON IS LOVE (A&M 0115)	Barry White	13	25
15	TOAST TO THE LADIES (Capitol 30270)	The Whispers	20	2
16	COCKTAILS (Dangerous/Jive 41553)	Too Short	15	11
17	BRANDY (Atlantic/AG 82610)	Brandy	7	25
18	GROOVE ON (EastWest 92416)	Gerald Levert	17	29
19	LIFESTYLEZ OV DA POOR & DANGEROUS (Columbia 53795)	Big L	52	2
20	BAD BOYS (Vbrk/Columbia 67009)	Soundtrack	37	3
21	II (Motown 530323)	Boyz II Men	9	30
22	SURRENDER (Keia/Elektra/EEG 61668)	Kut Klose	26	3
23	ALL IN THE GAME (Suave 0003)	Crime Boss	22	7
24	KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)	Kirk Franklin & Family	21	16
25	PUMP YA FIST HIP HOP (Avatar/Atlas 124 048)	Various Artists	DEBUT	
26	STATION IDENTIFICATION (Capitol 28968)	Channel Live	16	3
27	IV LIFE (MCA 11146)	King Tee	DEBUT	
28	GOOD TIMES (Biv/Motown 530354)	Subway	29	10
29	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	23	29
30	BLACKSTREET (Interscope 92351)	Blackstreet	31	40
31	VOLUME I (Interscope 92360)	Thug Life	30	24
32	BEGGIN' AFTER DARK (Luke 212)	H-Town	35	19
33	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	28	24
34	NINE LIVES (Profile 140602)	Nine	36	4
35	TICAL (Def Jam/RAL/Island 523839)	Method Man	24	19
36	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	27	18
37	PRIVATE PARTY (Street Life/Scotti Bros. 75457)	Freddie Jackson	32	5
38	ROTTIN TA DA CORE (Illtown/Mad Sounds/Motown 530461)	Rottin' Razkals	19	2
39	JUST FOR YOU (MCA 10946)	Gladys Knight	41	28
40	THE SWEETEST DAYS (Vine/Mercury 526172)	Vanessa Williams	42	15
41	ROLLIN' WIT DANA DANE (Lifestyles/Maverick/Warner Bros. 45770)	Dana Dane	DEBUT	
42	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	33	37
43	NOT A PERFECT MAN (Giant/Warner Bros. 24564)	Christopher Williams	25	5
44	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	34	41
45	DIVA OF SOUL (Malaco 7476)	Shirley Brown	57	2
46	MAKE HIM DO RIGHT (Warner Bros. 45400)	Karyn White	43	25
47	ALL THAT MATTERS (Capitol 28709)	Portriat	44	4
48	COAST II COAST (Loud/RCA 66446)	Tha Alkaholiks	40	5
49	HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)	Soundtrack	39	13
50	MADE IN AMERICA (EastWest/EEG 61754)	Kam	38	4
51	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	53	23
52	ONE MO'GEN (Rip-It 9501)	95 South	50	12
53	FUNKAFIED (So So Def/Vbrk/Columbia 66164)	Da Brat	75	39
54	THE BEST OF SADE (Epic 66686)	Sade	49	20
55	THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 41555)	Keith Murray	47	17
56	ILLUSIONS (Warner Bros. 45755)	George Duke	59	10
57	DARE IZ A DARKSIDE (Def Jam/RAL/Island 523846)	Redman	55	18
58	DO YOU WANT MORE?!?!?! (DGC/Geffen 24708)	The Roots	58	11
59	SONGS (LV/Epic 57775)	Luther Vandross	60	26
60	FIRST INSTRUMENT (Manhattan/Capitol 27820)	Rachell Ferrell	DEBUT	
61	SEASON OF DA SICNESS (Black Market/Priority 53967)	Brotha Lynch Hung	46	5
62	JASON'S LYRIC (Mercury 522915)	Soundtrack	51	25
63	S.S.C. PRESENTS MURDER SQUAD NATIONWIDE (G.VV/DJ Vests/RAL 124040)	Murder Squad	54	7
64	USHER (LaFace/Arista 26008)	Usher	62	7
65	AMERIKKA'S NIGHTMARE (Jive 41547)	Spice 1	48	17
66	PURE PLEASURE (GRP/MCA 4026)	Phil Perry	63	20
67	SMOOTH GROVE: A SENSUAL COLLECTION VOL. 2 (Rhino/AG 71860)	Various Artists	66	5
68	CHANGING FACES (Spoiled Rotten/Big Beat/AG 92369)	Changing Faces	45	31
69	PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001)	Craig Mack	56	24
70	DAH SHININ' (Vibeck/Nervous 2005)	Smif-N-Wessun	61	12
71	IT'S TIME (Caliber 21008)	Howard Hewett	71	18
72	PLAYTIME IS OVER (MCA 11068)	Immature	69	33
73	99 WAYS TO DIE (No Limit 9901)	Master P	64	4
74	RUTHLESS BY LAW (In-A-Minute 8700)	R.B.L. Posse	74	18
75	BEHIND BARS (Def Jam/RAL/Island 523847)	Slick Rick	65	18

THE RHYTHM

By M.R. Martinez



Mercury recording artist Jamecia Bennett (center) was joined by sister songstress Karyn White (l) and Aaliyah for the recording of the track "Freedom," the first single from the soundtrack to the long-awaited film *Panther*, which is directed by Mario Van Peebles and will be released by Gramercy Pictures/PolyGram Filmed Entertainment. Bennett's debut single, "Rodeo Style," has already received airplay.

SOUL WITH A CAPITAL 'K': Can't call it "old soul" because it was too fresh...can't say it was "retro-soul" because the musical elements were more modern than most definitions of the retro movement will permit. But Gladys Knight, especially, and Gerald Levert's sets at the *Universal Amphitheatre* in L.A. made Sunday night the perfect soul crescendo. Knight made people come to the revival of visceral R&B with her panache and mostly professional delivery of music, without the attendant effects to which the DAT/cyber revolution has conditioned audiences to respond.

Sharing nearly equal time on stage, you could hardly call Levert's set an opening act, as it was long enough and energetic enough to close most R&B/urban music shows of current ilk. He's got a good voice, and he knows how to work the nerves of female fans, especially big women, a couple of which he had fun with during the show. Wearing a salmon-colored silk outfit, Levert sweated and whetted the audience's appetite with tracks like "Just Coolin'," "Cassanova" and "I'd Give Everything."

But it was Knight who ended the evening leaving the generationally-diverse audience with a sense of wanting more. Knight has one of the most unique voices in music, and she marshals it with a judiciousness that makes every note she sings a special treat. It's ageless. She mentioned Ted Mack's show that sort of launched her career. She even had youthful "Star Search" alum *Serena Henry* come out and sing the closing riffs of "Too Young" backed with "Inseparable." It was Knight's stroke of reaching back for community genius (and an opportunity to change clothes) that made this a precious moment.

The mixture of songs from her current gold *MCA Records* album *Just For You* and the two-CD reissue of her material with the famous *Pips* on *Motown Records* gave this show depth and immediate presence. She can work the audience. Knight set up many of her songs with stories about why she thought they were important, including a show-pausing version of the track from her current disc, "I Don't Want To Know," penned for her by the ubiquitous *Kenny "Babyface" Edmunds*. But before that she launched into a set of her material from years past, including *Smokey Robinson's* "Tracks Of My Tears," *Marvin Gaye's* "I Heard Through The Grapevine" and the anthem "Midnight Train To Georgia."

She closed with a soliloquy about what she heard in the music currently called "R&B" that didn't have the "magic," and then backed the statement with another mini-medley that included material by *The Spinners* and others. Then it was *Gamble & Huff's* "End Of The Road," a fresh closer off her current album that brought the house to its collective feet and the lights up.

THE RHYME

By M.R. Martinez

THE NEXT BURST: While the respectable rapper **La Rocko Tee** may have suffered from expectations that he would duplicate the out-of-the-box success of his more famous labelmate **Domino**, **Outburst Records'** offerings set for this summer will serve product less easily compared to "Ghetto Jam." **Outburst** braintrust "**Anti**" **Lewis** and "**Greedy**" **Greg Jessie** are banking that albums by rap duo **B.G. Knocout & Dresta** and New Jack hip-hop female trio **Mokenstef** will appeal to a different set of fans and expand the label's profile.

Knocout & Dresta first gained attention as collaborators on the late **Eazy-E's** "Real Compton City G's," aka "Muthafuckin' G's," one of the last hits by the **Eazy**. According to **Lewis**, "They seemed to get more attention from appearing in his video than **Eazy** did," adding that the duo is frequently asked for autographs by young people who saw them in that video.

On their self-titled debut album, the brothers come hard on a variety of tracks that jam some minimalist funk, all of which reflect the hard upbringing that has forged their steely perspective. The duo put their adversaries on notice on "Everyday Allday," and they respond to a diss by **Snoop Doggy Dogg's** **Dogg Pound** on the track "D.P.G.K.," already an underground hit. Other tracks that bring noise include "50/50," "Compton Swingan," the bass-driven "Take A Ride" and the rock-steady "Compton Hoe."

Mokenstef's debut album *Azz Is* is a multi-textured mixture of slow jams, midtempo and uptempo love ballads. The trio (**Mo**, **Kenya** and **Stephanie**) got their deal through an association with **AMG**, for whom they appeared in videos as dancers. While visiting that rapper in the **Outburst** offices, **Mo** and the girls started to kick some vocal flavor and got the attention of **Lewis** and **Jessie**. They were soon in the studio. Tracks of note on this album include "He's Mine," "Sex In The Rain," the hip-hopped "Laid Back" and the dancehall-influenced "Let 'Em Know."

First single from **BG** and **Dresta** is "50/50" (out to radio May 8, with the album set to drop on July 11). **Mokenstef's** debut single is "He's Mine," which dropped last week. The album is due June 20. **BG Knocout & Dresta** will do the West Coast leg of **The Source** Van Tour from April 20 to May 6, while **Mokenstef** will perform at the **Impact Conference**, set for April 20-23.



Taking a break from celebrating the success of their current Warner Bros. Records single "We Run Things," **Da Bush Babees** appeared in a video featuring sister rapper **Da Brat**. The group took a break from the video shooting to do a photo session with some friends and guests who dropped by the set. Pictured are (back row, l-r): **Babe Face Kaos**, **Da Bush Babees**; **Bill Bellamy**, host of "MTV Jams"; **Y-Tee**, **Da Bush Babees**; **Jermaine Dupri**, producer; **Mister Man**, **Da Bush Babees**; and **Bart Phillips**, the group's manager. Shown in the front row are (l-r): **Headliner**, **Eshe** and **Rasa Don** of **Arrested Development**.

TOP 25 RAP SINGLES

CASH BOX • APRIL 22, 1995

1	DEAR MAMA (Interscope/AG 98273)	2Pac	1	7
2	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	2	15
3	KEEP THIER HEADS RINGING (Priority 53188)	Dr Dre	4	5
4	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	3	31
5	GIVE IT 2 YOU (So So Def/Wbrk/Columbia 77836)	Da Brat	16	2
6	BROOKLYN ZOO (Elektra/EEG 64477)	Ol' Dirty Bastard	6	8
7	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin' 4'Tay	13	4
8	1-LUV (Sick Wid'It/Jive 42289)	E-40 Feat. LeVity	8	8
9	MAD IZM (Capitol 58313)	Channel Live	5	12
10	RODEO (Rip-It 9511)	.95 South	12	10
11	PEOPLE DON'T BELIEVE (Rap-A-Lot/Noo Tribe 38469)	Scarface	7	6
12	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	10	9
13	GET LIFTED (Jive 42282)	Keith Murray	14	9
14	KITTY-KITTY (Rip-It 6921)	69 Boyz	21	23
15	SITTIN' IN MY CAR (Def Jam/RAL/Island 853 922)	Slick Rick Feat. Doug E. Fresh	11	6
16	CRAZIEST (Tommy Boy 666)	Naughty By Nature	18	2
17	SHOOK ONES PART II (Loud/MCA 64294)	Mobb Deep	17	8
18	OOH LAWD (PARTY PEOPLE) (Wrap/Chiban 291)	D.J. Smurf	20	3
19	SAFE + SOUND (Profile 5432)	DJ Quik	9	6
20	OH YEAH! (Ill Town/Mad Sounds/Motown 631 243)	Rottin Razkals	19	10
21	FREAK ME BABY (Epic Street/Epic 77845)	Dis-N-Dat	DEBUT	
22	ROLLIN' WIT DANE (Lifestyle/Maverick/Warner Bros. 17907)	Dana Dane	24	2
23	TOUR (Signet/RAL 162)	Capleton	23	11
24	COCKTALES (Dangerous/Jive 42255)	Too Short	22	14
25	WHUTCHA WANT? (Profile 5426)	Nine	25	19

Rap Single Reviews

By Dr. Bayesian

■ AMG: "Around The World" (Select 38)

AMG has toned down the explicit nature of his lyrics quite a bit since his last album. On his latest single effort, he depicts his rise, fall and once again rise to stardom. The production is on an R&B vibe rather than on the freaky tip like his previous songs, and it definitely possesses crossover-radio potential.

■ Dr. Dre: "Keep Their Heads Ringin'" (Priority 50868)

Well, there is no doubt that the patented "Dre funk" is present, but there's one aspect that fans will notice about this single. He concentrates more on his improved lyrical delivery rather than on killin' niggas and checkin' ho's. Dre is one of the few rappers that doesn't have to tone down his hardcore image to gain commercial status. On the B-side of the single Mack 10, Ice Cube's protégé, makes his debut with his pro-drug-use message "Take A Hit."

■ C-Funk: "Lime In Ya Coconut" (Scarface/Priority 50858)

In this freaky tale of manipulation of the female body, C Funk mixes various musical styles (rap, reggae, R&B) in with his lyrical delivery. Influences from artists such as BONE and Digital Underground are evident as well. Aside from the artificial Jamaican accent, the production of this sensual track is the strongest aspect in the song. Even though it is directed towards the radio listening audience, it is visual.

JAZZ

Jazz Notes and Reviews

By M.R. Martinez



Blue Note recording artist Richard Elliot has hit the mother/sisterlode through a sponsorship deal with St. Pauli Girl Beer, which includes a multi-million dollar television, radio and print advertising campaign in addition to tour support for the artist. His current album *After Dark* has been noisy on both jazz and NAC radio. Pictured are (l-r): Mark Shimmel, Elliot's manager; Bill Hackett, president of Barton Beers, Ltd.; Tom McNichols, exec. v.p. of marketing, Barton Beers; Barb Starr, product manager, Barton Beers; and (kneeling) Elliot.

TOP 25 JAZZ ALBUMS

CASH BOX • APRIL 22, 1995

1	BREATHLESS (Arista 18646)	Kenny G	1	90
2	WE LIVE HERE (Geffen 24729)	Pat Metheny Group	2	9
3	ILLUSIONS (Warner Bros. 45755)	George Duke	3	9
4	NIGHT CREATURES (GRP 9803)	Tom Scott	4	7
5	AFTER THE STORM (Mojazz/Motown 0301)	Norman Brown	6	33
6	LOVE & OTHER OBSESSIONS (GRP 9808)	Spyro Gyra	DEBUT	
7	SHARE MY WORLD (EMI 78929)	Najee	5	31
8	THE BEST OF DAVID SANBORN (Warner Bros. 45768)	David Sanborn	10	19
9	SAX ON THE BEACH (GTS 4578)	John Tesh Project	DEBUT	
10	POSITIVITY (Verve Forecast/Verve 522 036)	Incognito	11	28
11	GOODBYE MANHATTAN (Blue Note/Capitol 28532)	Pieces Of A Dream	7	3
12	SAX BY THE FIRE (GTS 34573)	John Tesh Project	9	34
13	A HOME FAR AWAY (GRP 9780)	George Howard	15	28
14	ALL BLUES (GRP 9800)	GRP All Star Band	DEBUT	
15	PURE PLEASURE (GRP 4026)	Phil Perry	8	18
16	WEST SIDE STORIES (Verve Forecast/Verve 523738)	Jeff Lorber	12	14
17	AFTER DARK (Blue Note/Capitol 27838)	Richard Elliot	17	24
18	LUCKY MAN (Capitol 98892)	Dave Koz	18	56
19	LIVIN' LARGE (Cachet/Shanachie)	Fatburger	16	4
20	TRUTH (Jive)	Warren Hill	14	23
21	ALL MY TOMORROW'S (CBS 64319)	Grover Washington	13	3
22	HEAD TO HEAD (Mercury 22682)	Jonathan Butler	23	25
23	AGAINST THE GRAIN (GRP 9783)	Acoustic Alchemy	20	14
24	SAHARA (GRP/GRD 9781)	Russ Freeman & The Rippington	19	27
25	ONE FROM THE HEART, SAX AT THE MOVIES II (Discovery 77015)	Jazz At The Movies Band	21	6

RIM SHOTS: Getting a jump on the summer jazz festival season is the newly-named Newport Beach Jazz Festival, set for May 13-14 in the Southern California coast community. Formerly known as the Southern California Jazz Festival, the two-day fest features top names such as **The Rippingtons**, **Chick Corea**, **The Yellowjackets**, **Jeff Lorber**, **Wallace Roney**, **Eric Marienthal**, **Everette Harp**, **Poncho Sanchez's Latin Jazz Ensemble**, **B Sharp Quartet**, **Rick Braun** and **Alphonse Mouzon** leading an all-star band. The festival will hold forth at the **Hyatt Newporter Resort** during the two-day fest. The main stage will feature the headliners while a healthy list of regional favorites will play the resort's amphitheatre...

The **Playboy Jazz Festival's** community concerts are joining the **Old Pasadena Summer Fest**, the annual event that attracts scores of thrill-seekers each year. Set for June 3 and 4 at Pasadena's Central Park, "Playboy Jazz in Central Park" will feature up to 12 hours of music along with a petting zoo, crafts projects, games, art exhibits and other attractions...

Blue Note Blend, a trademarked collaboration between the venerable jazz label and the equally legendary **Starbucks Coffee Company**, brings together a special CD featuring classics from the Blue Note labels (including **Roulette**, **Capitol Jazz** and **Pacific Jazz**) and Starbucks's more than 520 nationwide retail locations. The unique merchandising scheme involves a new coffee, the company's first new blend since 1991. It will be sold in gift packs featuring the CD, although both items will be sold separately. The CD features artists such as **Thelonius Monk**, **Dexter Gordon**, **Sarah Vaughn**, **Billie Holiday**, **Count Basie**, **Cannonball Adderly**, **Nat "King" Cole**, **Horace Silver**, **Duke Ellington**, **Art Pepper & Chet Baker**, **John Coltrane** and even hip-hop/jazz act **Us3**.

Reviews



RACHELLE FERRELL: *First Instrument* (Blue Note 27820) Producer: Lenny White.

This album expands the sonic dimensions and jazz sensibilities Ferrell first exhibited on her Gold self-titled album on Capitol Records. While she merely skied over jazz waters on that album, here she takes the plunge and swims into deep stylistic troughs in these warm waters. White's production and the accompaniment by the stellar group of artists on this album gives Ferrell's vocal instrument a chance to demonstrate its range and warmth on most of the material. The best from this collection includes her version of "You Don't Know What Love Is," "With Every Breath I Take" (featuring a wicked muted trumpet solo by Terence Blanchard), the evergreen "My Funny Valentine," her original unaccompanied voice/piano solo "Extensions" and the breezy and live "Autumn Leaves" (featuring saxist Wayne Shorter, pianist Michel Petrucciani, bassist Stanley Clarke and White on drums).

Film Review

While You Were Sleeping A Sweet Dream

By Zachary Rivers

AUDIENCES CAN KNOW WHAT TO EXPECT from Hollywood Pictures' new romantic comedy, *While You Were Sleeping*. The question is, does the path leading to the end make the journey worthwhile? In the case of director Jon Turteltaub's (*Cool Runnings*) new film, the answer is a resounding "yes," thanks to a wonderful cast headed by the extremely likable Sandra Bullock and Bill Pullman.

After co-starring in last year's runaway hit *Speed*, Bullock has made her way up to leading-lady status. Based on her smile alone, Bullock can carry a film for 100 minutes; however, she displays a strong comic presence here that shows she is indeed ready to move into the name-above-the-title limelight. She is aided by such veterans as Jack Warden, Peter Boyle, Glynis Johns and Jason Bernard.

Bullock stars as Lucy Moderatz, a very lonely token-taker for the Chicago Transit Authority. Since her father's death the year before (her mother died when she was very young), Lucy has been suffering from a major void in her life. She has a cat to go home to, as well as friends from her job, but little else. Needing something, she falls in love with a man (Peter Gallagher) whose name she doesn't know but sees every day at her job. Cajoled into working on Christmas by her boss (Bernard), Lucy is routinely going through the motions when she encounters her mystery man. Through a series of events Lucy ends up saving his life. When she follows him to the hospital, where she learns that he, Peter Callaghan, is now in a coma, she is thrust into a case of mistaken identity that leads his large and loving family to believe she is his fiancée.

Thanks to fine performances by Bullock, who conveys her loneliness expertly, and everyone portraying the Callaghan family, who embrace Lucy with open arms, it's easy to understand why Lucy so easily becomes sucked into the lie. Of course, the lie continues to grow and leads to further complications as well as some truly hilarious moments, especially when Peter's brother Jack (Pullman) enters the picture. Finding it unusual that his

brother is getting married and no one in the family had any knowledge of this woman, Jack tries repeatedly to trip her up. It doesn't take a genius to figure out what happens next. However, the chemistry between Bullock and Pullman, who's made a career out of playing the nice guy (the plastic surgeon in *Singles*, Meg Ryan's fiancé in *Sleepless In Seattle*), is believable enough to make watching the process an enjoyable experience.

Written by first-time screenwriters Daniel G. Sullivan and Fredric Lebow, who met while attending N.Y.U., *While You Were Sleeping* is a wonderfully sweet, charming and delightful comedy that conjures up the ghosts of Audrey Hepburn's romantic comedies of the '50s and '60s. The movie goes overboard on sentimentality often, but its outstanding cast are able to transcend the obvious and keep audiences enraptured. The Christmas theme might keep some people away this time of year, but with the lack of competition among "date movies," *While You Were Sleeping* could have a strong run between now and the opening of the summer season.

The film was produced by Joe Roth and Roger Birnbaum with Arthur Sarkissian and Steve Barron serving as executive producers. In addition, Charles J.D. Schlessel and Susan Stremple co-produced. The soundtrack is available on Varese Sarabande.



Bill Pullman and Sandra Bullock star in a delightful endeavor from Hollywood Pictures.

Top 15 Weekly Film Grosses

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>Bad Boys</i>	Columbia	1	2,132	\$15,523,358	\$7,281	\$15,523,358
2. <i>A Goofy Movie</i>	Buena Vista	1	2,159	\$6,129,557	\$2,839	\$6,129,557
3. <i>Tommy Boy</i>	Paramount	2	2,186	\$6,118,764	\$2,799	\$16,252,920
4. <i>Don Juan De Marco</i>	New Line	1	1,110	\$4,556,274	\$4,105	\$4,556,274
5. <i>Outbreak</i>	Warner Bros.	5	2,146	\$4,006,131	\$1,867	\$54,486,600
6. <i>Circle Of Friends</i>	Savoy	4	788	\$3,733,055	\$4,737	\$9,364,621
7. <i>Dolores Claiborne</i>	Columbia	3	1,256	\$3,006,555	\$2,394	\$16,235,374
8. <i>Major Payne</i>	Universal	3	1,991	\$2,857,085	\$1,435	\$18,206,745
9. <i>Rob Roy</i>	MGM/UA	1	133	\$2,023,272	\$15,213	\$2,023,272
10. <i>Muriel's Wedding</i>	Miramax	5	840	\$1,729,556	\$2,059	\$9,660,510
11. <i>Forrest Gump</i>	Paramount	40	1,125	\$1,704,996	\$1,516	\$323,602,990
12. <i>Pulp Fiction</i>	Miramax	26	918	\$1,330,454	\$1,449	\$100,327,435
13. <i>Man Of The House</i>	Buena Vista	6	1,404	\$1,125,055	\$801	\$35,269,701
14. <i>Dumb And Dumber</i>	New Line	17	886	\$1,034,589	\$1,168	\$121,923,234
15. <i>Born To Be Wild</i>	Warner Bros.	2	1,360	\$760,095	\$559	\$2,869,909

Domestic box-office, which includes USA and Canada for the weekend of April 7-April 9, totaled \$55,638,796, breaking down to a \$2,722 per-screen average off a total of 20,434 screens, thus giving a combined total of \$736,432,500. (Courtesy Entertainment Data, Inc.)

LATIN

TEXAN / TEJANO

APRIL 22, 1995

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

MEXICAN REGIONAL

APRIL 22, 1995

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

THE LATIN LOWDOWN

News From U.S. & Latin America

By Héctor Reséndez

THE FIRST MAJOR SALSA CONCERT

of the year in Los Angeles took place at the Disneyland Hotel in Anaheim on April 8th. Four major tropical music giants were showcased at the "Bailazo del Año." The SRO event drew about 5,000 dancing fanatics from the entire Southern California region.

Promoters were particular in selecting bands from various key Latin American countries. From Venezuela, it was established singer-bandleader Oscar D'León (RMM/Sonero Records) who gave his usual non-stop electrifying presentation. Two hot contemporary tropical music groups from another South American country, Colombia, were El Grupo Niche (SDI Records) and La Internacional Sonora Dinamita. Puerto Rican heartthrob Eddie Santiago (EMI/Latin Records) swooned fans as well. In addition, two fine local bands were featured: the highly energetic and animated Latin Fusion and Colombian crooner Yari Moré.

Santiago opened his act that evening with a slew of his greatest hits like "Amada Amante," "Lluvia," "Mia" and "Antidoto y Veneno." The popular Colombian group Niche has had a 15-year history in the field of tropical music. They performed songs from their most recent album *Huellas del pasado* like the single "Gotas de Lluvia." Niche has been receiving a substantial amount of airplay on commercial and public radio stations. Fiery selections like "La Negra No Quiere, Se Pareció Tanto a Ti" and "Cali Pachanguero" served to incite the dancing crowds. Cumbia lovers were not disappointed when La Internacional Sonora Dinamita stepped on stage and strutted their stuff. This group is sporting a new look these days with three female lead vocalists in addition to their one male counterpart. The reaction was nevertheless enthusiastic. The final finishing touch was the roaring voice of the "Pharaoh of Salsa," Oscar D'León. With roots stemming back to the early 1970s, D'León first emerged with his *Dimensión Latina*. His latest project involves a Salsa-Brazilian mix that takes this tropical music vet to a slightly different artistic level. The concert-dance event inevitably serves as strong notice to Salsa promoters that this genre is indeed alive and well.

AFRO-LATIN JAZZ FROM L.A. INDIE LABEL: Bill Laster is a name as familiar to most record distributors around the country as it is to discerning fans of Afro-Latin jazz everywhere. Laster and his band *Shades of Jade* have just released his fourth album *From the Edge* on the L.A. indie label *Absolute Pitch Records and Videos*.

With three previous albums and a one-hour performance video under his belt, Laster compares his entrepreneurial achievements to those of musician Paul Horn of *Golden Flute Records*. Horn formed his own label with a distribution network spanning throughout Canada and the States, and he produced and owned the masters for eight of his own recordings before going back to a major label. Similarly, Laster has learned what Horn aptly called "the other side of the record business." Yet Laster's success in producing four records (with a fifth in the works) is also an intriguing phenomenon in itself. "It's been a difficult process in dealing with record distributors," says Laster. "Most of them don't respect a small independent label. Producing the album was the easiest piece in the puzzle, but even that can be hard to do since you deal with so many personalities."



Shades of Jade

Originally from New York City, Laster took timbale lessons from the master, Willie Rosario. He played with Ross Carnegie in every major ballroom in N.Y.C. and performed with jazz greats like Art Pepper, Frank Rehak and the Afro-Blues Quintet Plus One.

The past and present personnel of *Shades of Jade* is indeed impressive. There's bass player Al McKibbin, who has played with Dizzy Gillespie, Miles Davis, George Shearing, Cal Tjader, Sammy Davis, Jr. and Frank Sinatra, among others. The late Ed Jones, Clare and son Brent Fischer, Rebecca Mauleon, Eddie Resto and Karen Briggs have all played with Laster's band. The regular band consists of Art Webb, Art "Tu Re" Oliva, David Romero, David Torres, Dick Mitchell, Ernie Nunez, Armondo Morales and Louis Taylor.

Laster has been doing his own marketing and promotion, and he is currently looking for a Latin distributor for his product. "Having my own ad specialty business," explains Laster, "has allowed me to travel to cities like New York, Philadelphia and Washington." Laster is selective about where he gigs, but the band does perform regularly at prisons. "It pays well," admits Laster.

Perhaps one day Bill Laster will break even as Paul Horn did. With albums like *From the Edge*, though, *Shades of Jade* sizes up as a pretty strong long-term investment.



REVIEWS *By Hector Resendez*



VARIOUS ARTISTS: *Boleros Inolvidables* (Polydor/Telemundo Entertainment 527 388) **Producer: Various.**

Boleros Inolvidables is part of the Latin Gold Collection series from Polydor and Telemundo. Featured in the Collector's series are Beny More, Celia Cruz, Tito Rodriguez, Joe Cuba Sextette with Cheo Feliciano, Ray Barretto and the other compilation album, *Los Bravos del Ritmo*. Featured are standards by Trio Los Condes, Eva Garza, Joe Valle, Leo

TIERRA: *Street Corner Gold* (Thump Records 9938) **Producer: Rudy Salas with Steve Salas, co-producer.**

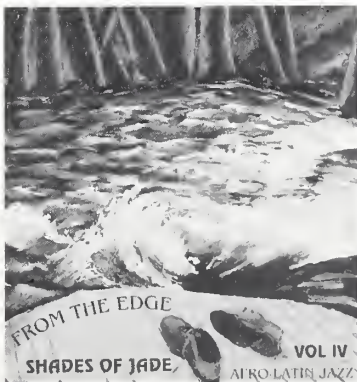
Tierra is the premiere Los Angeles rock group. Headed by Rudy Salas along with his brother Steve, the group's previous albums have yielded hits that are now considered "Golden Oldies." Tierra's *Street Corner Gold* provides long-time fans as well as new ones a tasty sampling of the group's earlier hits. Additionally, they will find snazzy and very hip interpretations of R&B covers like "What Does It Take," "Going in Circles" and "I'm Your Puppet." Salsa lovers will enjoy guest Susie Hansen's violin solo on "So Much in Love." *Street Corner Gold* is destined to be a sure hit. Tierra continues sounding as strong as ever.



ANGELES OCHOA: *Sentimiento Norteño Con Angeles Ochoa* (Sony Discos 81311) **Producer: Ramon Ayala Garza.**

Angeles Ochoa is one of the major exponents of traditional Mexican ranchera music. A native of Tijuana, Baja California, Ochoa began her career at the tender age of six. She went on to record her first album *Gracias Amigos* at age 11. Ochoa is accompanied on accordion on her latest album by producer Ramón Ayala Garza. The 25-year-old singer renders an excellent array of finely produced Norteño music.

PICK OF THE WEEK



SHADES OF JADE: *From the Edge, Vol. IV* (Absolute Pitch Records 5549) **Producer: Bill Laster with Bobby Rodriguez, co-producer.**

The late "salsiologist" Vernon W. Boggs of New York wrote the insightful liner notes on the fourth volume by the Afro-Latin Jazz group Shades of Jade. Its director, Bill Laster, is described by Boggs as "a little-known secret in the music world"...not for long, hopefully. This group's music echoes memories of the Cal Tjader influence on not only Afro-Cuban jazz but Salsa as well. Boggs

called it the "unforgettable legacy of California's cool jazz...tumbao meets jazz." WBAL's Chico Alvarez, in a recent interview with Laster, also commented on the evolving West Coast sound being fostered by such groups as Laster's Shades of Jade. Salsa, Mambo, Jazz and Bolero fans alike (even aging Palladium dancers per Boggs) will greatly enjoy all of the eight rich selections found on *From the Edge*.

CONTEMPORARY POP

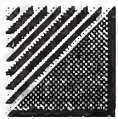
APRIL 22, 1995

1	TODO O NADA (WEA Latina)	Luis Miguel	1	6
2	TOMA TU TIEMPO Y SUENA (Sony)	Marcelo Cezan	5	5
3	MI FORMA DE SENTIR (Polygram)	Pedro Fernandez	2	6
4	FOTOS Y RECUERDOS (EMI Latin)	Selena	3	6
5	EL MUNDO GIRA (EMI Latina)	Ricardo Montaner	13	4
6	COMO ANTES (EMI Latin)	Ednita Nazario	10	6
7	QUE GANAS DE NO VERTE (Soho/RMM)	India	12	5
8	MURIENDO DE AMOR (BMG)	Juan Gabriel	6	6
9	ESE HOMBRE (WEA Latina)	Miriam Hernandez	11	6
10	QUE NO ME OLVIDE (Fonovisa)	Bronco	7	6
11	REENCUENTRO (EMI Latin)	Alvaro Torres	20	3
12	SIEMPRE CONTIGO (Melody)	Lucero	4	6
13	CON TU AMOR (Melody)	Cristian	9	6
14	FORMAS DE AMOR (Polygram)	Calo	16	3
15	AZUL GRIS (Melody)	Cristian	24	2
16	QUIEN SOY YO (Melody)	Lucero	25	2
17	ENTRE LA NOCHE Y EL DIA (WEA Latina)	Olga Tanon	15	4
18	CIEGO DE AMOR (SBK/EMI)	Jon Secada	26	2
19	GUAPA (Polygram)	Marcos Llunas	18	6
20	REALMENTE NO... (Sony)	Ricardo Arjona	17	6
21	COMO AQUA PARA CHOCOLATE (Sony)	Ana Gabriel	14	6
22	DESPERTAR (BMG)	Alejandra Guzman	DEBUT	
23	UNA VEZ MAS (EMI Latin)	Barrio Boyzz	DEBUT	
24	ESTOY AQUI (Sony)	Rosario	DEBUT	
25	SI DIOS ME QUITA... (Fonovisa)	Daniela Romo	30	2
26	ENAMORARSE ASI (BMG)	Guadalupe Pineda	DEBUT	
27	ENTRE ELLA Y YO (Rodven)	Julian	DEBUT	
28	ESTARE (Rodven)	D. Saylor Y M. Fultz	DEBUT	
29	LOS PAJARITOS (Karen)	Juan Luis Guerra	27	2
30	PECADORA (Sony)	Lucia Mendez	DEBUT	

TROPICAL

APRIL 22, 1995

1	LO BONITO Y LO FEO (SDI)	Grupo Niche	1	6
2	MIRANDOTE (Rodven)	Frankie Ruiz	2	6
3	ENTRE LA NOCHE Y EL DIA (WEA Latina)	Olga Tanon	3	6
4	EL PASAJERO (SDI)	Giro	8	2
5	QUE GANAS DE NO... (Soho/RMM)	India	7	6
6	PARA TI (Sony)	Jerry Rivera	12	4
7	PIANO (Sony)	Paquito Hechevarria	5	6
8	AMOR FINJIDO (SDI)	Kaos	9	3
9	OJALA QUE LLUEVA CAFE (Polygram)	Eureka	4	6
10	SE PARECIA TANTO... (Sonero)	Johnny Rivera	16	3
11	LA GRUA (J&N)	Kinito	6	6
12	CUANDO NOS... (Sony)	Luis Enrique	21	2
13	UNO SE CURA (Latin M.)	Raulin	14	2
14	ME OLVIDE DE VIVIR (Karen)	Tono Rosario	11	6
15	PAN DE AZUCAR (Max)	Zona Roja	10	3
16	REY DE CORAZONES (RMM)	Manny Manuel	13	5
17	COMPAE CHEMA (Vedisco)	Tulio Zoloaga	22	2
18	DIRE QUE TE AMO (Vedisco)	Los Titanes	DEBUT	
19	TEMES (RMM)	Guianko	19	3
20	LA TIJERA (Polygram)	Carlos Vives	15	5
21	TE QUIERO TAL COMO ERES (Dur Music)	Angel	17	2
22	LOS PAJARITOS (Karen)	Juan Luis Guerra	DEBUT	
23	LA ESCENA (Sony)	Victor Manuelle	DEBUT	
24	SI YO VUELVO (RMM)	Tony Vega	DEBUT	
25	O LO MATAS TU O LO MATO YO (TTH)	Jossie Esteban	18	5



U.K. SINGLES CHART:

1. "Back For Good" Take That
 2. "Don't Stop (Wiggle, Wiggle)" The Outthere Brothers
 3. "Two Can Play That Game" Bobby Brown
 4. "U Sure Do" Strike
 5. "Baby, Baby" Corona
 6. "Not Over Yet" Grace
 7. "Julia Says" Wet Wet Wet
 8. "If You Love Me" Brownstone
 9. "Strange Currencies" R.E.M.
 10. "These Sounds Fall Into My Mind" The Bucketheads
- Highest climber of the week at #58 is "Guaglione" by Perez; highest entry at #9, R.E.M.'s "Strange Currencies."

U.K. ALBUM CHART:

1. *Greatest Hits* Bruce Springsteen
 2. *The Colour Of My Love* Celine Dion
 3. *Medusa* Annie Lennox
 4. *No Need To Argue* Cranberries
 5. *Wake Up* The Boo Radleys
 6. *Made In England* Elton John
 7. *Elastica* Elastica
 8. *The Choir—Music From The BBC TV Series* Anthony Way
 9. *ParkLife* Blur
 10. *Dummy* Portishead
- Highest climber of the week at #8 is *The Choir* by Anthony Way; highest entry at #11, *Drive-Thru Booty* by *Freak Power*.

U.K. RAP SINGLES CHART:

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

U.K. MUSIC VIDEO CHART:

1. *No Quarter Unledded* Jimmy Page & Robert Plant
2. *Always & Forever (An Evening of Songs)* Luther Vandross
3. *Murder Was The Case* Snoop Doggy Dog
4. *Show Time* Blur
5. *The Seekers 25-Year Reunion* Judith Durham
6. *The Undertaker* Prince
7. *Live! Tonight! Sold Out!* Nirvana
8. *Cross Roads (Best Of)* Bon Jovi
9. *Everything Changes* Take That
10. *Berlin* Take That

THE U.K. TOP 10 RENTAL VIDEOS

1. *Speed* (Fox)
 2. *The Mask* (EV)
 3. *Clear And Present Danger* (CIC)
 4. *True Lies* CIC
 5. *When A Man Loves A Woman* (Touchstone)
 6. *Four Weddings And A Funeral* (Columbia/TriStar)
 7. *Ace Ventura* (Warner)
 8. *Wolf* (Columbia/TriStar)
 9. *City Slickers 2* (20-20 Vision)
 10. *Corrina, Corrina* (Guild)
- courtesy of Blockbuster UK Group, for the week ending April 14, 1995.

News From The Commonwealth & Europe

By David Courtney

RADIO SAYS GOOD-BYE TO ONE OF THE BEST: The radio industry said good-bye to **Kenny Everett**, one of the most creative and original deejays on British radio, who died last week at age 50 after a two-year battle against AIDS. At the **Music Radio 95** conference on Thursday, event chairman **Paul Gambaccini** described Everett as "the best of us."

BURGER TAKES OVER BRITS JOB: Sony chairman **Paul Burger** is to take over as the new **Brit Awards** chairman, replacing **Warner Records U.K.** boss **Rob Dickins**. Dickins decided to stand down after three years in the post. Burger was elected chairman of the BPI's Brits committee at last Wednesday's BPI council meeting.

CHRYSALIS MUSIC HAVE TO COUGH UP: **Chrysalis Music Publishing** is having to pay 75% of the publishing royalties accrued by "U Sure Do" by **Strike** to **EMI Music Publishing** because the single samples the "you sure make me feel like loving you" vocal hook from the 1987 **Donna Allen** track "Serious." **Fresh Records**, who released the single, have sold more than 200,000 copies of the record, which was at #4 in the U.K. charts last week.

POLYGRAM BUY EMPIRE: **PolyGram International Music Publishing** has bought **Empire Music** from founders **Derek Green** and **Bob Grace**. **Richard Manners**, **PolyGram/Island Music** managing director, will now also head up **Empire**, which will operate from the **PolyGram/Island** offices in **Chiswick, West London**.

HMV GO ON LINE: One of the U.K.'s largest record retailers switched on its 56 **Epos** machines for reporting to the **CIN** charts on April 2. **HMV** aims to have all its stores supplying data through **Epos** within a year.

VE DAY VIDEO RELEASES: **British Pathe News** have teamed up with distributor **THE** in a joint venture to release a series of videos commemorating the 50th anniversary of **VE Day**. Some titles will be available on **May 1**.

BIG VE DAY PARTY BASH: The biggest **VE Day** street party in Britain will be held at **London Bridge** on **May 6-8**. The event, which will be covered by **Sky Television**, is backed by a five-week publicity campaign with the **South London Press**. **Sound & Media** is sponsoring the event and will use it to promote its **Victory VE Day** album, which was released **April 3**.

WEMBLEY DEAL AGREED: The long awaited new deal to secure the future of **Wembley Stadium** and **Arena** has finally been agreed. **Wembley plc** has successfully negotiated a re-financing package with a group of leading **High Street** banks. **Wembley**, with debts of **£140 million**, has been unable to turn a profit on its annual revenue of **£12-14 million** because of interest payments to creditors. Under terms of the new deal, details of which are to be announced next week, the group of banks led by **Barclays** will write off **£40 million** in debts in return for equity in the company. **Wembley** is also raising an additional **£62.5 million** from existing institutional shareholders in the form of a rights issue.

BOOST FOR COUNTRY MUSIC: A showcase designed to reinforce the strong profile of country music in Ireland was sponsored by rights organisations **ASCAP**, **BMI**, **IMRO** and **SESAC** last week in **Dublin**. Among the **70 Country Music Association** members to visit **Dublin** was eight-million-album-selling artist **Clint Black**, who gave a surprise performance at the showcase.

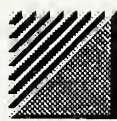
U.K. SUMMER TOUR DATES: Ex-Eurythmic **Dave Stewart** is to play a one-off U.K. date at **Shepherds Bush Empire** on **May 15**...**Christy Moor**, **April 30**, **May 1-3**, **5-7**, **9**, **10**...**Plant & Page** with the **Black Crowes**, **July 12-13**...**R.E.M.**, **July 22**, **23**, **26**, **27**, **30**...**Suede**, **May 19-21**...**Thunder, Skin, B.L.O.W.**, **April 27-29**-**May 1**, **2**...**UK Tribal**, **Gathering, Orbital, The Prodigy, Laurent Garnier**, **May 6**...**Warren G**, **April 18-21**...**Blur**, **June 17**...**Bon Jovi, Van Halen**, **June 21**, **23-25**, **27**, **28**...**Sheryl Crow**, **July 11**, **13**, **15**, **17**, **18**...**The Dubliners**, **May 4-7**, **11-13**, **17**, **June 8**, **9**, **11-14**...**Julio Iglesias**, **June 3**, **4**, **6**...**Janet Jackson**, **April 19**, **20**, **22**.

News From Japan And The Orient

By Sachio Saito

THE PENALTY FINE for offenders of the Copyright Law should be raised to 3 or 5 million yen (\$30,000 or \$50,000) from the present 1 million yen (\$10,000) by an amendment of the current Copyright Law, according to a recommendation by the advisory committee of the Cultural Agency filed with the Ministry of Education. The Ministry will submit an amendment law to The Diet later this year.

FOREVER YOU from **Zard (Bgram Records)** has been awarded triple-Platinum status by **RIAJ (Record Industries Association of Japan)** at its March certification, while **Decade** by **Kome Kome Club (Sony)** hit a million. Platinum awards went to **Never End** by **Aska (Toshiba EMI)**, **Tamio Okuda's 29 (Sony)**, **Guitarhythm Vol. II** by **Torayasu Futai (Toshiba EMI)**, **Everything** from **Mr.**



Children (Toys Factory) and **Miho Nakayama's Collection III** (King) *Access Live Zero* and *Access Live Ones* from **Access** (Fun House), *Ah Yeah* by **M.C.A.T.** (Avex), *Love Stories* from **Celine Dion** (Epic/Sony), **Bruce Springsteen's Greatest Hits** (Sony) and **Billy Joel's The Stranger** (Sony) went Gold.

Among singles, triple-Platinum went to "Hello" by **Masaharu Fukuyama** (BMG Victor) while "Da Yo Ne" by **East End X Yuri** (Epic/Sony) and "Ra Ra Ra" by **Maki Daikoku** (Bgram) made double-Platinum. Platinum went to East End X Yuri's "Maicca" (Epic/Sony), "Thank You" from **Dreams Come True** (Epic/Sony), "Tsuyoi Kimochi Tsuyoi" from **Kenji Ozawa** (Toshiba EMI), **Snap's** "Kansha Shite" (Victor), "Overnight Sensation" by **Trf** (Avex) and "Wow War Tonight" by **II Jungle With T** (Avex).

ONE OF THE MOST IMPORTANT EVENTS of the music industries of the world, **MIDEM**, which has been held in Cannes, France since 1967, will move to Hong Kong for three days this year, May 23-25. According to a spokesperson, Hong Kong has been chosen at the request of Asian countries and 25 countries from around the world will take part, making up 110 booths.

ACCORDING TO RIAJ (Record Industries Association of Japan), the total shipments of AV software in Japan for February 1995 at the wholesale level totaled \$526.62 million, up 4% over the comparable month of the prior year. Breaking them down: audio was \$419.15 million, 80% of the total, up 6%; video, \$95.13 million, 18% of the total, down 10%. In volume, the total shipments were 39.711 million units, up 14% over the comparable month of the prior year. Audio was 41.915 million units, up 13%, 88% of the total; CD-oriented items—CD graphics, CD-I and CD-ROM—were 2.244 million units, up 121%, 6% of the total. Video was 2.623 million units, down 11%, 7% of the total.

Of the total audio product, CDs came in at \$403.85 million, up 7%. 33.031 million in volume, up 15%; tapes were \$15.31 million, down 14% with a volume of 1.813 million units, down 14%.

The total shipments of video software were \$95.13 million, down 10%, 2.623 million units volume, down 11%; video disks, \$30.97 million, 33% of the total, down 35%; and video tapes were \$64.16 million, down 10%.

GRAMMY AWARD WINNING record producer **Narada Michael Walden** is the 1995 recipient of J.T.'s Super Producer's Series Award and will headline three concerts at Tokyo's **Budokan** April 17-18 and the **Osaka Castle Hall** in Osaka April 21. The event celebrates the contributions that Walden has made to the music industry as both a recording artist and producer. Scheduled to perform Walden-inspired productions at the fete are **Tevin Campbell**, **Shanice**, **Patti Austin**, **Clarence Clemons**, **Miki Thomas** of **Starship** and former members of **Weather Report** (**Joe Zawinul**, **Alphonso Johnson**, **Alex Acuna** and **Kirk Whalum**).

In conjunction with this event, **Toshiba/EMI** will release Walden's tenth solo album in Japan, *Sending Love To Everyone*.

LOCAL 45s TOP 10

TW	LW		
1	1	"Wow War Tonight" (Avex)	II Jungle With T
2	2	"Overnight Sensation" (Avex)	Trf
3	3	"Ra Ra Ra" (Bgram)	Maki Daikoku
4	5	"Maicca" (Epic/Sony)	East End X Yuri
5	4	"Hello" (BMG Victor)	Masaharu Fukuyama
6	-	"Uta" (Victor)	Buck - Tick
7	6	"So Ya Na" (Epic/Sony)	West End X Yuri
8	7	"Kiseki No Chikyū" (Victor, Toys Factory)	Keisuke Kuwata & Mr. Children
9	8	"Thank You" (Epic/Sony)	Dreams Come True
10	-	"Try Me" (Toshiba EMI)	Namiho Yasumuro With Super Monkeys

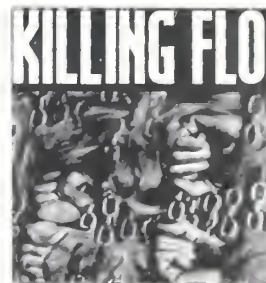
LOCAL CDs TOP 10

1	-	<i>Delicious</i> (Epic/Sony)	Dreams Come True
2	-	<i>Do The Best</i> (One Up)	Chisato Moritaka
3	1	<i>Forever You</i> (Bgram)	Zard
4	2	<i>29</i> (Sony)	Tamio Okuda
5	3	<i>Decade</i> (Sony)	Kome Kome Club
6	-	<i>Subhuman Race</i> (EW)	Skid Row
7	6	<i>Collection III</i> (King)	Miho Nakayama
8	9	<i>Greatest Hits</i> (Sony)	Bruce Springsteen
9	-	<i>Alien Love Secret</i> (Sony)	Stevie Wonder
10	7	<i>Guitarhythm Forever Vol. 1</i> (Toshiba EMI)	Torayasu Futai

REVIEWS By Steve Baltin and M.R. Martinez

■ **KILLING FLOOR: *Killing Floor*** (Cargo Records 40382)

Though this is their first full-length CD, Killing Floor have already undergone a good deal of change. Beginning in 1989 as a trio, comprised of two keyboardists and a vocalist, the group is now up to five members. The addition of a drummer in '92 and a bassist in '94 have taken their electronic sound to new heights of rawness. Their ten-song debut bristles with energy throughout, creating a record that could appeal to adolescents. (S.B.)



■ **GABRIEL DORMAN: *Give That Dog Some Peace*** (Palmetto Records 2020)

Though it's only by accident, Dorman's new album lends credence to the people who used to say Tracy Chapman sounded like a man as there is a remarkable similarity in vocals between the two artists. The Chapman sound is never more evident than on "Jesus Freak." Fans not just of Chapman but acoustic singer/songwriters will find *Give That Dog Some Peace* a soothing but invigorating diversion. Other standout tracks include "Slow Smoke" and "I Came Dancing." (S.B.)



■ **VIGILANTES OF LOVE: *Driving The Nails*** (Core 9247)

Following the tremendous AAA response last year's *Welcome To Struggleville* received, Nashville-based Core Records has seen fit to re-release Vigilantes' Of Love 1991 first album. Serviced only to college upon its initial release, *Driving The Nails* is an album that deserves to be rescued from the vaults. Though slightly more immature than their previously available work, that is to be expected. The major difference between the two records is the amount of country found here, on songs such as "Just Going Blind" and "Sanctuary." Those who've never heard the band should check out *Welcome To Struggleville* first, but fans of that record would do well to add this to their collection. (S.B.)

■ **VARIOUS ARTISTS: *Hi Times: The Hi Records R&B Years Sampler*** (Hi Records 66734)

The 16 tracks here come from a 64-song, three-CD box set covering a 19-year period, from 1959 to 1978. Needless to say, the makers have tried to cover a wide range of styles on this CD sampler. The record starts with the Bill Black Combo's instrumental "Smokie Part 2," and ends with "Wind Blow Her Back My Way" from Syl Johnson. During the interim period, artists from Al Green to Ace Cannon are represented. An unbelievable historical package, the complete box set is one of the best reissue collections one is ever likely to hear. To hear the original versions of many songs that have since become hits for others is one of the biggest lures, but the quality of the music is the main draw. This sampler will have you drooling for more. (S.B.)

PICK OF THE WEEK



■ **GERALD WILSON: *State Street Sweet*** (MIAMA Foundation MMF 1010)

Gerald Wilson is one of the unsung heroes of big-band jazz, although he has served up his multi-dimensional music skills for more than 50 years. The music on this album is not so much a culmination of his experience as a compendium of his musical tastes. The music is varied—rhythmically and texturally—and Wilson's arrangements and production with Douglas Evans permit the solid line-up of poly-generational players room to breathe life. The title track is short, sweet and easy-going while the double-time excursion along "Lake Shore Drive" begins to hold the promise of things to come. "Lighthouse Blues," "The Feather" and "Jammur' In C" all exhibit the many facets of the Wilson vision. (M.R.M.)

COVER STORY

(Continued from page 5)

So you're heading out on tour?

Yeah, not 'til the first of June. But I'm getting ready to leave for Ireland on Saturday for three weeks. I'm going to see my son and try and take one last big relaxation before we hit the road.

How many dates are you planning on doing?

We'll be out pretty much from June until Christmas, probably about three weeks on, a week off, and stay like that. We're not booking the fall at all. We're going to wait and see...we figure the record might change things, so we're kind of waiting to book that.

Do you enjoy the road?

Once I'm out there, it's fine. But thinking about it, not at all...just thinking about all that moving out there on the road, staying out there, you know. Last year was the first year I was able to stay home in 23 years. I think I worked a total of about seven weeks last year. The rest was spent in the studio. But I didn't have to be traveling around all the time.

You're well-known for your songwriting. What do you think makes a good songwriter?

Well, it's not all the things that I do, that's for sure. My largest thing for approaching a song is my imagination's usually always going full-tilt. So I'm kind of throwing ideas away that I don't think are good rather than looking for a good idea. But I think a really good songwriter has to have a lot of discipline, which is something I'm really low on. It helps my co-writing because you don't want to screw up the other guy and all the energy he's putting into the song. So you kind of work a little bit more diligently toward it. But when I write on my own, I don't even hardly set aside time to do it.

I was reading where you were talking about Steve Goodman and saying he was always pushing you as far as your writing goes. Do you have anybody who's doing that for you now?

Nobody except the producer, Howie Epstein [also a member of Tom Petty's Heartbreakers], when we were working on the record...He'll look at the total sum of what we've got in regards of where we're at on the record. He'll mention that we could use something that's "kind of like this." He'll give a real vague description, because he doesn't like to actually tread on my songwriting, you know? He'll suggest things, maybe to rearrange a song or something after I've written it. But again, he doesn't ever suggest, "Hey, take this thing back and rewrite it." But that's real good, because I didn't have anybody except Goodman to do that before. It's not somebody you want to see everyday (laughs). Somebody that does that, that reminds you that you need to be doing this and doing that. And you aren't particularly always on the best of terms with them, but in the end it seems to work out for the best.

How seriously do you take your writing?

Well, I don't know. I mean, I'm always pleased with it in the end, usually. So I must take it halfway seriously. The subject matter isn't all that serious to me. A lot of times, even though I'd be writing about something different than just a love song, it seemed to be like a more interesting subject. What I'm getting around is, if I just like the way something is said, I'll incorporate that into a song. And then write the rest of the thing around that line. I'll come up with a subject and come up with the rest just to be able to sing these couple of lines that I like.

You've been with both Atlantic and Asylum Records. Then you started up Oh Boy Records in 1984 with your longtime manager Al Bunetta and an associate, Dan Einstein. Do you feel more or less pressure having your own label?

Well, in the end it's because of the success of *The Missing Years* I ended up making my own pressure. What am I going to do to follow this up? But that's OK, because I guess it's more understandable when you create your own pressure. And I may actually be—matter of fact, I know—I'm working harder at all the things that go with getting the recording out and doing all the interviews. On the road, I'll get to speak to parties of 30 to 40 people that are our distributors. You just want to shake hands and say hello. It's kind of neat because everything makes more sense to me as an artist when I see how the whole process works, whereas before it seemed like this big machine. You'd do a lot of things that didn't work, and then all of a sudden, maybe something would happen and everybody would take credit for making that one thing happen. Now we can pretty much put our finger on everything.

Would you ever consider going back to a major?

No. I don't see any reason I ever would, unless I started a group and they were already committed to being on a major label. I don't mind working with them at all. I wasn't angry with them or bitter about major labels when I decided to not work with them anymore....

They don't know who the invisible buyers are who buy your stuff (laughs). You know how they've got it all...it's all worked up, kind of like, "So-and-so bought so-and-so's record, so they should like this new so-and-so's record." You know, like they're going towards one audience, when we know better. There's people out there that come to my shows and everything who have eclectic tastes. They don't buy all singer/songwriters, or all this or all that. I might be the only singer/songwriter in their collection sometimes. And we kind of went after that in small demographics in selling the first couple of Oh Boy records. Because we were doing it by mail order, we found out that these people have very little to do with one another, except that they had a John Prine record. Otherwise, they were really different—totally... socially, politically, everything. So we thought, "boy, this is interesting! We're not selling to people that own red Corvettes and wear blue jeans." So we took that idea and kind of expanded on it. And I don't think that the people at major labels would have been able to...I think they would still be banging their heads against the wall trying to sell John Prine, no matter what kind of product I gave to them. I think they'd still be banging their heads against the wall figuring out how to market me. And so it wouldn't have worked out for all of us.

What would you say are some of your goals professionally?

My goals professionally...this is where I'm going to sound really lazy. I can't wait for the next year off the road. I've got a lot of work ahead of me for this one. The feedback we've gotten so far from this record probably might be better than anything we've ever had. So I don't know what to think on all that.

I won a Grammy on the last one, which was really nice. I enjoyed it. I even enjoyed more so the touring after that one. I'd run into people who'd been seeing me for years, and they felt like they won a Grammy because they believed in me all those years. So I enjoyed that. I'd love another one. I'd love six more. But I'm not sure if that's what I would call a goal.

My goal has always been to sell enough around the world to be able to go out and just play a decent-sized concert theater, a place that's meant for music—where anytime of the year you can go out there and basically present yourself whether you've got a hit record or not. Gordon Lightfoot did that for years and years, had a big following all over the world. It didn't matter if he had a new record out or not. He'd play decent-sized places—like a 2,000-seat theater, 1500 to 3,000—and people would come from God knows where, but they would come out. That to me is real success—to be long-standing like that and be able to go present yourself in venues that are meant to have music played in them, and kind of do that when you want and still be able to take off some time—not have to go on the road when you don't want to.

You're 48 now. Have you even thought about retiring?

Yeah, I don't know what I'm going to do. I don't know what to do. I've been thinking about it for 10 years. But you've got to do something when you retire. You can't just go...that's what they tell me.



John Prine



Fundis To Head Nashville's Almo Sounds

By Richard McVey

PRODUCER GARTH FUNDIS HAS BEEN NAMED the head of the Nashville office of the recently formed **Almo Sounds** label, which was started last year by **A&M Records** founder **Herb Alpert** and **Jerry Moss**.

Fundis, named as director, Nashville operations for Almo Sounds, has produced albums for **Trisha Yearwood**, **Keith Whitley**, **Don Williams**, **Alabama** and **Lari White**. In fact, albums he has produced have sold over 15 million units to date and spawned 25 #1 singles.

Alpert and Moss founded **A&M Records** in 1962. Over the last three decades, such acts as **The Police**, **Janet Jackson**, **Sting**, **Bryan Adams**, **Joe Cocker**, **Peter Dinklage**, **Styx**, **Soundgarden** and **Amy Grant** have been on the label's roster. In late 1989, the two sold **A&M** to **PolyGram** and officially exited in mid-1993.

Almo Sounds was formed last year and has a pressing and distribution deal for North America with **Geffen Records**. The label is a division of **Almo Sounds, Inc.**, under the direction of **Rounder Music International, Inc.**, which in turn encompasses the music publishing companies **Almo Music Corp.** and **Irving Music, Inc.**

"Our dream's come true," says Moss. "We're opening our new label's office in Nashville with one of the most talented producers ever to work there. Garth Fundis epitomizes to me everything we want to be associated with—great taste, great heart, great music."

Fundis assumes his new post May 1. Other appointments to the staff will be forthcoming and he expects to begin releasing albums by early 1996.

Country Dance Music Award Winners

OVER 1,000 COUNTRY MUSIC FANS filled the **Wildhorse Saloon** April 5 to be part of the "Country Dance Music Awards" show. With a very loose and impromptu atmosphere, the show was co-hosted by **Joe Diffie** and **Debra Maffett**, who introduced the list of 20 celebrity presenters for the evening.

One of the highlights during the event took place as **Clinton Gregory** arrived late during the proceedings to announce the birth of his new daughter **Haley Marie Gregory**.

The big winner for the night was **Tracy Byrd's** "Watermelon Crawl," which garnered two awards. Winners were determined via balloting from 1,200 dance instructors and 300 participating dance clubs nationwide.

Some of the other key winners are:

Favorite Dance Album of 1994: *Not A Moment Too Soon*/Tim McGraw;

Favorite New Country Dance Step Choreography: "Watermelon Crawl" (choreographed by Sue Lipscomb);

Favorite Extended Country Dance Remix: "Watermelon Crawl" by Tracy Byrd

Favorite Country Dance Song of 1994: "Baby Likes To Rock It" by The Tractors



Pictured (l-r) at a reception preceding the awards show are: co-host **Debra Maffett**; **Wynn Jackson**, president and founder of **Country Club Enterprises**; and co-host **Joe Diffie**.

In Other News...

TY HERNDON'S DEBUT album *What Mattered Most* hit stores April 18. Herndon's label says that the album will set a record as the largest initial shipment of a debut album in the history of **Sony Music Nashville**.

BRANSON HITS THE WATER as the christening of the **Showboat Branson Belle** kicks off. The event, April 13, will mark the first public cruise of the Showboat, which boasts a 650-seat theater. The showboat, which is co-owned by **Kenny Rogers**, is believed to be the largest passenger vessel ever constructed for a land-locked lake.

TIM MCGRAW RECENTLY HEADLINED a tribute show to **Johnny Paycheck** in Huntington, WV. Other artists in attendance were **Connie Smith**, songwriter **Kenny Beard**, **Mel McDaniel** and newcomer **Ty Herndon**. The night was capped off as the night's performers all joined together on stage to perform Paycheck's classic "Take This Job And Shove It."

LEE GREENWOOD AND HIS WIFE KIM celebrated the birth of **Dalton Lee**, who was born April 10 in Nashville.

TIM MCGRAW INCURRED A FINE AND COURT COSTS totaling \$84 for a speeding charge associated with a automobile accident. According to McGraw, the single-car accident occurred while swerving to avoid a deer and traveling 10 miles over the speed limit.



CMA Executive Director Ed Benson (l) and president **Tony Conway (second from left)** welcome **Kris Kristofferson (r)** to a reception given by Irish Prime Minister **John Bruton** at **Dublin Castle**. The reception was only one in a long list of events scheduled as part of "Nashville Comes To Ireland."



Columbia/DKC Music recording artist **Wade Hayes** entertains a crowd of over 2,000 fans at the first concert of the "Wal-Mart Country Music Across America Tour" on March 27 in Nashville. The stage, pictured in the background, is a specially-designed truck which hydraulically converts into the stage platform. States included on the tour itinerary are Texas, Tennessee, Arkansas, Louisiana, Oklahoma, Mississippi, Alabama, North Carolina and Georgia.

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

APRIL 22, 1995



#1 SINGLE: Reba McEntire #1



TO WATCH: Collin Raye #32



HIGH DEBUT: Tracy Lawrence #41



#1 INDIE: Western Flyer #36

		Total Weeks ▼		Last Week ▼				Total Weeks ▼		Last Week ▼	
1	THE HEART IS A LONELY HUNTER (MCAC-10994)	Reba McEntire	2	9	51	DADDY FINALLY MADE IT TO CHURCH (SONG-1)	Jim Fullen	53	14		
2	GIVE ME ONE MORE SHOT (RCA 6410)	Alabama	3	11	52	THINKIN' ABOUT YOU (MCA 54973)	Trisha Yearwood	26	14		
3	I CAN LOVE YOU LIKE THAT (Atlantic)	John Michael Montgomery	5	7	53	ROCKIN' THE ROCK (Columbia 66411)	Larry Stewart	67	2		
4	LITTLE MISS HONKY TONK (Arista 2790)	Brooks & Dunn	4	8	54	BIG CITY GIRL (Starcut)	Jamie Harper	56	10		
5	THE BOX (Warner Bros.)	Randy Travis	7	10	55	FOR A CHANGE (Atlantic)	Neal McCoy	28	15		
6	THE KEEPER OF THE STARS (MCA 10991)	Tracy Byrd	11	8	56	ONE OF THOSE NIGHTS (Patriot 89252)	Lisa Brokop	59	2		
7	SONG FOR THE LIFE (Arista)	Alan Jackson	8	9	57	DIDN'T HAVE YOU (Magnatone)	Billy Montana	61	2		
8	SO HELP ME GIRL (Epic 64357)	Joe Diffie	1	11	58	WILL YOU STAY WITH ME FOREVER? (SOR 0081)	Dean Chance	63	6		
9	REFRIED DREAMS (Curb)	Tim McGraw	12	8	59	DOWN IN FLAMES (Arista 2718)	Blackhawk	31	16		
10	GONNA GET A LIFE (Decca 11094)	Mark Chestnutt	15	8	60	SOMEBODY LOVES ME (Ladoir)	P.J. LaDoir	62	9		
11	WHAT MATTERED MOST (Epic 77843)	Ty Herndon	16	8	61	I DON'T KNOW BUT I'VE BEEN TOLD (Mercury 314526)	Wesley Dennis	60	7		
12	THAT'S HOW YOU KNOW (RCA)	Lari White	13	12	62	EASY AS ONE, TWO, THREE (Liberty 79056)	John Bunzow	65	2		
13	BUBBA HYDE (Arista)	Diamond Rio	14	11	63	I SHOULD HAVE BEEN TRUE (MCA)	The Mavericks	35	13		
14	WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Mercury)	Shania Twain	17	13	64	MISSISSIPPI MOON (BNA 66417)	John Anderson	DEBUT			
15	I WAS BLOWN AWAY (Arista)	Pam Tillis	18	6	65	MIKE'S BIKE (EOS/Beacon)	Michael Grande	43	15		
16	STANDING ON THE EDGE OF GOODBYE (Patriot 28495)	John Berry	19	6	66	THIS WOMAN AND THIS MAN (Giant 24582)	Clay Walker	47	14		
17	STAY FOREVER (Curb)	Hal Ketchum	21	10	67	WHEREVER YOU GO (RCA 66419)	Clint Black	51	13		
18	ADALIDA (MCA 11092)	George Strait	25	3	68	HOG WILD (MCG/Curb)	Hank Williams, Jr.	71	2		
19	BETWEEN THE TWO OF THEM (Liberty)	Tanya Tucker	20	10	69	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	54	10		
20	LIPSTICK PROMISES (Liberty)	George Ducas	6	16	70	COST OF LOVIN' (Fraternity)	Elaine Diehl	73	6		
21	I DON'T BELIEVE IN GOODBYE (Curb)	Sawyer Brown	24	5	71	YOU WIN AGAIN (NFE/Fly)	Daniel Ray Edwards	75	4		
22	FAITH IN ME, FAITH IN YOU (Columbia)	Doug Stone	23	7	72	SHE FEELS LIKE A BRAND NEW MAN TONIGHT (RCA)	Aaron Tippin	58	8		
23	YOU AIN'T MUCH FUN (Polydor 314523)	Toby Keith	30	4	73	SOMEWHERE IN THE VICINITY OF THE HEART (RCA)	Shenandoah	64	19		
24	YOU DON'T EVEN KNOW WHO I AM (Epic 64188)	Patty Loveless	27	5	74	WHAT'LL YOU DO ABOUT ME (BNA)	Doug Supernaw	66	13		
25	LOOK WHAT FOLLOWED ME HOME (Warner Bros.)	David Ball	9	13	75	TRUE TO HIS WORD (Curb)	Boy Howdy	68	17		
26	I'M STILL DANCIN' WITH YOU (Columbia 66412)	Wade Hayes	29	5	76	QUALITY TIME (SONG-1)	Gary Lee Kirkpatrick	69	14		
27	SUMMER'S COMIN' (RCA 66419)	Clint Black	34	2	77	AS ANY FOOL CAN SEE (Atlantic 82656)	Tracy Lawrence	70	14		
28	WHICH BRIDGE TO CROSS (MCA 11047)	Vince Gill	10	11	78	ANYWAY THE WIND BLOWS (Asylum)	Brother Phelps	72	9		
29	HOUSE OF CARDS (Columbia 64327)	Mary Chapin Carpenter	32	4	79	FRIENDS BEHIND BARS (Platinum Plus)	Michael Copeland	74	16		
30	IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Mercury 314522)	Sammy Kershaw	33	5	80	THE CARPENTER MAN (Rider)	W. C. Taylor, Jr.	84	2		
31	WHEN YOU SAY NOTHING AT ALL (BNA)	Alison Krauss	36	7	81	LOOK AT ME NOW (Asylum 9081)	Bryan White	76	15		
32	IF I WERE YOU (Epic 53952)	Collin Raye	44	2	82	BLACK DRESSES (River North)	Steve Kolander	77	4		
33	CAIN'S BLOOD (Polydor)	4 Runner	38	5	83	BEND IT UNTIL IT BREAKS (BNA)	John Anderson	78	17		
34	FALL IN LOVE (BNA 66562)	Kenny Chesney	40	3	84	BETWEEN AN OLD MEMORY AND ME (Warner Bros. 455603)	Travis Tritt	79	19		
35	WHERE I USED TO HAVE A HEART (RCA 07863-66288)	Martina McBride	37	5	85	UPSTAIRS DOWNTOWN (Polydor 523407)	Toby Keith	80	21		
36	CHEROKEE HIGHWAY (SOR)	Western Flyer	41	4	86	YOU CAN'T MAKE A HEART LOVE SOMEBODY (MCA)	George Strait	81	15		
37	WORKING FOR THE WEEKEND (Epic 53746)	Ken Mellons	39	4	87	SOMEBODY WILL (MCA 54986)	Terry McBride & The Ride	82	9		
38	CLOWN IN YOUR RODEO (Mercury 518852)	Kathy Mattea	42	3	88	LITTLE BY LITTLE (Epic 57501)	James House	83	18		
39	AMY'S BACK IN AUSTIN (Warner Bros.)	Little Texas	22	15	89	OLD ENOUGH TO KNOW BETTER (Columbia 66412)	Wade Hayes	85	21		
40	PARTY CROWD (MCA)	David Lee Murphy	46	5	90	I BRAKE FOR BRUNETTES (Decca)	Rhett Akins	86	13		
41	TEXAS TORNADO (Atlantic)	Tracy Lawrence	DEBUT		91	SEA OF COWBOY HATS (Polydor)	Chely Wright	87	11		
42	GET OVER IT (Atlantic)	Woody Lee	45	4	92	BAD DOG, NO BISCUIT (Giant)	Daron Norwood	88	11		
43	TELL ME I WAS DREAMING (Warner Brothers 45603)	Travis Tritt	DEBUT		93	HONEY DON'T PAY THE RANSOM (Step One 0083)	Don Cox	89	12		
44	ONE AND ONLY YOU (Reprise 45676)	Russ Taff	48	3	94	MY KIND OF GIRL (Epic 53952)	Collin Raye	90	18		
45	I'M LIVING UP TO HER LOW EXPECTATIONS (Giant 17902)	Daryle Singletary	50	2	95	TENDER WHEN I WANT TO BE (Columbia 64327)	Mary Chapin Carpenter	91	17		
46	WILLIN' TO WALK (Arista)	Radney Foster	49	3	96	HERE I AM (Epic 64188)	Patty Loveless	92	21		
47	THAT'S JUST ABOUT RIGHT (Arista)	Blackhawk	DEBUT		97	THIS TIME (CURB)	Sawyer Brown	93	20		
48	THE LIKES OF ME (MCA 11204)	Marty Stuart	55	3	98	SOUTHBOUND (Mercury 522125)	Sammy Kershaw	94	17		
49	I AM WHO I AM (River North 51416)	Holly Dunn	52	2	99	THE FIRST STEP (MCA 10991)	Tracy Byrd	95	20		
50	BIGGER FISH TO FRY (Curb)	Boy Howdy	57	3	100	LITTLE HOUSES (Epic 66803)	Doug Stone	96	23		

COUNTRY MUSIC

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ANYWAY THE WIND BLOWN S.J. Cale (Andagram songs, BMI)	37
AS ANY POOL CAN SEE P. Nelson, K. Beard (Sony Tree Pub. Co., Inc., BMI/Golden Reed Music, Inc., ASCAP)	77
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I AM WHO I AM Holly Duan, Tom Shapiro, Chris Waters (Hamstern Cumberland Music/Diamond Sunck Music, BMI)	49
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PARTY CROWD D. L. Murphy, J. Hinson (N2D Publishing/American Romance Songs, ASCAP)	76
QUALITY TIME G. Kirkpatrick (Juno Publ., ASCAP)	40
REFRID DREAMS J. Foster, M. Peterson (Zomba Songs/Milhouse Music, BMI)	9
ROCKIN' THE ROCK Gary Burr (MCA Music Publishing/Gary Burr Music, Inc., ASCAP)	53
SEA OF COWBOY HATS C. Wright, D. Dodson, J. Melton (Songs Of Polygram Int'l/Sony Cross Keys Pub./Ben Hall Music, BMI/ASCAP)	91
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SOMEBODY LOVES ME L. Layne, J. Luik (BMI)	67
SOMEBODY WILL W. Aldridge, B. Cnsler, S. D. Jones (Rick Hall Music/Watertown Music/BMG Songs, ASCAP)	80
SOMEWHERE IN THE VICINITY OF THE HEART B. LaBounty, R. Chadacoff (Haugn Music Corp., BMI/Hidden Planet Music, BMI/Gold Music, ASCAP)	73
SONG FOR THE LIFE R. Crowell (Tetra Publishing, BMI)	7
SOUTHBOUND M. McAnally (Beginner Music, ASCAP)	96
STANDING ON THE EDGE OF GOODBYE J. Berry, S. Harris (Kicking Bird Music/Sony Tree Publishing/Edisto Sound International, BMI)	16
STAY FOREVER B. Tench, H. Ketchum (WB Music Corp./Bhae Gator Music/Mavenck Music, ASCAP/Heckton Music/Foreshadow Songs, Inc., BMI)	17
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TENDER WHEN I WANT TO BE M. C. Carpenter (Why Walk Music, ASCAP)	95
TEXAS TORNADO (N/A)	41
THAT'S HOW YOU KNOW L. White, C. Cannon (Almo Music/LaSongs Pub., ASCAP Taste Auction Music/Wacissa River Music, BMI)	12
THAT JUST ABOUT RIGHT Jeff Black (Warner-Tamemane Publishing Corp., BMI)	17
THE BOX R. Travis, B. Moore (Sometimes You Win Music, ASCAP/Nocturnal Eclipse Music/Mimmetonka Music, BMI)	5
THE CARPENTER MAN Roger Murrah, James Dean Hicks (Murrah Music Corp., BMI/On The Mated Music, BMI)	80
THE FIRST STEP D. Crider, V. Thompson (Stroudcaster Music/Lazy Kato Music/EMI April Music, Inc./Jes of March Music, BMI/ASCAP)	99
THE HEART IS A LONELY HUNTER M. Sanders, E. Hill, K. Williams (Starstruck Writers Group/Mark D. Music/New Haven Music/New Cross Keys Pub., ASCAP/BMI)	1
THE KEEPER OF THE STARS D. Lee, D. Mayo, K. Staley (Songs Of Polygram Int./Pal Time Music/New Haven Music/Palpat Rock Music, BMI)	6
THE LIKES OF ME Larry Boone, Rick Bowles (Maypop Music, BMI/Sony Cross Keys Pub. Corp., ASCAP)	48
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THIS TIME M. Miller, M. McAnally (Travelin' Zoo Music/Beginner Music, ASCAP)	97
THIS WOMAN AND THIS MAN J. Perzig, M. Lamm (Almo Music Corp./Barnack Music, Inc./WB Music Corp./Lannmusic, ASCAP)	66
TRUE TO HIS WORD J. Steele, C. Farran, G. Harrison (Farran-Curtis Music/Mike Carb Music, BMI/Farranuff Music/Full Keel Music, ASCAP/August Wind Music/Longlake Music Co./Georgian Hills Music, BMI)	75
UPSTAIRS DOWNTOWN T. Keith, C. Goff, Jr. (Songs of PolyGram Int'l, Inc./Tokco Tunes, BMI)	85
WHAT'LL YOU DO ABOUT ME D. Luick (Corbin Music, BMI)	74
WHAT MATTERED MOST G. Burr, V. Melamed (Gary Burr Music/MCA Publishing, ASCAP, August Wind Music/Longlake Music/Alberta's Paw Music, BMI)	11
WHEN YOU SAY NOTHING AT ALL D. Schütz, P. Overstreet (ASCAP/BMI)	31
WHERE I USED TO HAVE A HEART C. Beckhardt (Hayes Street Music/Craig Beckhardt Music, ASCAP)	35
WHEREVER YOU GO C. Black, H. Nicholas (Blackened Music, BMI)	67
WHICH BRIDGE TO CROSS (BY) B. R. V. Gill, B. Anderson (Benefit Music/Stallion Music, BMI)	28
WHOSE BED HAVE YOUR BOOTS BEEN UNDER? S. Twain, J. Lange (Loon Echo Music, BMI/Zoulu Enterprises, ASCAP)	14
WILL YOU STAY WITH ME FOREVER? D. Chance (Alabama Music, BMI)	58
WILLIN' TO WALK Rodney Foster (PolyGram International Publishing, Inc., St. Julien Music, ASCAP)	46
WORKIN' FOR THE WEEKEND Jerry Capri, Janice Honeycutt, Ken Melton (Capri Music, BMI/Capri Mentories, ASCAP)	37
YOU AIN'T MUCH FUN Toby Keith, Carl Goff, Jr. (Songs of PolyGram Int'l, Inc./Tokco Tunes, BMI)	23
YOU CAN'T MAKE A HEART LOVE SOMEBODY S. Clark, J. MacRae (Victoria Kay Music/BMG Songs, Inc./Little Beagle Music, ASCAP)	86
YOU DON'T EVEN KNOW WHO I AM G. Peters (Sony Cross Keys Pub./Purple Crayon Music, ASCAP)	24
YOU WIN AGAIN Hank Williams, Sr. (Acuff Rose Music/Miram Music)	71

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WJLS\Beckley, WV

JOE DIFFIE—"So Help Me Girl"

JOHN MICHAEL MONTGOMERY—"I Can Love You Like That"

ALABAMA—"Give Me One More Shot"

GEORGE DUCAS—"Lipstick Promises"

REBA MCENTIRE—"The Heart Is A Lonely Hunter"

KIJK\Princeville, OR

TRISHA YEARWOOD—"Thinkin' About You"

JOE DIFFIE—"So Help Me Girl"

VINCE GILL—"Which Bridge To Cross"

ALABAMA—"Give Me One More Shot"

CLAY WALKER—"This Woman And This Man"

WPIK-FM\Summerland Key, FL

TRISHA YEARWOOD—"Thinkin' About You"

REBA MCENTIRE—"The Heart Is A Lonely Hunter"

SHENANDOAH—"Somewhere In The Vicinity Of The Heart"

LITTLE TEXAS—"Amy's Back In Austin"

JOE DIFFIE—"So Help Me Girl"

KKIX-FM\Fayetteville, AR

DAVID BALL—"Look What Followed Me Home"

ALAN JACKSON—"Song For The Life"

JOE DIFFIE—"So Help Me Girl"

VINCE GILL—"Which Bridge To Cross"

REBA MCENTIRE—"The Heart Is A Lonely Hunter"

KGKL San Angelo, TX

JOE DIFFIE—"So Help Me Girl"

ALAN JACKSON—"Song For The Life"

ALABAMA—"Give Me One More Shot"

REBA MCENTIRE—"The Heart Is A Lonely Hunter"

LARI WHITE—"That's How You Know"

WJAG\Norfolk, NE

VINCE GILL—"Which Bridge To Cross"

JOE DIFFIE—"So Help Me Girl"

REBA MCENTIRE—"The Heart Is A Lonely Hunter"

GEORGE DUCAS—"Lipstick Promises"

ALABAMA—"Give Me One More Shot"

WCVL\Crawfordsville, IN

TRISHA YEARWOOD—"Thinkin' About You"

NEAL MCCOY—"For A Change"

LITTLE TEXAS—"Amy's Back In Austin"

VINCE GILL—"Which Bridge To Cross"

REBA MCENTIRE—"The Heart Is A Lonely Hunter"

TOP 75 COUNTRY ALBUMS

APRIL 22, 1995

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

Last Week Total Weeks

Rank	Artist	Album	Last Week	Total Weeks
1	JOHN MICHAEL MONTGOMERY	John Michael Montgomery	DEBUT	
2	THE HITS (Liberty 29689)(P5)	Garth Brooks	2	15
3	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	1	7
4	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	8	42
5	NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325)	Alison Krauss	5	7
6	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	3	53
7	IF I COULD MAKE A LIVING (Giant 24582)(G)	Clay Walker	4	25
8	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	7	31
9	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	6	10
10	WHAT A CRYING SHAME (MCA 10961)(P)	The Mavericks	10	59
11	THIRD ROCK FROM THE SUN (Epic 64357)(P)	Joe Diffie	14	32
12	STANDING ON THE EDGE (Patriot 28495)(G)	John Berry	9	4
13	GREATEST HITS III (RCA 07863)(G)	Alabama	19	24
14	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	12	42
15	STONES IN THE ROAD (Columbia 64327)(P)	Mary Chapin Carpenter	11	24
16	THE WOMAN IN ME (Mercury 522386)	Shania Twain	18	6
17	WHO I AM (Arista 18759)(P2)	Alan Jackson	13	39
18	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	17	8
19	THE TRACTORS (Arista 18728)(P)	The Tractors	15	34
20	READ MY MIND (MCA 10994)(P2)	Reba McEntire	16	48
21	WISHES (RCA 66395)	Lari White	22	39
22	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	21	13
23	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	20	41
24	LEAD ON (MCA 11092)(P)	George Strait	23	20
25	HOG WILD (Curb)	Hank Williams Jr.	24	12
26	FIRE TO FIRE (Liberty 28943)	Tanya Tucker	31	2
27	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	26	35
28	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	28	25
29	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	29	30
30	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	25	61
31	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	27	4
32	THE MARTY PARTY HIT PACK (MCA 11204)	Marty Stuart	34	3
33	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	30	48
34	IN THE VICINITY OF THE HEART (Liberty 31109)	Shenandoah	35	17
35	GREATEST HITS VOL. II (MCA 11201)(P3)	Reba McEntire	32	76
36	ANYWAY THE WIND BLOWS (Asylum 61724)	Brother Phelps	39	3
37	I SEE IT NOW (Atlantic)(P)	Tracy Lawrence	37	27
38	BOOMTOWN (Polydor 523407)(G)	Toby Keith	48	26
39	ONE EMOTION (RCA 66419)(G)	Clint Black	33	24
40	TAKE ME AS I AM (Warner Bros. 45389)(P)	Faith Hill	36	65
41	GREATEST HITS (Epic 66803)	Doug Stone	38	18
42	BLACKHAWK (Arista 18708)(P)	BlackHawk	41	57
43	BORN THAT WAY (Curb 77691)	Boy Howdy	45	5
44	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	46	126
45	JOHN BERRY (Liberty 80472)(G)	John Berry	42	51
46	FLYER (Elektra 61681)	Nanci Griffith	40	27
47	COME ON COME ON (Columbia 4881)(P3)	Mary Chapin Carpenter	43	136
48	KICK A LITTLE (Warner Bros. 45739)(G)	Little Texas	44	26
49	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	47	123
50	FAITH IN ME FAITH IN YOU (Epic 66803)	Doug Stone	DEBUT	
51	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	51	75
52	HARD WORKIN' MAN (Arista 18716)(P3)	Brooks & Dunn	57	106
53	A THOUSAND MEMORIES (Decca 11098)	Rhett Akins	49	12
54	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)	Various Artists	54	26
55	BRAND NEW MAN (Arista 18658)(P4)	Brooks & Dunn	62	186
56	STORM IN THE HEARTLAND (Mercury 526081)(G)	Billy Ray Cyrus	52	19
57	IN PIECES (Liberty 80857)(P5)	Garth Brooks	55	121
58	WHAT A WAY TO LIVE (Decca 11094)(G)	Mark Chesnutt	59	28
59	KEN MELLONS (Epic 53746)	Ken Mellons	56	28
60	THIS IS ME (Warner Bros. 45501)(G)	Randy Travis	61	47
61	GEORGE DUCAS (Liberty 28329)	George Ducas	65	2
62	COUNTRY 'TIL I DIE (BNA 66417)	John Anderson	53	22
63	I STILL BELIEVE IN YOU (MCA 10630)(P3)	Vince Gill	68	131
64	EVERY LITTLE WORD (Curb 77660)	Hal Ketchum	71	19
65	FEELIN' GOOD TRAIN (Mercury 522125)(G)	Sammy Kershaw	58	39
66	LOOKIN' BACK AT MYSELF (RCA 66420)	Aaron Tippin	57	19
67	BIG TIME (Warner Bros. 45276)(P)	Little Texas	67	93
68	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P)	Travis Tritt	60	45
69	GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096)	Various Artists	63	23
70	NO FENCES (Liberty 93866)(P13)	Garth Brooks	72	230
71	NO DOUBT ABOUT IT (Atlantic 82568)(G)	Neal McCoy	66	60
72	HEALING HANDS OF TIME (Liberty 30420)	Willie Nelson	64	20
73	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3)	Various Artists	73	72
74	MAMA'S HUNGRY EYES (Arista 18760)	Various Artists	69	23
75	ROPIN' THE WIND (Liberty 96330)(P10)	Garth Brooks	74	176

REVIEWS By Richard McVey

DOUG STONE

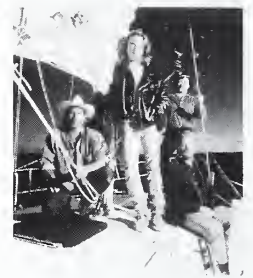


DOUG STONE: *Faith In Me, Faith In You* (Columbia 64330)

Stone's dynamite vocals stand at the forefront of an album that pulls you in from the start with the fast-paced "You Won't Outlive Me," which makes John Michael Montgomery's "Be My Baby Tonight" seem like a ballad. Following that is the title cut and first release off the album, which has an almost gospel feel about it. Through an even blend of uptempo cuts like "Born In The Dark," "Enough About Me (Let's Talk About You)" and "Look Where She Is Today," along with ballad-driven cuts like "I Do All My Crying (On The Inside)" and "You're Not That Easy To Forget," Stone has once again incorporated his unique style, vocal charisma and musical enthusiasm onto an animated 10-cut album.

PIRATES OF THE MISSISSIPPI: *Paradise* (Giant 24603)

If you can get past the cuteness and "good ol' boy" metaphors that riddle this album and upbeat, feel-good songs are your ticket, then look no further than *Paradise*. It has all that and more. Several cuts (eight out of 10) could easily find a home in many of today's country dancehalls. With the exception of their live recording of "Feed Jake," you'll be hard-pressed to find anything that vaguely resembles a slower cut. Once again, if you're looking for a light album that will pick your spirits up, the Pirates Of The Mississippi have released the album for you.



THE HIGHWAYMEN: *The Road Goes On Forever* (Liberty 28091)

The Highwaymen, a.k.a. Johnny Cash, Waylon Jennings, Kris Kristofferson and Willie Nelson, certainly live up to their legendary images on this project. Although their vocals are intertwined throughout most cuts, Waylon Jennings takes the lead on his self-penned "I Do Believe" and Willie Nelson performs his own "The End Of Understanding" while Johnny Cash performs his co-written "Death And Hell." It may not be the "New Country" or "Hot Country" that seems to dominate today's airwaves, but it should stand as a testament that there's no replacement for experience. With some outstanding production via Don Was (Bonnie Raitt, Rolling Stones), *The Road Goes On Forever* is lacking of even one bad cut.



PICK OF THE WEEK

KENNY CHESNEY: *All I Need To Know* (BNA 66562)

THE COMPLETE PACKAGE...that's the best way to describe Kenny Chesney and his BNA debut album. Chesney, who got his start as a songwriter, co-wrote four of the 10 cuts on the project. From the fired-up honkytonk via "The Bigger The Fool (The Harder The Fall)" and "Paris, Tennessee" to the more traditional style of "Between Midnight And Daylight" and all-around great ballads such as "Me And You," Chesney and producer Barry Beckett have put together a shining illustration of what a great country album should be.



Cash Box COUNTRY RADIO

High Debuts

1. TRACY LAWRENCE—"Texas Tornado"—(Atlantic)—#41
2. TRAVIS TRITT—"Tell Me I Was Dreaming"—(Warner Bros.)—#43
3. BLACKHAWK—"That's Just About Right"—(Arista)—#47

Most Active

1. COLLIN RAYE—"If I Were You"—(Epic)—#32
2. GEORGE STRAIT—"Adalida"—(MCA)—#18
3. TOBY KEITH—"You Ain't Much Fun"—(Polydor)—#23
4. CLINT BLACK—"Summer's Comin'"—(RCA)—#27
5. MARTY STUART—"The Likes Of Me"—(MCA)—#48
6. BOY HOWDY—"Bigger Fish To Fry"—(Curb)—#50

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is led by the **Reba McEntire** single "The Heart Is A Lonely Hunter." The chart displays several big movers and three debuts breaking into the Top 50. **Collin Raye** leads the way in the most-movement category, up a big 12 spots to #32 with "If I Were You." **George Strait** follows, up seven spots to #18 with "Adalida." **Toby Keith** with "You Ain't Much Fun" moves seven positions to #23. **Clint Black** is working his way up to #27 with "Summer's Comin'." **Marty Stuart's** latest, "The Likes Of Me," moves seven spots to #48. Finally, **Boy Howdy** continue their rise, also jumping seven places to #50 with "Bigger Fish To Fry" to finish out the big movers this week.

As for debuts, three acts hit this week's Top 50. **Tracy Lawrence** leads the way for the highest debut position with "Texas Tornado" at #41. **Travis Tritt** breaks in at #43 with "Tell Me I Was Dreaming," while **BlackHawk** sneaks in at #47 with "That's Just About Right" to finish out the debuts.

Songwriters Of The Week: Congratulations go out to **Mark Sanders, Kim Williams** and **Ed Hill**, who penned McEntire's #1 hit "The Heart Is A Lonely Hunter."

CMT Top 12 Video Countdown

1. TRISHA YEARWOOD "Thinkin' About You" (MCA)
2. JOE DIFFIE "So Help Me Girl" (Epic)
3. RANDY TRAVIS "The Box" (Warner Bros.)
4. TRACY BYRD "The Keeper Of The Stars" (MCA)
5. LARI WHITE "That's How You Know (When You're In Love)" (RCA)
6. THE MAVERICKS "I Should Have Been True" (MCA)
7. BROOKS & DUNN "Little Miss Honky Tonk" (Arista)
8. JOHN MICHAEL MONTGOMERY "I Can Love You Like That" (Atlantic)
9. TIM MCGRAW "Refried Dreams" (Curb)
10. ALAN JACKSON "Song For The Life" (Arista)
11. DIAMOND RIO "Bubba Hyde" (Arista)
12. MARK CHESNUTT "Gonna Get A Life" (Decca)

—Compliments of CMT video countdown, week ending April 12, 1995.



Arista/Nashville announced the opening of its new sister label, Career Records. The label will feature **Lee Roy Parnell**, who moves from Arista/Nashville, and new signee **Brett James**. Pictured (l-r): **Denise Nichols**, director of national promotion/Career Records; **Jack Weston**, v.p. of promotion & artist development; **Brett James**; **Tim DuBois**, president; and **Lee Roy Parnell**.



Decca Records hosted a unique party to celebrate the Platinum certification of **Mark Chesnutt's** first three albums, *Too Cold At Home*, *Longnecks And Short Stories* and *Almost Goodbye*. To surprise Chesnutt, the label planned the party to follow the format of the television show "This Is Your Life." Pictured at the party are (l-r): **Tracie Chesnutt**; **Mark Chesnutt**; **Shelia Shipley Bidley**, senior v.p./g.m. of Decca Records; and **Ken Bidley**.



Vince Gill and **Patty Loveless** performed two sold-out shows at the Paramount Theatre at Madison Square Garden. The first leg of the tour, which kicked off in Cleveland on February 23, will hit 41 markets in the U.S. and Canada through April. The second leg picks up in July and will extend through the end of 1995. Pictured at the post-show reception are (l-r): **Walt Wilson**, senior v.p., marketing & sales, MCA Records/Nashville; **Paul Worley**, executive v.p., Sony Music Nashville; **Loveless**; **Gill**; **Bruce Hinton**, chairman, MCA Records/Nashville; **Allen Butler**, executive v.p./g.m., Sony Music Nashville; and **Larry Fitzgerald**, Fitzgerald-Hartley Management.

COUNTRY MUSIC

Cash Box COUNTRY INDIE

Indie Chart Action

This was another busy week for the independents. A total of nine independent artists are currently finding their way up the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for their second week is **Western Flyer** on the **Step One** label with "Cherokee Highway." The single currently resides at #36 on the chart. In the second highest spot for the indies is **Jim Fullen**, who moves to #51 with "Daddy Finally Made It To Church." To finish out the movers, **Jamie Harper** moves to #51 with "Big City Girl," **Billy Montana** moves to #57, **Dean Chance** moves up #58 with "Will You Stay With Me Forever?," **P.J. LaDoir** with "Somebody Loves Me" moves to #60, **Elaine Diehl** moves to #70 with "Cost Of Lovin'," **Daniel Ray Edwards** moves to #71 with "You Win Again," and finally, **W.C. Taylor** moves to #80 to finish out the movers.

No independent acts debuted on this week's chart.

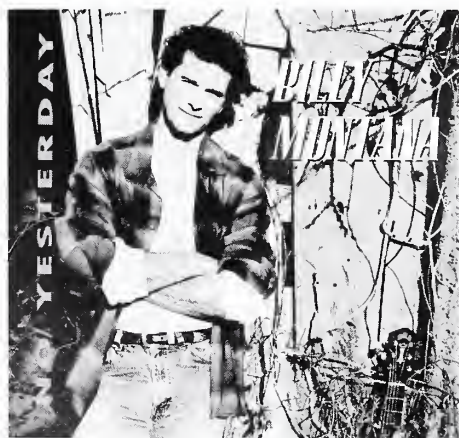
Top Rising Independents

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

Out-Of-The-Box Independent Releases

- JOHN WESLEY CARPENTER—"I Never Thought I'd See The Day"
 GERALD CURRY—"Good-bye Heartache"
 NIKKI ROSE—"Tied To The Track"
 DAVE CLARK—"Sleepin' Like A Baby"
 TIM WHITE—"Who Am I Fooling"
 CHRISTY LYNN—"Mama's Love"

Album Review



■ **BILLY MONTANA: *No Yesterday* (Magnatone)**

Some well-written songs and great production make up *No Yesterday*. With Montana's simple yet impressive vocal style leading the way on this 10-cut album, it's easy to see why he's garnering attention. From the rockin' guitar-laced "A Clean Mind And Dirty Hands" and upbeat folk-tinged cuts like "Brand New Man" to great ballads like "Everything She Needs," "No Yesterday" and "Angelia," Magnatone Records have got themselves a noteworthy act. Take a listen, you won't be disappointed.

Indie Spotlight

W.C. Taylor: An Honest Country Singer



BORN AND RAISED in the small town of Grenada, Mississippi, W.C. Taylor made his first public appearance at the ripe old age of 14-months-old when he sang "When The Roll Is Called Up Yonder" for a community gathering. Little did he know that that performance was a small indication of things to come.

He spent the following years primarily singing along with the radio as his interest in music never wavered. Under the musical influences of early rockers like Elvis Presley and Carl Perkins, Taylor, in his early teens, took the first step towards his lifelong dream of a musical career. "I saved up my money and bought a Sears guitar with my mother's help," says Taylor. It was during breaks from working in the hayfields that Taylor learned to play his new instrument. Using a converted amplifier from a jukebox as a speaker, Taylor says his father inadvertently added an extra touch to his new home-made system. "When my dad was building on to the house, we ran a two-by-four through the speaker. I had the first distorted guitar. I was way ahead of the times in those days," Taylor says with a big smile.

By the time Taylor was 14, he realized that music could be more than just a hobby. "We used to haul hay and things and make three dollars a day," says Taylor. "One day this guy called, and he was with a band called Glen Taylor and the Rockers. He promised my mama that if I would go to the VFW with him and play the guitar, he would take care of me. Mama raised Cain, but she let me go. I went and I played four hours and they paid me \$10. From that day on, I never hauled any more hay."

Taylor never looked back, performing throughout his high school years and spending many years on the club circuit and in dance halls. During this time he and his band were being booked by one of the hottest agencies in the business, National Artists Attractions, who handled such acts as B.J. Thomas, Jerry Lee Lewis, Charlie Rich and Ace Cannon. "We had a band called Southern Five and we went all over the country," says Taylor. "We were playing overflow bookings for Jerry Lee Lewis and Ace Cannon."

Unfortunately, not long after, Taylor's younger brother died. The resulting trauma was such that it ultimately led Taylor to quit his musical career. But luckily, one night at his home church, some members of his old band played and, according to Taylor, it was a turning point in his life. It was then that he realized he shouldn't give up his God-given musical talents but rather use them in a different way...Positive Country music.

Now, with his own record label Rider Records, the recipient of the "Country Gospel Artist of the Year" awards from the I.C.G.M.A. and several hit Positive Country songs later, Taylor speaks of his musical goals: "The main thing I'd like for people to know is that I would like to provide quality country music and I'd like for it to be played right in mainstream country." It seems that Taylor doesn't have to convince radio. His single "Cryin' On Your Shoulder Again" charted high on both the Positive Country charts as well as the secular country charts. In fact, his current single "The Carpenter Man" has already worked its way to #80 on the country chart.

To sum up W.C. Taylor, he says it best: "If they were going to write my epitaph and say nothing else, I'd like for them to remember me as an honest country singer."



POSITIVE COUNTRY

APRIL 22, 1995

This Week's Debuts

DINAH & THE DESERT CRUSADERS—"Out Of The Wilderness"—(Gateway)—#32

Most Active

TERRY LYNN—"Fearless"—(Intersound)—#15

DAVID PATILLO—"Mercy Is The Reason"—(Heartwrite)—#21

STEVEN CURTIS CHAPMAN—"The Mountain"—(Sparrow)—#24

JEFF & SHERI EASTER—"Speak To The Mountain"—(Chapel)—#25

Powerful On The Playlist

Del Way takes the #1 spot on the *Cash Box* Positive Country Singles chart this week with "He Is Mine." "Without You (I Haven't Got A Prayer)" by MidSouth holds fast to #2 for the third week, and Ken Holloway's "Trailer Hitch" moves up to the #3 position. After two weeks at #1, "Over The Edge" by Rivers & Owens drops to #4. Moving up two spots this week to secure the #5 position is Lisa Daggs and "I Wanna Thank You." Within three weeks of entering the chart, Susie Luchsinger's "Take It To The Rock" finds its way to #6 and Charlie Daniels' latest, "Jesus Died For You," is right behind at #7. Looking strong since its entry and continuing with a two-spot jump to the #8 position this week is Southern Chapel's "He No Longer Signs My Paycheck." The Days move into the Top 10, jumping two spots to #9 with "I Went Back," and finishing off the Top 10 this week is Seneca with "By Way Of The Son."

Looking Ahead

W.C. Taylor, Jr. with "Carpenter Man," "Retirement Plan" by Charlie Shearer, "Give Me One More Shot" by Alabama, "Love That Always Will" by Lynn Drysdale, Randy Travis with "The Box" and the Kendalls with "Make A Dance" are all seeing a good amount of spins this week from radio.

POSITIVE COUNTRY RADIO

Radio Playlists

Some Of What's Playing In Heavy Rotation

KJOJ Houston, TX

SENECA—"By Way Of The Son"

RONNY MCKINLEY—"Double Yellow Lines"

DEL WAY—"He Is Mine"

BRIAN BARRETT—"No One Knows My Heart"

MARVELL—"Only Christian Country"

WDBL Springfield, TN

MIDSOUTH—"Without You"

KEN HOLLOWAY—"Trailer Hitch"

RIVERS & OWENS—"Over The Edge"

SENECA—"By Way Of The Son"

CLEVE FRANCIS—"A Love Like This"

WBTV Broadway, VA

DEL WAY—"He Is Mine"

RANDY SWIFT—"Don't Let Cain Kill Abel"

PAULA MCCULLA—"Whole Lot Of People Doing Right"

MARK HAMPTON—"White Haired Preacher Man"

ROCHESTERS—"He's Always There"

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

COUNTRY RADIO

Positive Country In The Mainstream

By Ted Randall

Q-&-A with Doug Baker, Program Director, WSIX



What do you think about Positive Country music as an up-and-coming music format?

Baker: Well, I think that there's definitely an audience for it, particularly where we are. But I think it's maybe going to be one of those regional things—the future looks pretty bright for it. We do a gospel show here that fragments every possible use of gospel and country. I didn't realize there were so many groups until we started it, as far as the definitions of just plain gospel music. But to answer your question, I think the future is pretty bright for it. **Obviously, you feel real good about what you folks are doing on Sunday morning with it.**

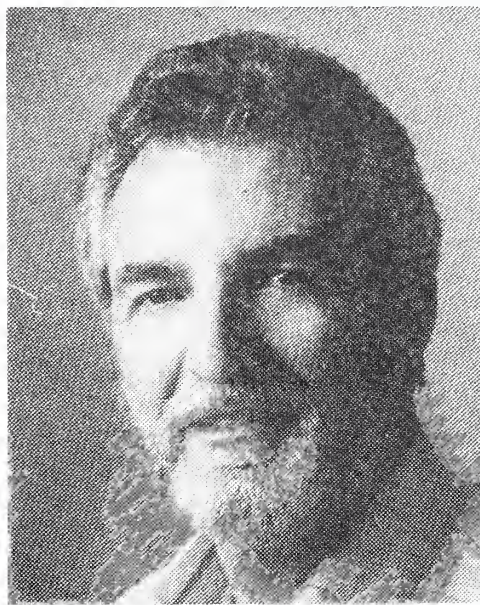
Yes, it's been very positive and the feedback's great. And there again, it's bringing an audience to the radio station that normally wouldn't listen as much or wouldn't listen necessarily to country music on the weekends or things like that. It's just throwing them hopefully to that program and keeping them. But, you know, all the feedback we've received from listeners has been very good. **Do you see other markets trying to do the same thing? WSIX at this point is kind of a pacesetter.**

Well, I think there are other stations across the country that have done it previously to us, as far as doing their local programming. That's the big thing—you have to stay local. And that's one of the growing pains of radio right now; there's so many network-oriented programs and special programs that you can run. But you have to take care of the local audience. And there again, there's gospel music on in this market, but not catering to the country artist necessarily. But I think, yes, you're going to see more of it. But then again, like I said, it's regional. I don't know if it would work, necessarily, in the Northeast or places like that, or maybe the far West. I don't know, because I'm not familiar with those areas. I can see it being regional. But for the South, I think it's very good.

There's been some discussion about fragmenting—in other words, having bits and pieces of this music throughout the dayparts. Do you think there's any possibility of that happening?

I don't know. I think what you get into is labeling things and categorizing things. That's not really what the strength of country music is. I think you base everything on the song. The best song wins. If it's a song that would be generic enough to be on the regular playlist...I mean, I don't think you need to necessarily classify it Positive Country or Christian Country or anything like that. The thing with most of those songs, at least for the program that we run, they're gospel-related, lyrically, for the most part. There are a few that aren't, but for the most part, they are definitely religious songs, for lack of a better term. So I think in that respect, I doubt if there is going to be a song that would work into what's going on, because there's so many things going on at the same time. Country music's got a dozen categories within itself right now. But the best song wins. If the song merits it, sure, it's possible. But probably not...it sort of alienates or reaches one group only if you go on and play what would be normally classified as a gospel song. I guess the closest thing to that right now would be 4 Runner, even though [their] isn't really a straight-ahead gospel song, but it's presented in that way—a quartet-type thing. So it's a new sound. And maybe it's the beginning of more. Who knows?

Q-&-A with Moon Mullins, Pollack Mullins



Give us a brief background of where you came from.

Mullins: It's hard to be brief when you're talking about 33 years. It just depends on what you want. I programmed Nashville, New York, Kansas City, Louisville, San Diego...I've got that kind of background in programming. I'm originally from Texas, grew up listening to country music, still remember the day Hank Williams died, and I've been here since '86 in the consulting business. I've worked with over, I'd say, 60 stations since we started the consulting

business, plus TNN, CMT, SONY Pictures.

What is the primary focus of Pollack Mullins?

We are advisers to country radio stations, programming advisers.

Is this just formatics or are you getting into...

All of the above—formatics, music selections, air talent development, promotions, marketing, research.

Do you do any of the research yourself?

We have, yes.

What are the goals? What are you focusing on?

You were talking about research. We also have a research arm, First Track of Nashville. We started off as a business that was doing some consumer opinion surveys on music. That particular company, which is managed by Michael O'Malley, has done some research for some of our client stations.

Do you think research is becoming more important or more accepted than it was five years ago?

It seems like it becomes more accepted all the time, yes.

How important do you feel it is to radio's success?

I think it's very important to have another instrument of information to weigh in the total picture, but it's certainly not the only thing. I think anyone that would make decisions based totally on their research would be grievously

making mistakes. But it's information, I think, that you have to have. Everyone needs some research. Some people don't think they need any, but even those who don't think they need any are getting it in some form. They just may not realize it's research they're getting. To go into it full bore by hiring someone to do surveys on your listeners, focus groups and that sort of thing...not everyone wants to do that. But if they subscribe to Arbitron or if they talk about Arbitron numbers, that's research also.

What are the biggest or most common programming myths or beliefs that as a consultant you have to deal with in the marketplace?

That a consultant dictates everything that a station does. That's one of the myths. Consultants don't. We sometimes are given more or less authority than we might deserve by the management. But that's an exception. Most of the time we are in just an advisory capacity and we are among the input that they're getting before they make their decisions. So it's a myth to think consultants have absolute dictatorship over music or programming or who gets hired and that sort of thing. It's rare that a consultant has that type of control. Secondly, it would be that a consultant will take all the credit, not giving the credit to the people at the station that actually did the work, made the success or the failure.

Let's backtrack a little. When you walk into a station, let's say you're taking over fresh or taking over when someone else has unsuccessfully consulted an operation. What are common misconceptions in relation to programming a radio station that you might run into that reoccur?

Something that needs to be corrected?

Right, things that are commonplace.

Too large of a list of songs, not just the currents but the old library...bad songs in the library would be another...ignorance of how to properly schedule music in order to maximize time spent listening...poor talent execution, poor training.

How dangerous do you think these things are to the success or failure of a radio station?

When a consultant is brought in they're not winning, and part of the reasons they're not winning are the reasons I just enumerated, among others. There's plenty of other reasons, but those are some of them.

Have you had a chance to examine and become familiar with this music genre called Positive Country?

I know a little dab about it, not very much.

How do you feel about it as an up-and-coming fragment of the country music spectrum?

I think they would have to have a tremendous amount of material available for any radio station to build a format on it. It crossed my mind that a station that wanted to take type of on-air approach could do it by mixing the songs that are coming from the Christian community with songs that are currently in the country music community, crossbreed those, make a hybrid, and in some markets that might work pretty well. It takes some markets like Montgomery, Alabama, for example, where I know that there's [considerable listeners] to a Christian station there. Lubbock, Texas is another market where that type of format might work. You could crossbreed those and there would be enough listeners who appreciate the songs on both sides of the camp that you could build some ratings out of it. But you're not going to do that in Philadelphia or Chicago.

There's a lot of talk about this format, a lot of talk about this form of music.

I don't hear much about it at all. I went to a Gospel Meeting Association meeting last April and there was some buzz about it then, it was pretty fresh. I think there was a guy named Rick Bowles or someone like that who was involved. I know Paul Lovelace and them are putting out tunes on the CDX service. I think they're still doing that. I don't know how much they are now. But I haven't heard anything about it in a long time. But then again, maybe it's just that I haven't been around people who are talking about it.

As a consultant—someone who has to go in and fix broken things, evaluate things and try to build and make things better—how would you use this music genre other than like what you're talking about, building a hybrid? Would you consider it a duopoly—an AM station in an existing market that has a country counterpart?

It would be worth considering, but I'm still unaware that there's enough product to warrant building a format out of it. I'm really not familiar with the entire pool of available product, but what little amount I've been exposed to is not anywhere near enough. You'd have to have 600 titles to play to build a format out of.

Ted White's "Jesus Is A Cowboy"



LACED FULLY WITH VISUAL IMAGERY. "Jesus Is A Cowboy" is currently working its way up the Positive Country chart and can be found at #30 this week.

According to Ted White, who wrote the single, all cowboys know and have a relationship with Christ, whether it's one of acceptance or rejection. White adds that the single could stand as "Christian Country music's national anthem. Life is tough, whether you ride with Jesus or you ride alone, but when you ride with Jesus the companionship is awesome and you ride in peace of mind."

The lyrics say it all: "For weeks I'm riding mending fences/Snakes and stickers sharpen my senses/Mountain lions roar at me/Rocky cliffs cave under me/The cold black night takes bites of me/But You are here/Jesus is a cowboy riding the trail with me/...And His spirit soars within me."

Single Review

■ DON RICHMOND: "Ridin' Out The Storm" (TIMA)

Here's an upbeat guitar- and piano-licked tune that will grab you from the start. Richmond, who puts forth some strong vocals on "Ridin' Out The Storm," will make you listen up and take notice with this one. Expect this one to hit the chart soon.



The Cumberland Boys stopped by the WADV radio station in Lebanon, PA to spend some time on the phones with gospel music DJs Julie Kochel and Jennifer Taylor. The Boys keep a busy schedule, singing in their own show at Opryland, USA in Nashville during the spring and summer and traveling on the road throughout the rest of the year. Pictured (l-r, back): Jim Worthing, Steve Goforth, Bill Britt and Depp Britt of The Cumberland Boys; Jennifer Taylor, WADV; and (front): Julie Kochel, WADV.



The Mark Five Company has just signed Christian Heart from Knoxville, TN to their Heartlook label. The group was in Nashville filling in for Rivers & Owens at The Nashville Cowboy Church monthly gospel concert series. Pictured (l-r): Charles Caylor, Todd Hazelwood, Dwayne Shelby, Ted Lowe and Kevin Connaster of Christian Heart; and Rick Sandlidge of the Mark Five Company.

COIN MACHINE

Midway's *Screamin' Slopes* Redemption Game

CHICAGO—Midway Manufacturing Company's new entry into the lucrative redemption market is a roll-down game called *Screamin' Slopes*. This simple yet challenging piece incorporates the speed and skill of Olympic ski-jumping with the family-oriented excitement for which redemption games are noted.

Players insert coins into the slot on the Luckless Lodge and these coins roll down the stationary slope to jump across a moving cliff toward a bank of ten targets. Timing these jumps properly can ensure landing in the highest scoring area.



Midway's *Screamin' Slopes*

After a coin hits a target, it flashes. Players then have five to 30 seconds to insert another coin. When all ten targets have been hit and are flashing, the player wins the jackpot.

"We've taken surveys of the popular novelty market before introducing *Screamin' Slopes*," commented Joe Dillon, Midway's vice president of sales. "Using feedback from operators and players alike, the best bells and whistles have been built into this product," he added.

Screamin' Slopes features a number of operator options, including controllable jackpot timer, adjustable jackpot value—from 100 to 1600 tickets—and selectable payout rate (6.25 percent, 12.5 percent or 25 percent). Software constantly monitors game play and adjusts high-score position and launch area movement to maintain the payout rate.

Clear Plexiglas windows on the sides of the game allow young people and adults alike a great view of the play action. Colorful light strips flash during the attract mode and game play. Additionally, every jump is accompanied by music and sound effects to enhance play appeal.

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

AMOA Offers 'AutoInfo Request' Line

CHICAGO—"AutoInfo Request" is a new FAX service hotline recently introduced by AMOA as an accommodation for its membership.

The procedure is quite simple. All you do is dial 1-800-691-INFO, ext. 55 (1-800-691-4636, ext. 55) to receive various documents and information including specifics on member programs and services.

Everything is automated and available 24 hours a day, seven days a week. The information requested is FAXed immediately, eliminating the necessity to call AMOA headquarters and await response by mail.

Thirty-Five Receive Hesch Scholarships

CHICAGO—Thirty-five individuals have been awarded Wayne E. Hesch Scholarships in the amounts of \$1,000 each for the 1995-96 school year. The recipients were named by Amusement & Music Operators Association (AMOA) at its recent mid-year board of directors meeting.

The new recipients brings to 216 the number of Hesch scholarships awarded to deserving young people since 1985. The scholarship program, administered by AMOA's Education Foundation, was established in memory of Wayne E. Hesch, AMOA's 1978-79 president.

This year's recipients and their AMOA member sponsors are: James Mahlen, Alaska Music Co.-Fairbanks, (Alaska); Mark Anderson, Sega Enterprises-Redwood City (California); Chad Fisher, Southern Music Ltd.-Calgary (Canada); Daniel Hughes, Amusement Vending Co.-Englewood (Colorado); Angela Crews, Valdosta Coin-Op Machines-Valdosta (Georgia); Mandy Messerly, Amuse-O-Matic, Inc.-Fort Dodge (Iowa); Daniel Dah, Mike Mowinski and Chris Mowinski, all sponsored by Metro Amusements-Streator (Illinois); Joanna Botts, United Distributors-Wichita (Kansas); Jennifer McGraw, Ross Investments-Leesville (Louisiana); Andrea Jacobs and Jaelyn Publicover, both sponsored by Melo-Tone Vending-Somerville (Massachusetts); Nicole Bergquist, Up North Amusement-Ironwood and Robert Robbins, Valley Recreation Products-Bay City (Michigan); Nathaniel Brown, Lieberman Music-Minneapolis and Noa Saadi, C.D.L., Inc.-Brooklyn Park (Minnesota); Sean Frampton, Best Bet Vending-Whitefish (Montana); Jennifer Grice, S&F Amusement-Fayetteville (North Carolina); Eric Crusius, Ace Amusements-Brooklyn (New York) and Samantha Winchell, Summit Music-Barberton (Ohio).

Also, Nicole Prantl and Summer Prantl, both sponsored by Family Amusement Center-Salem (Oregon); Marc Rolan, Apple Vending-Philadelphia (Pennsylvania); Kevin Morris, Rosemary Coin Machines-Myrtle Beach (South Carolina); Tonya Peters, Stone Amusement Co.-Tullahoma (Tennessee); Kitt Hirasaki, Kurt Taro & Associates-Garland (Texas); Chad Anderson, Perfect 360 Controls-Salt Lake City, Robert Hoonakker, Ray's Music Co.-Salt Lake City and Garth Ince, Tataka-Salt Lake City (Utah); Brian Rowland, Games People Play-Richmond (Virginia) and Amy Fidler, Belle Amusement-Belle and Kimberly Gum, Derrick Music Co.-Charleston (West Virginia).

Hesch scholarships are awarded on a non-discriminatory basis to young people in need of financial assistance who are attending, or plan to attend, an institution of higher education. Applications are considered annually from interested persons including employees of AMOA members and their children as well as children of AMOA members.

A Reminder!

CHICAGO—The AMOA Government Affairs Conference, last held in 1993, will be coming up May 21-23 in Washington, D.C.

A full agenda, focusing on key issues affecting the industry, has been planned. This event also provides the opportunity for traders to meet and confer with elected officials and their staffs.



INFORMATION

"HOW TO MAKE MONEY WITH YOUR CAMERA." For info, send \$10 to: Tom Gray, 245 S. San Pedro St., Los Angeles, CA 90012.

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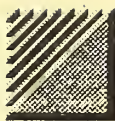


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NEWS / SCHMOOZE



Atlantic recording group Mike + The Mechanics will be entertaining fans with performances on both TV and live on stage over the upcoming Earth Day weekend. The band (l-r: Paul Carrack, Paul Young and Mike Rutherford) will first take to the airwaves on the TBS Superstation broadcast of "Live From The House Of Blues," which is set to air April 21st and 22nd at midnight (EST). And on April 22nd, the group will top the bill at the WBOS-FM Earth Day Concert And Festival in Boston. Both performances will feature material from the recently released *Beggar On A Beach Of Gold*, their fourth Atlantic album.



Mercury recording artists Rusted Root have been on the road with Jimmy Page and Robert Plant since the Page/Plant tour commenced on February 26 in Pensacola, FL. Rusted Root, known for their distinctive live shows combining infectious harmonies and relentless driving rhythms with energetic percussive jams, have sold nearly 200,000 copies of their debut album *When I Woke*. They will begin touring with Toad The Wet Sprocket on April 24 in Toronto. Pictured (l-r, seated): Rusted Root's Patrick Norman; Robert Plant; Rusted Root's Michael Glabicki; Jimmy Page; Rusted Root's Liz Berlin and Jan Wertz; Jill Goehringer, A&R, Mercury Records; (back row): Rusted Root's John Buynak, Jim Donovan and Jim DiSpirito; and Andrew Sharp, the band's road manager.



Simple Minds stopped by radio station The Rev 105 in Minneapolis on the eve of their show at First Avenue in support of their current Virgin Records release *Good News From The Next World*. Pictured (l-r): Shelley Miller, music director, The Rev 105; Simple Minds' Jim Kerr; Shawn Stewart, assistant program director, The Rev 105; Charlie Burchill; and Bobby Bland, promotion & marketing manager, Virgin Records Minneapolis.



American Recordings recently threw a party to celebrate their partnership with Wild West Records and the album release *World Ultimate* from the venture's first artist, The Nonce. The event, which was held at World On Wheels, an L.A. skating rink famous for its KDAY (the now-defunct all-rap radio station) parties, drew more than 600 people. The chart-topping rap hit "Mix Tapes" chronicled the group's start in the music business, and the next scheduled track is "Bus Stops." Pictured (l-r, back row): KKBT 92.3 The Beat's Julio G.; Power 106's Baka Boyz Nick V.; The Nonce's Nouka Base Type and Yusef Afloat; and Power 106's Chris from the Ruffnex radio show; (front row): Wild West Records' Ray Tamarra; American Recordings' Dan Charnas; and Jason Mindus.



Deborah Harry, former lead singer of the punk-rock group Blondie, signed lithographs of her 1981 album *Koo Koo* at the Jacob Javits Convention Center in N.Y.C. recently, where she attended Artexpo. Musicom International has issued the lithographs of the famous H.R. Giger-designed album cover, in addition to a series of signed, limited-edition, collectible lithographic prints of classic album artwork, tour posters and other items from the Rolling Stones and the Beatles. Charles Koppleman, chairman and CEO of EMI Records Group, believes in Musicom president Denny Somach's concept of marketing music memorabilia to the extent that EMI now owns an approximate 12% equity share in the publicly traded memorabilia company.



Mammoth/Atlantic recording artist Juliana Hatfield recently treated over 600 fans to a 30-minute solo electric performance and a 90-minute album signing session during an in-store appearance at a Boston Strawberry's location. Her set featured songs from her just-released album *Only Everything*, her third solo album. The album entered the *Cash Box* Top 100 Pop Albums chart at #30 and the single "Universal Heartbeat" is the #1 most-added track at commercial alternative radio. Hatfield, now in the midst of an East Coast college tour, is scheduled to begin an extensive U.S. headlining tour with opener Jeff Buckley in mid-May.