

CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE



*Losing
Isaiah*



Adam Ant's Wonderful Return



CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

NUMBER ONES

POP SINGLE

Take A Bow
Madonna
(Maverick)

R&B SINGLE

Baby
Brandy
(Atlantic)

RAP SINGLE

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

COUNTRY SINGLE

This Woman & This Man
Clay Walker
(Giant)

POP ALBUM

Greatest Hits
Bruce Springsteen
(Columbia)

R&B ALBUM

My Life
Mary J. Blige
(MCA)

JAZZ ALBUM

Breathless
Kenny G.
(Arista)

COUNTRY ALBUM

The Hits
Garth Brooks
(Liberty)

POSITIVE COUNTRY

Jesus & John
Bruce Hayes
(Cheyenne)

TROPICAL

Lo Bonito Yo Feo
Grupo Niche
(SDI)

LATIN

CONTEMPORARY POP

Todo O Nada
Luis Miguel
(WEA Latin)

TEXAN / TEJANOS

La Diferenzia
Linda Chaparrita
(Arista)

MEXICAN REGIONAL

Que No Me Olvida
Bronco
(Fonovisa)

Cover Story

Adam Ant's Wonderful Return

"Out of sight" certainly doesn't mean "out of mind" to Adam Ant fans, as hundreds gathered at an L.A. record store to welcome back the pop star most known for his early '80s MTV videos and quirky Ant music. He returns with his first Capitol album, *Wonderful*, having recuperated from health and label problems with a renewed sense of purpose and obvious fan support. *Cash Box's* Steve Baltin managed his way through the adoring masses and caught up with Ant to get his perspective on his own career and others, such as new acquaintance Trent Reznor of Nine Inch Nails.

—see page 5

"The Rhythm" & "The Rhyme" Of The Soul Train Awards

Barry White, Anita Baker, Boyz II Men, Aaron Hall, Brandy Norwood, Diana Ross, R. Kelly, Norman Brown, Sounds Of Blackness, Snoop Doggy Dogg, Queen Latifah, Warren G, Tupac Shakur and O.J. Simpson were among the names dropped within earshot of *Cash Box's* Mike Martinez at his vantage point backstage at this year's "Soul Train Music Awards."

—see pages 12-13

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CULTURAL ADVOCATES IN D.C.: Michael Bolton, Garth Brooks and Kenny G joined National Academy of Recording Arts & Sciences (NARAS) president/CEO Michael Greene in Washington, D.C. for Cultural Advocacy Day, sponsored by the American Council for the Arts.

"We are happy to participate in the kickoff of a national campaign to support continued funding for the arts, public broadcasting and museum services," said Green. "Michael, Garth, Kenny and I feel strongly about the importance of keeping arts accessible for all."

The group met with Senators Mike DeWine, Nancy Kassebaum and Speaker Newt Gingrich, Representatives Randy "Duke" Cunningham, Steve Gunderson, Patty Murray, Jerold Nadler and Amos Houghton carrying telegrams of support from Quincy Jones, Barbra Streisand, Sally Field, Melissa Etheridge, Better Midler, Tony Bennett, Lou Reed, Natalie Cole, Gloria Estefan, Sir Andrew Lloyd Webber and Ken Burns.

At a rally of supporters on the steps of the Capitol, Greene reminded the assemblage of the importance of their voices. "By phoning 1-800-651-1575, three telegrams will be sent directly to your representatives here in Washington. We don't have time to waste on this issue. Many votes are currently scheduled that will greatly impact continued funding for the arts so vital to our existence. We must make our voices heard."

NEIL YOUNG REPRISED: Neil Young has re-signed with Reprise Records for a five album, worldwide recording agreement, announced Warner Bros. Records chairman/CEO Danny Goldberg and Young's manager Elliot Roberts. Most of Young's solo output over the past 26 years has been with Reprise, dating back to his first album in 1969.

Commenting on the new pact, Goldberg remarked, "Neil Young's association with Reprise Records has been one of the most successful in the label's history. In many important ways, he defines the spirit and creativity that Reprise has always been known for. It's a great feeling to have him here where he belongs, knowing that Neil's best work on Reprise is still ahead of him."

THIRD ILF FEST IS CHI IN JULY: The Third Independent Label Festival (ILF) will take place Friday and Saturday, July 28-29 in Chicago. ILF showcases independent cutting-edge artists and presents panels and seminars hosted by some of the country's most influential and experienced music business professionals.

Seminars and panels will be held at Columbia College Chicago and showcases will take place at more than ten nightclubs around the city.

Band submissions must be received by April 30, 1995; CD, cassette, or vinyl will be accepted and must include band bio. Bands are also asked to submit an 8x10 b/w photo. There is a \$5.00 non-refundable submission fee. Admission to all showcases, seminars and panels is \$55.00 for registrations received by May 1st, \$75.00 for those received by June 1st. There is a 10% discount for students and independent labels. Each registrant will receive the 3rd ILF promotional CD featuring more than 15 of the Festival's most exciting bands. For more information, call 312-341-9112.

WARNER/CHAPPELL ADDS: Les Bider, Warner/Chappell Music chairman/CEO, announced the signing of several exclusive worldwide publishing agreements in addition to the purchase of Alan Jackson's back catalog. Included in the group are Jackson, Willie Nelson and Marty Stuart, along with the renewal of the long-standing relationship with rockers Van Halen.

Bider also announced the acquisition in Germany of a group of companies owned by independent publisher Ralph Siegel and the appointment of Harry Hui as managing director of Warner/Chappell Music Hong Kong, expanding his commitment to the company's Southeast Asia operation.



Celebrating the Warner/Chappell-Van Halen continuing relationship prior to the launching of the group's 1995 world tour in support of their #1 album *Balance* are (l-r): Alex Van Halen and Michael Anthony; Rick Shoemaker, W/C executive v.p.; Sammy Hagar; Les Bider; and Eddie Van Halen.

ON THE MOVE



Mount



Wietsma



Roberts



Sherlock



Merry



Silver

■ Warner Music Group has announced the formation of Warner Media Manufacturing and Distribution. The new unit will include Warner/Elektra/Atlantic (WEA) Corp., Ivy Hill Corporation and WEA Manufacturing. David Mount has been appointed chairman and CEO of the unit, and Rick Wietsma has been named executive vice president. Mount was appointed president and CEO of WEA Corp. in 1993 following the retirement of the company's long-time leader Henry Droz; Wietsma joined Warner Music Group in 1990 as vice president, operations. ■ Sue Roberts has been named Warner Bros. vice president/office of the vice chairman. She was most recently director of business affairs. ■ MCA Records has promoted Eamon Sherlock to vice president, international. He was previously senior director, international. Also, Laura Merry has been promoted to vice president, royalties, MCA Music Entertainment Group. She was previously a director of royalties. ■ Cliff Silver has been named vice president, finance & administration, Epic Records Group. He had served as vice president, finance & administration, Epic, since July 1994. ■ Kevin Czinger has been named senior vice president, corporate operations, BMG Entertainment North America. He was most recently executive director in charge of media transactions for investment bank Goldman Sachs International. ■ A&M Records has announced that Jeri Heiden has joined the label as senior vice president of creative services after a 12-year stint at Warner Bros. Records where, most recently, she was vice president of creative services and chief art director. ■ 4AD owner/founder Ivo Watts-Russell has appointed Robin Hurley as CEO of 4AD, worldwide. He has been with the label since 1991, holding the position of managing director of 4AD, U.S. ■ Relativity Recordings has appointed Susan Dodes vice president of A&R. Prior to joining Relativity, Dodes held the position of vice president of A&R at MCA Records. ■ Silvio Bonvini has been promoted to director of progressive marketing for Atlantic Records. He was most recently progressive marketing manager, a position he had held since 1993. Also, Andi Mogus has been named Atlantic's director of artist relations. She joined the artist relations department in 1990. ■ Columbia Records has promoted Chris Woltman to director, national album promotion and Kim Langbecker to associate director, national album promotion, West Coast. Woltman had served as associate director, album promotion since 1993; since early 1994, Langbecker had served as Columbia's local promotion manager for the Phoenix/Denver region. ■ American Recordings has appointed Amy Kaplan to oversee regional promotion and marketing efforts for the Midwest. She has previously worked in regional promotion and marketing for Elektra and Imago Records. ■ RCA Records Label has promoted Nick Bull to director, national AAA/West Coast alternative promotion, and Ron "Jetson" Poore has been appointed director, national alternative promotion. Prior to his promotion, Bull was manager, national adult alternative promotion; Poore held a similar position at Imago. ■ Warner Elektra Atlantic (WEA) Corp. has named Lisa Crawford national director of advertising. She had been WEA's national advertising manager since January 1993. ■ Arinetta Utley has joined the staff of Z Music Television as manager of public relations. Previously, Utley worked at Viacom Cable in Nashville for 15 years. ■ Indicative of Technicolor's dedication to the development and expansion of its CD replication arm Technicolor Optical Media Services (TOMS), Pierre Loubet has been promoted to vice president of sales and marketing.

INDUSTRY BUZZ

Cash Box EAST COAST

By Ted Williams



Eastern Front recording artist Barbara Kessler performed new songs from her latest release at the Bottom Line in N.Y.C. on February 24th. Pictured (clockwise, from left): Rob Swalley & Jerry Potts, Eastern Front Records; Noel Albert, Cash Box marketing; Ginny Shea, Mixed Media publicity; and Kessler.

MERCURY RECORDS, in conjunction with **Hammer & Lace** and the **National Alliance of Breast Cancer Organizations (NABCO)**, recently released *Women For Women*, an album to support breast health awareness. The compilation release features **Annie Lennox, Oleta Adams, Amy Grant, Lisa Stansfield, Vanessa Williams, Aretha Franklin, Julia Fordham, Melissa Etheridge, Sheryl Crow, Carly Simon, Kathy Mattea, Cathy Dennis, Taylor Dayne** and **Tina Turner**. The all-star set includes important info on breast health, including early breast cancer detection methods. A portion of the proceeds will go to benefit NABCO.

The idea for the disc came last October, National Breast Cancer Month, from Mercury, NABCO and Hammer & Lace, a division of **PolyGram Group Distribution**. Multiple Grammy winner Crow is also featured in an MTV-produced commercial and breast health public service announcements currently being aired on MTV.

LIFEBEAT, the music industry AIDS-fighting organization, honored **Bob Guccione, Jr.** and *Spin Magazine* with a breakfast affair on March 9th at trendy uptown restaurant **mad.61**, located in Barney's clothing store. Music biz notables and artists attending included **Courtney Love, Danny Goldberg, Paul Shaffer, Don Jenner, Veronica Webb** and **Todd Oldham**. This is now an important record biz event, and like last year's breakfast honoring **Russell Simmons**, was sold out.

HIP-HOP AIRWAVES—Rap ambassadors **Ed Lover** and **Doctor Dre's HOT 97** radio show is currently N.Y.C.'s #1 morning music show; quite an accomplishment considering the station was #6 prior to the duo coming aboard about a year ago. The radio station "where hip-hop lives" helped celebrate the ranking and first-year anniversary with a concert at the **Paramount** recently. Ed & Dre intro'ed the new single "For The Love Of You" from their **Relativity Records** debut disc *Back Up Off Me*.

NICE TURN from above-mentioned Taylor Dayne on March 13th. The singer visited a number of N.Y. metro area schools under the auspices of **NARAS** giving the "Stay In School" message.

SMOKEY JOE'S CAFE, the Broadway musical featuring the songs of vet songwriters **Leiber & Stoller**, is now a legitimate, bona fide smash hit. Look for **Atlantic Records** to have a hot item on its hands with the soon-to-be-released Original Cast album.

NEWPORT NEWS—**George Wein**, the man to put Newport, Rhode Island on the musical map with the original **Newport Jazz Festivals**, has announced dates for the latest editions of R.I. fests. The Ben & Jerry-sponsored Folk Festival will take place on August 5 & 6 at **Fort Adams State Park**. The JVC-sponsored **Jazz Festival Newport** will take place August 11-13 at the 19th century **Newport Casino** in the Island's **International Tennis Hall of Fame**. Artist line-ups will be announced shortly from Wein's Festival Productions.

By Steve Ballin

Cash Box WEST COAST



The **Palace** in Hollywood appears the place to be, as following their big MTV shindig covered last week, they housed a major-league benefit entitled "A Show Of Friends." The five-hour, sold-out evening was designed to raise money for the kidney transplant surgery of **Yvonne Calderone**, wife of **Orge Calderone**, who was an original member of **Dvaid Lindley's band El Rayo X**. Lindley and the group reunited for the first time in five years, and recent transplant beneficiary **David Crosby** teamed with **Graham Nash**. Pictured (l-r): **Nash, Lindley, Crosby, Jackson Browne** and **Warren Zevon**. Donations to the **Calderones** can be sent to **Yvonne Calderone c/o David Lindley, P.O. Box 1342, Claremont, CA 91711**.

ELASTICA INVADE L.A.: The first thought that came to mind when watching **DGC's Elastica** perform to a sold-out crowd at the **Whisky A Go Go** on the Sunset Strip was that if **PJ Harvey** were to lighten up and stop taking everything so seriously, she would sound something like **Elastica** did on stage.

The industry hipster's current band du jour, they are every bit as inconsiderate of the standard rules of rhythm and cadence as **Harvey** herself, yet are much more conscious of how much fun they are having while doing it. It's easy to see why America has latched onto them so quickly—though joining the recent onslaught of girl-fronted groups, this one hasn't resorted to playing the role of little girl (**Letters To Cleo, Veruca Salt**), grimy and venomous (**Breeders, L7**), nor victim (**Hole, Harvey**). Instead, what was in evidence during their 50-minute set was a refreshing blast of honesty and artistic integrity circa **Chrissie Hynde** (who, ironically, was in attendance).

Though **Elastica** weren't working the audience to their potential, they have the attitude and the musical ability of a band in control of their stage, a sure sign of long-term potential. (By **Karen Allen**)

VHI PREMIERED OVER THE WEEKEND a one-hour interview special with **Tom Petty**, entitled "God Bless Our Mobile Home." The special, which will be repeating throughout the week, mixes exclusive interview footage with clips from Petty's award-winning videos, performances and clips from previous interviews, including comments from Petty in 1977 where he discusses being lumped into the **New Wave** category. Another rare gem is a clip of the band performing "American Girl" from the short-lived late-night TV series "Fridays."

Covering his entire career, including the **Traveling Wilburys**, his solo efforts and, of course, his latest Top-10 smash *Wildflowers*, "God Bless Our Mobile Home" is a serious must for any Petty fan, as he shows the same insight in conversation that has catapulted him into the upper echelon of rock.

MOTOWN WILL BE RELEASING *Inner City Blues - The Music Of Marvin Gaye* in September with a prime-time TV special to air in conjunction. Following the re-release of **Gaye's** stellar catalog on CD last year, this collection of artists, from **Bono** to **Digable Planets**, seems to be a natural step forward.

Says **Stevie Wonder**, who will be covering "Stubborn Kind Of Fellow": "We are blessed to have the body of different works of a very talented man, a great man of song, of lyric, of poetry, that we will always be able to learn and discover more from. With *What's Going On*, **Marvin** addressed so many of the social issues that we are still confronted with. With his other albums, he addressed love, interrelationships and the expression of love that we will have for lives to come."

Also participating in the project are **Public Enemy, Madonna** and **Massive Attack, Nona Gaye, Speech** and **Lisa Stansfield**, to name but a few.



Cover Story

Adam Ant's Wonderful Return

By Steve Baltin

ON THE NIGHT HIS FIRST NEW ALBUM in five years was released, Adam Ant did an in-store acoustic performance and autograph signing session at the Virgin Megastore on Sunset Blvd. in Los Angeles. At least he was scheduled to...before he could sign a single autograph, the Los Angeles Fire Department shut the event down due to the tremendous response. Over 1,300 fans showed up at the store, which has a capacity of 350. Fortunately, I had a chance to have Ant sign a copy of his 1985 release *Vive Le Rock* for a friend when I sat down with the English rockstar/actor/producer and guru of the music scene that same afternoon at his fashionable West Hollywood hotel suite.

Ant first hit the American scene in 1980 with *Kings Of The Wild Frontier* under the moniker of Adam & The Ants. The record featured two alternative radio hits in "Dog Eat Dog" and "Antmusic." Though neither made any kind of chart impression, they made enough of an impact on burgeoning MTV to line Ant up for the solo success he enjoyed in the '80s, including the hits "Goody Two Shoes" and "Friend Or Foe," which in turn led him to be able to stay away from music for five years and still draw four times the capacity of the trendy Virgin Megastore.



Adam Ant

Not that Ant has been lounging around...he's been bolstering his film résumé with roles in four films currently in post-production and a cameo in *Last Action Hero*. In addition, there's the matter of his knees. Anyone who's seen Ant in concert (he'll be touring the U.S. in April and May) knows how active he is on stage. Though he's older, Ant is still a performer, and as such wasn't going to return until both his knees were healed. On the question of his current health, Ant informs, "Both the knees are absolutely swell. It's taken two operations, but I'm completely recovered now." Career-threatening knee injuries aren't too common for musicians, but the severity of his surgeries (he had arthroscopic surgery due to a blown-out knee) indicate how serious the problem was.

Once the wounds had mended, Ant could move on to *Wonderful*, his new Capitol release, and his subsequent tour. "The whole album was composed on acoustic, then electrified," says the artist, "so it's

very easy to do acoustic performances. We've done a couple of live shows acoustically." But as to doing an acoustic set during the tour shows proper, Ant hedges. "The new stuff is more acoustic-based, [so] it will almost sound like an acoustic set amongst that. It's quite—not *intimidating*...but I look forward to a bit of a challenge. I think if people know what they're gonna get you might as well just go to Vegas, make a fortune and do cabaret. That's not what I'm into."

As to performing cover songs in concert, Ant replies, "I've never really done it, never entertained it. I've only ever done one or two...but we're gonna do a couple of interesting ones, 'Sin' being the most interesting one. I did a concert in San Francisco during the New Year completely acoustically, some old stuff and some new stuff, and we did a version of Nine Inch Nails' 'Sin' acoustically—believe it or not—which was quite extraordinary. [But] the show will compose pretty much of our favorite selections from the albums, plus the new stuff." He adds that they will be going as far back as "pre-*Dirk*."

One thing becomes clear when talking with Adam Ant: he's been doing this long enough to be a professional interviewee. He knows what he wants to talk about, what needs to be discussed, and will expand on any topic freely. Such was the case when the subject of his extensive catalog came up: "For the early '80s, when you had video...certainly when you've had such a strong identity with various images...I just embraced the opportunity to visually explore the music and what I was doing. I think the consistency that people come back and want is the songs, so I feel with a new line-up you give the songs a fresh breath, a fresh approach, because every guy is very passionate about. I think the songs hold up now as a body of work, so I'm able to go through each particular phase, and it seems quite natural."

Another impressive thing about Ant is his substantial knowledge of both the industry and his peers. That is, in part, what led to his recently developing relationship with Trent Reznor of Nine Inch Nails. Ant and longtime collaborator Marco Pirroni even joined Reznor on stage last year for two performances. "Trent covered 'Physical' on the *Broken* album," Ant says proudly, "but he also did 'Red Scab & Beat' when Marco and I played with him. We've opened the invitation in reverse for him to come and sing 'Sin.' And he said he'd love to do it, so it maybe the reverse will take place—I'll be singing backing vocals to him."

Ant goes on to say of Reznor, "I've been a fan since *Pretty Hate Machine*. To me it's sort of a perfect alternative pop record. The songs are really well-written. The thing about Trent is he can really write a good tune. Whatever he does to it, it's there. And I found him—I mean, I thought I was pretty focused and quite disciplined—but he's a very, very disciplined individual, very serious about and very focused on what he does. I think he's also achieved success without compromising himself as an artist; not compromising the music or the lyrics, which is hard to do, because it's not exactly compromising stuff he's doing."

This led Ant to other matters he wanted to discuss, namely the state of affairs in music and young people. "I don't think kids today have a lot to be happy about really, to be quite honest. I think there's a lot of anger." When asked why he feels this, Ant was quick

to list off answers: "You have the situation in Bosnia; you have a world crisis environment-wise; plus you have AIDS, a situation where lovemaking is no longer this kind of...you have to be more responsible. For young people coming up, the idea isn't that sex is a beautiful thing, but it can also kill you. That's never been in the equation before."

Given how involved and passionate Ant is with music, one might find it strange that he was away for so long. As it turns out, there's a good explanation—one that helps bring to light many of his views on the industry. "I did make an album in 1991 for MCA to follow-up *Manners and Physique* [which yielded two Top 20 singles]," he explains. "Then I made an album called *Persuasion* with Larry Blackman and Bernard Edwards. [But] the company was taken over in 1991, and my album was caught in the middle of that. They still had my album. There was no way I could get my album from them at a reasonable price, so it was one of those horrible situations where I'd wasted a year of my life." He adds, "It actually demoralized me for about six months. I really didn't know what to do, so I did instinctively what I felt was right: I kept writing. Marco and I wrote 'Wonderful,' and then I just financed my own tour of America, which I did about 18 months ago...put myself on the road for a few shows, sold-out, got a deal with EMI, got signed by Clive Black at EMI and recorded the album from scratch."

"So, in a way, that four-year period was not really for me...it was very frustrating, because I couldn't say to people, 'Look, there's this album I can't get.' I couldn't re-record it. They owned it. And I think these things happen. But what it did do was actually made me stronger. It made me kind of fight a bit harder. Because I think when you're successful at any point in your career, the idea of not fighting just to put the record out is not something—you're not very aware of it....Because of the recession, I think record companies are slashing their stable of artists. The reasons are not creative, certainly, because the art work was done, the album cover was shot. It was ready to come out. So, these things happen. I don't think they're right, but...so *Wonderful*, I think, benefited from that, because Marco and I really focused very heavily on what we wanted to do, which was what we've always done, which was to provide ourselves with something that interests us."



A multitude of rabid Adam Ant fans crowding outside the Virgin Megastore in Los Angeles forced the cancellation of a scheduled post-performance autograph signing session by the L.A. Fire Marshall on Tuesday, March 7, the release day of Ant's *Wonderful*, his first album of new music in five years.

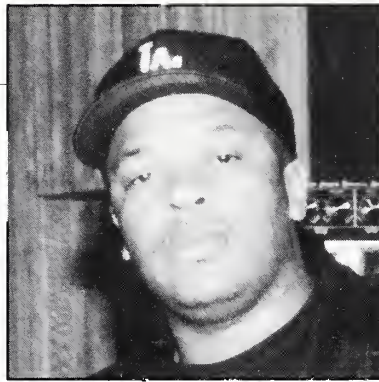
CASH BOX CHARTS

TOP 100 POP SINGLES

MARCH 25, 1995



#1 SINGLE: Madonna



TO WATCH: Dr. Dre



HIGH DEBUT: Human League

		Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼
1	TAKE A BOW (Maverick/Sire/Warner Bros. 18000)	15	1	52	TOOTSEE ROLL (Rip-it 6911)	52	15
2	IF YOU LOVE ME (MJJ/Epic 77732)	14	3	53	MAD IZM (Capitol 58313)	59	6
3	BABY (Atlantic 82610)	8	4	54	(SHE'S GOT) SKILLZ (Blitz/Atlantic 5738)	57	7
4	STRONG ENOUGH (A&M 0798)	10	5	55	COTTON EYED JOE (Jive 46500)	58	3
5	CREEP (LaFace/Arista 40824)	20	2	56	SHE DON'T USE JELLY (Warner Bros. 41102)	53	14
6	CANDY RAIN (Uptown/MCA 54906)	9	8	57	MR. PERSONALITY (Zoo 42094)	60	3
7	YOU GOTTA BE (550 Music 77551)	36	7	58	WHAT I NEED (Mercury 856 404)	61	3
8	RED LIGHT SPECIAL (LaFace 02744)	5	18	59	MENTAL PICTURE (SBK/EMI 58272)	54	19
9	I KNOW (FROM "READY TO WEAR") (Columbia 77750)	8	9	60	SOUR TIMES (NOBODY LOVES ME) (Gol Discs/London 856 817)	50	6
10	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	11	11	61	BAD REPUTATION (Elektra/EEG 64495)	55	16
11	THANK YOU (Motown 1270)	5	12	62	I'LL STAND BY YOU (Sire/Warner Bros. 18160)	51	32
12	HOLD MY HAND (Atlantic 87230)	23	6	63	IF YOU DON'T LOVE ME (FROM "DUMB AND DUMBER") (RCA)	63	5
13	IF I WANTED TO/LIKE THE WAY I DO (Island 854 238)	5	13	64	KITTY KITTY (Rip-it 6921)	69	8
14	IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940)	10	14	65	DREAM ABOUT YOU/FUNKY MELODY (Thump 2205)	69	5
15	RUN AWAY (Arista 1-2808)	2	15	66	WHINEY WHINEY (FROM "DUMB AND DUMBER") (RCA 64265)	65	8
16	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	3	16	67	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188)	82	2
17	BELIEVE (Rocket/Island 60144)	3	17	68	FOR YOUR LOVE (Motown 1261)	73	3
18	THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252)	6	18	69	NEVER FIND SOMEONE LIKE YOU (Ruffhouse/Columbia 77817)	75	5
19	HOLD ON (Atlantic 87240)	8	19	70	WHERE I WANNA BE BOY (Step Sun 7144)	70	4
20	I BELIEVE (EMI 58320)	6	20	71	MOVE LIKE THIS (Tommy Boy 633)	74	3
21	ON BENDED KNEE (Motown 860 244)	19	21	72	WHAT WOULD YOU SAY (RCA 2994)	79	3
22	GET READY FOR THIS (Radikal/Critique 15535)	17	22	73	KEEP GIVIN' ME YOUR LOVE (Columbia)	66	6
23	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	5	23	74	HOUSE OF LOVE (A&M 0802)	68	16
24	ANOTHER NIGHT (Arista 12724)	31	24	75	TOUR (Signet 162)	71	6
25	FREAK LIKE ME (EastWest 9094)	8	25	76	WOMAN TO WOMAN (Death Row/Interscope 98185)	72	8
26	SUKIYAKI (Next Plateau/London/Island 857 687)	19	26	77	SHOOK ONES PART II (Loud/RCA 64294)	DEBUT	
27	EVERY DAY OF THE WEEK (Giant 17988)	19	27	78	ALL I WANNA DO (A&M 0702)	77	33
28	DEAR MAMA (Interscope 98273)	3	28	79	FOOLIN' AROUND (Spoiled Rotten/Big Beat/Atlantic 98207)	78	19
29	ALWAYS (Mercury 856 227)	25	29	80	THINK OF YOU (LaFace/Arista 2-4094)	86	2
30	THE RHYTHM OF THE NIGHT (EastWest/EEG 98192)	18	30	81	WHUTCHA WANT (Profile 5426)	80	7
31	THE SWEETEST DAYS (Ving/Mercury 851113)	20	31	82	TELL ME WHEN (EastWest/Elektra 5731)	DEBUT	
32	YOU DON'T KNOW HOW IT FEELS (Warner Bros. 18030)	17	32	83	SHY GUY (The Work Group 77678)	89	2
33	YOU GOT IT (FROM "BOYS ON THE SIDE") (Arista 1-2795)	5	33	84	BE HAPPY (Uptown/MCA 54927)	83	19
34	I MISS YOU (Arista 1-2768)	15	34	85	100% PURE LOVE (Mercury 858 485)	85	42
35	EVERLASTING LOVE (Epic 77756)	7	35	86	BRING THE PAIN (Def Jam/RAL/Island 853 964)	84	15
36	I LIVE MY LIFE FOR YOU (Epic 78 124)	5	36	87	DREAMER (MCA 54922)	87	7
37	COME BACK (Radioactive 3202)	5	37	88	DON'T TELL ME (WHAT LOVE CAN DO) (Warner Bros. 7341)	81	5
38	SHE'S A RIVER (Virgin 38467)	6	38	89	FAT BOY (S.O.S./Zoo 1006)	DEBUT	
39	BEFORE I LET YOU GO (Interscope 98211)	22	39	90	ALWAYS AND FOREVER (LV/Epic 77735)	91	21
40	NO MORE "I LOVE YOU'S" (Arista 1-2804)	2	40	91	RUN-AROUND (A&M 8341)	DEBUT	
41	CONSTANTLY (MCA 54948)	18	41	92	PIMP OF THE YEAR (Relativity 1223)	88	8
42	HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") (Columbia 77614)	25	42	93	COCKTALES (Dangerous/Jive 42255)	92	7
43	I'M THE ONLY ONE (Island 854068)	35	43	94	NEW AGE GIRL (FROM "DUMB AND DUMBER") (Ichiban 232)	67	29
44	BANG AND BLAME (Warner Bros. 17994)	9	44	95	TURN THE BEAT AROUND (FROM "THE SPECIALIST") (Crescent Moon/Epic Soundtrax 77630)	76	26
45	GET DOWN (Bad Boy/Arista 7-9012)	7	45	96	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	90	19
46	I WANNA BE DOWN (Atlantic 87225)	23	46	97	WILD NIGHT (Mercury 858 738)	93	45
47	I'LL MAKE LOVE TO YOU (Motown 2257)	29	47		John Mellencamp & Me'Shell Ndegeocello	94	9
48	MISHALE (Metro Blue/Capitol 58256)	15	48		I APOLOGIZE (Elektra/EEG 64497)	95	16
49	SHORT DICK MAN (S.O.S./Zoo 19194)	27	49		PRACTICE WHAT YOU PREACH (A&M 0778)	95	16
50	YOU WANT THIS (Virgin 38455)	21	50		SHAME (FROM "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42269)	96	18
51	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	4	51		Zhane		

POP SINGLES

POP SINGLES INDEX

Table listing pop singles with artist names, album titles, and chart positions. Includes entries like '100% PURE LOVE', 'ALL I WANNA DO W COOPER', 'ALWAYS J BON JOVI', etc.

REVIEWS By Steve Baltin



PETER MURPHY: "The Scarlet Thing In You" (Beggars Banquet 57722) Taken from the forthcoming album Cascade, Murphy's latest single is his friendliest by far...

THE CHIEFTAINS WITH VAN MORRISON: "Have I Told You Lately That I Love You?" (RCA Victor 68254)

Look for this song to be a hit for the third time around. First with Morrison's original, then with Rod Stewart's cover from his Unplugged...And Seated album...

LENNY WILLIAMS: "Sara Smile/Driftin'" (Bellmark Records 72538)

Given Hall & Oates' success with blue-eyed soul, the only question this cover brings to mind is why no one attempted an R&B version of one of their hits previously...

TRAMAIN HAWKINS: "Who's Gonna Carry You" (Columbia 6793)



An incredibly well-crafted song that features a voice somewhat akin to Whitney Houston in the opening verse, Hawkins appears to be a worthy successor to the line of pop/R&B divas...

PICK OF THE WEEK



MORPHINE: "Honey White" (Rykodisc 1044)

The first single from this popular college music trio's third album continues their tradition of gritty back-alley blends of jazz and rock. Though the pace is jacked up a little bit this time...

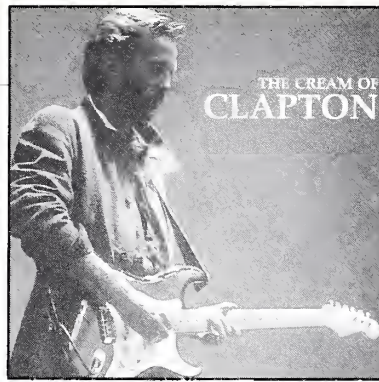
CASH BOX CHARTS

TOP 100 POP ALBUMS

MARCH 25, 1995



#1 ALBUM: Bruce Springsteen



TO WATCH: Eric Clapton



HIGH DEBUT: Rhythm of the Pride Lands

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	GREATEST HITS (Columbia 67060)	Bruce Springsteen	1	2	52	PURPLE (Atlantic 82607)	Stone Temple Pilots	39	38
2	TUESDAY NIGHT MUSIC CLUB (A&M 0126)	Sheryl Crow	4	32	53	SONGS (LV/Epic 57775)	Luther Vandross	52	26
3	II (Motown 530323)	Boyz II Men	2	28	54	HOLD ME, THRILL ME, KISS ME (Epic 66205)	Gloria Estefan	48	21
4	CRACKED REAR VIEW (Atlantic 82613)	Hootie & The Blowfish	6	25	55	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	59	26
5	DOOKIE (Reprise/Warner Bros. 45529)	Green Day	3	56	56	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	50	41
6	THE HITS (Liberty 29689)	Garth Brooks	5	14	57	LIVE AT THE ACROPOLIS (Private Music 82116)	Yanni	55	52
7	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	7	17	58	IMMORTAL BELOVED (Sony Classical 66301)	Soundtrack	56	8
8	THROWING COPPER (Radioactive/MCA 10997)	Live	8	46	59	THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)	Nine Inch Nails	61	54
9	NO NEED TO ARGUE (Island 524050)	The Cranberries	11	23	60	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	63	6
10	HELL FREEZES OVER (Geffen 31365)	The Eagles	9	18	61	DO YOU WANNA RIDE (Mecca Don/East/West/EEG 61757)	Adina Howard	DEBUT	
11	BALANCE (Warner Bros. 45760)	Van Halen	12	7	62	STONES IN THE ROAD (Columbia 64327)	Mary Chapin Carpenter	84	23
12	MY LIFE (Uptown/MCA 11556)	Mary J. Blige	13	15	63	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	67	20
13	TO BRING YOU MY LOVE (Island 524085)	PJ Harvey	10	2	64	WHO I AM (Arista 18759)	Alan Jackson	58	37
14	SAFE + SOUND (Profile Records 1462)	D.J. Quik	18	3	65	READY TO WEAR (PRET-A-PORTER) (Columbia 66791)	Soundtrack	54	10
15	YES I AM (Island 848660)	Melissa Etheridge	17	75	66	CANDLEBOX (Maverick/Sire/Warner Bros. 45313)	Candlebox	51	58
16	SMASH (Eptaph 86432)	Offspring	14	41	67	NOW THAT I'VE FOUND YOU (Rounder 325)	Alison Krauss	76	3
17	THE LION KING: RHYTHM OF THE PRIDE LANDS (Walt Disney 60871)	Various Artists	DEBUT		68	TICAL (Def Jam/RAL/Island 523893)	Method Man	62	17
18	BOYS ON THE SIDE (Arista 18748)	Soundtrack	15	6	69	HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)	Soundtrack	60	8
19	VITALOGY (Epic 66900)	Pearl Jam	16	16	70	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	72	31
20	THE LION KING (Walt Disney 60858)	Soundtrack	27	40	71	MTV UNPLUGGED (Columbia 66214)	Tony Bennett	RE-ENTRY	
21	UNPLUGGED IN NEW YORK (DGC/Geffen 24727)	Nirvana	20	18	72	FIELDS OF GOLD-BEST OF STING 1984-1994 (A&M 0269)	Sting	53	17
22	BEDTIME STORIES (Maverick/Sire/Warner Bros. 45767)	Madonna	19	17	73	BALL-HOG OR TUGBOAT? (Columbia 66464)	Mike Watt	68	2
23	WILDFLOWERS (Warner Bros. 45759)	Tom Petty	21	19	74	CHILL OUT (Pointblank/Virgin 40107)	John Lee Hooker	DEBUT	
24	PULP FICTION (MCA 11103)	Soundtrack	23	20	75	DEFINITELY MAYBE (Creation/Epic 66431)	Oasis	69	6
25	BRANDY (Atlantic 82610)	Brandy	26	23	76	NO ORDINARY MAN (MCA 10991)	Tracy Byrd	82	28
26	SIXTEEN STONE (Trauma/Interscope 92531)	Bush	41	7	77	YOU GOTTA LOVE THAT (Atlantic 82727)	Neal McCoy	73	5
27	WEEZER (DGC/Geffen 24629)	Weezer	29	14	78	WHEN LOVE FINDS YOU (MCA 11047)	Vince Gill	81	41
28	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	31	20	79	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	66	16
29	GREATEST HITS (Capitol 30334)	Bob Seger & The Silver Bullet Band	22	20	80	BIG CHOICE (Victory Records 0037)	Face To Face	77	2
30	1995 GRAMMMY NOMINEES (Grammy/Columbia 67043)	Various Artists	40	2	81	FUMBLING TOWARDS ECTASY (Nettwerk/Arista 18725)	Sarah McLachlan	89	37
31	THE CREAM OF CLAPTON (Polygram 31452)	Eric Clapton	DEBUT		82	LEAD ON (MCA 11092)	George Strait	79	17
32	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	30	31	83	BLACKSTREET (Interscope/AG 92351)	Blackstreet	75	38
33	ICON IS LOVE (A&M 540115)	Barry White	36	23	84	WHAT A CRYING SHAME (MCA 10961)	The Mavericks	RE-ENTRY	
34	COCKTAILS (Dangerous/Jive 41553)	Too Short	25	7	85	FORREST GUMP (Epic Soundtrax/Epic 66329)	Soundtrack	87	35
35	NOT A MOMENT TOO SOON (Curb 77659)	Tim McGraw	24	49	86	FROM THE CRADLE (Duck/Reprise 45735)	Eric Clapton	92	26
36	FROM THE BOTTOM UP (MJJ Music/Epic 57827)	Brownstone	32	9	87	KIRK FRANKLIN AND THE FAMILY (Gospe-Centric 2119)	Kirk Franklin And The Family	86	5
37	BIG ONES (Geffen 24716)	Aerosmith	28	18	88	NOT A PERFECT MAN (Giant/Warner Bros. 24564)	Christopher Williams	DEBUT	
38	THE LONG BLACK VEIL (RCA/Victor 62702)	The Chieftains	35	6	89	THIRD ROCK FROM THE SUN (Epic 64357)	Joe Diffie	78	31
39	MONSTER (Warner Bros 45740)	R.E.M.	37	24	90	ROTTING PINATA (Vork/Columbia 57800)	Sponge	82	4
40	UNDER THE TABLE AND DREAMING (RCA 66449)	Dave Matthews Band	57	17	91	WILD SEED-WILD FLOWER (Columbia 57359)	Dionne Farris	80	2
41	THE SIGN (Arista 18740)	Ace Of Base	42	59	92	DUMMY (GoldDisc/London/Island 528553)	Portishead	64	8
42	I AIN'T MOVIN' (550 Music/Epic 64324)	Des'ree	43	8	93	LET'S GO (Eptaph 86434)	Rancid	88	2
43	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	34	4	94	ALL-4-ONE (Blitz/Atlantic 82588)	All-4-One	98	48
44	COAST II COAST (RCA 66446)	Tha Alkaholiks	49	2	95	BREATHLESS (Arista 18646)	Kenny G	71	121
45	AUGUST & EVERYTHING AFTER (DGC/Geffen 24528)	Counting Crows	44	59	96	READ MY MIND (MCA 10994)	Reba McEntire	85	45
46	THE BEST OF SADE (Epic 66686)	Sade	33	17	97	KING (Sire/Reprise/Warner Bros. 45833)	Belly	94	4
47	CROSS ROAD (Mercury 26013)	Bon Jovi	38	21	98	LIVE THROUGH THIS (DGC/Geffen 24631)	Hole	91	28
48	IF I COULD MAKE A LIVING (Giant/Warner Bros 24582)	Clay Walker	46	19	99	THE SWEETEST DAYS (Ving/Mercury 526172)	Vanessa Williams	90	9
49	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)	Jeff Foxworthy	47	25	100	REGULATE...G FUNK ERA (Violator/RAL/Island 52335)	Warren G	97	40
50	THE TRACTORS (Arista 18728)	The Tractors	45	23					
51	SUPERUNKNOWN (A&M 0198)	Soundgarden	65	50					



REVIEWS by Steve Baltin



■ ELASTICA: *Elastica* (DGC 24728)

Having already drawn comparisons to Blondie and The Pretenders, Elastica are invading American shores with more pre-invasion hype than any band since the first Stone Roses' record. On their 16-song self-titled debut, the band show occasional glimpses of greatness, notably on the single "Connection," and prove the Blondie comparisons worthwhile. Vocalist Justine Frischmann brings a strong pop sensibility combined with an experimental edge like Deborah Harry's to the record, particularly on "Car Song" and "S.O.F.T." Ultimately though, Elastica, like any band, will have to stand on their

own. The diversity strewn throughout the 16 songs indicates a band with the potential for rising above the buzz to make a name for themselves. Other winning selections include "Vaseline," "See That Animal" and "Smile."

■ DAVE STEWART: *Greetings From The Gutter* (EastWest 61735)

While Annie Lennox went on to great commercial success with *Diva*, carrying on the tradition of the Eurythmics, Dave Stewart has continually redefined himself as one of rock's more innovative but eclectic and enigmatic performers. Stewart's latest solo effort continues in that vein as he dabbles in a wide range of genres. The spirit of David Bowie and Bryan Ferry makes its presence felt throughout, particularly on "St. Valentine's Day" and "Chelsea Lovers." Also of note is the jazzy opening number, "Heart Of Stone," which could prove very radio-friendly.

■ GOO GOO DOLLS: *A Boy Named Goo* (Warner Bros./Metal Blade 45750)

This Buffalo, NY-based trio had one of the most pleasant singles of the last few years with the Paul Westerberg-penned "We Are The Normal." Their new album is harder-edged but those strong pop hooks remain, creating a Replacements-esque feel to the intentionally loose "Burnin' Up." The 13-song album is jammed with

grooving three-minute ditties that showcase a band with an exceptional flair for creating a hook. Other highlights include "Naked," "Flat Top" and "Ain't That Unusual." A strong candidate at AAA, with Modern Rock potential.

■ VARIOUS ARTISTS: *Encomlum: A Tribute To Led Zeppelin* (Atlantic 82731)

At this point, any tribute album should simply be ignored, but this is Led Zeppelin. And as far as the offensively overused trend of tribute albums goes, this one isn't half-bad, ranking just below the tributes to the Carpenters and Richard Thompson released last year as the best of the recent lot. Like any compilation, this one is hit-and-miss as a plethora of alternative stars from Duran Duran to Helmet take their turns with some of the lesser-known Zep hits. Only Cracker with "Good Times Bad Times" and Never The Bride, who attempt "Going To California," strive for the Zep F.M. anthems. Radio has been quick to jump on Sheryl Crow's version of "D'yer Mak'er" and Stone Temple Pilots' cover of "Dancing Days," with three or four other radio hits waiting in the wings. The record's ace-in-the-hole is a duet by Robert Plant & Tori Amos on "Down By The Seaside," and the biggest miss is by Blind Melon, who are the only group who don't put their own spin on the Zeppelin sound. But the most fun on the record comes from the liner notes, where the acts are asked questions about Led Zeppelin. Question: "What do the lyrics to 'Stairway To Heaven' really mean?" To which the Rollins Band answer: "The lyrics to 'Stairway To Heaven' are a secretly encoded message which really means, 'We're going to make a lot of money off this thing.'"

■ LOVE BATTERY: *Straight Freak Ticket* (Atlas 7152)

With the cool name and groovy cover art, Love Battery are a band that appear to be damn hip—all they need is the sound to back up that attitude. Not only does the music support it, but their cocky hook on "Harold's Pink Room" enhances that edge. Love Battery have that same '60s kitschy edge filtered through the '80s alternative sound that made the first Dramarama record so appealing, especially on "Brazil." Definitely a record to find.



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PICK OF THE WEEK



■ MOBY: *Everything Is Wrong* (Elektra 61701)

Moby is considered something of an icon in selected underground circles, yet this is his first full album. While it may not be time for Mobymania, Moby worship is likely to begin swelling in the hip circles. Covering as broad a series of styles as any album this year, *Everything Is Wrong* is perfectly right, as this 13-song collection will invoke varying moods and emotions in listeners thanks to the skilled way Moby moves from the beautiful piano tune "Hymn" to the delightful disco number "Everytime You Touch Me" and the majestic "God Moving Over The Face Of The Water." As the brains/writer/programmer/

producer/engineer behind this project, Moby has incorporated five different female vocalists to help break up the monotony that often times makes techno albums wearisome after the first listen. Maybe the most ambitious and thought-provoking CD to come out since Tom Waits' 1992 release *Bone Machine*, *Everything Is Wrong* is a jewel of a record that may not sell millions of records but will someday wind up as one of the Top 10 albums of the '90s in critics' polls. In other words, those trendsetting few who click into Moby from the start will find themselves riding a bandwagon that will define styles years from now as the techno album.

TOP 100 R&B SINGLES

MARCH 25, 1995



#1 SINGLE: Brandy



TO WATCH: Men At Large



HIGH DEBUT: Brian McKnight

1	BABY (Atlantic 82610)	Brandy	1	18	55	GOING IN CIRCLES (Epic 77755)	Luther Vandross	77	2
2	THIS LIL'GAME WE PLAY (Biv/Motown 10 860 252)	Subway	2	15	56	FOOLIN' AROUND			
3	ANSWERING SERVICE (EastWest 9122)	Gerald Levert	4	6		(Spoiled/Big Beat/Atlantic 98207)	Changing Faces	47	21
4	RED LIGHT SPECIAL (LaFace/Arista 02744)	TLC	5	5	57	NEXT TIME (MCA 55011)	Gladys Knight	70	3
5	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	3	14	58	WOMAN TO WOMAN			
6	FREAK LIKE ME (EastWest 9094)	Adina Howard	7	9		(Death Row/Interscope 98185)	Jewell/Dr. Dre & Ice Cube	33	10
7	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	6	22	59	EVERY DAY OF THE WEEK (Giant 17988)	Jade	43	19
8	FOR YOUR LOVE (Motown 1261)	Stevie Wonder	9	5	60	TAKE A BOW(Maverick/Sire/Warner Bros. 18000)	Madonna	57	10
9	THANK YOU (Motown 1270)	Boyz II Men	10	5	61	EMOTIONS (Luke 492-1)	H-Town	89	2
10	DEAR MAMA (Interscope 98273)	2Pac	11	3	62	U WILL KNOW (FROM "FROM JASON'S LYRIC")			
11	BIG POPPA/WARNING(Bad Boy/Arista 7-9015)	The Notorious B.I.G.	12	10		(Mercury 856 200)	Black Men United	56	25
12	COME ON (A&M 31458 8389)	Barry White	19	6	63	FOE THA LOVE OF \$			
13	ASK OF YOU (550 Music/Epic)	Raphael Saadiq	DEBUT						
14	THIS IS HOW WE DO IT		20	4	64	WHY YOU WANNA PLAY ME OUT?			
	(PMP/RAL/Island 851 468)	Montell Jordan	15	17		(Columbia 77269)	Trisha Covington	42	18
15	CONSTANTLY (MCA 54948)	Immature	17	6	65	NIKA(Epic Street/Epic 77804)	Vicious	49	10
16	I CAN CALL YOU (Capitol 58264)	Portrait	18	7	66	WHUTCHA WANT?(Profile 5426)	Nine	54	10
17	THINK OF YOU (LaFace/Arista 2-4094)	Usher	13	18	67	HOOK ME UP			
18	CAN I STAY WITH YOU? (Warner Bros.18007)	Karyn White	8	32		(Wilma/Bellmark 72533)	Johnny "Guitar" Watson	64	9
19	CREEP (LaFace/Arista 2-4082)	TLC	21	9	68	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE)			
20	DANCE 4 ME (Giant 17989)	Christopher Williams	24	3		(Rap-A-Lot/Noo Trybe 38461)	Scarface	61	19
21	LET'S DO IT AGAIN (Kaper/RCA 64310)	Blackgirl	22	6	69	TOUR (Signet 162)	Capleton	66	8
22	LOVE OF MY LIFE (Capitol 58327)	BeBe & CeCe Winans	23	10	70	HEART OF A MAN (Virgin 38473)	Tony Terry	84	2
23	GET DOWN(Bad Boy/Arista 7-9012)	Craig Mack	25	7	71	KITTY KITTY (Rip-It 6921)	69 Boyz	59	17
24	LET'S GET IT ON (Epic 77833)	Shabba Ranks	29	8	72	(SHE'S GOT) SKILLZ (Blitz/Atlantic 87223)	All-4-One	53	14
25	SO FINE (Perspective 587 478)	Mint Condition	40	5	73	BRING THE PAIN			
26	RUB UP IT AGAINST YOU		14	16		(Def Jam/RAL/Island 853 964)	Method Man	67	14
	(Scotti Bros. 78018-4)	Freddie Jackson	27	18	74	SHY GUY (The Wbrk Group 77678)	Diana King	DEBUT	
27	I APOLOGIZE (Elektra/EEG 64497)	Anita Baker	26	9	75	ALWAYS AND FOREVER (LV/Epic 77735)	Luther Vandross	69	20
28	WHERE I WANNA BE BOY (Step Sun 7144)	Missjones	34	5	76	MAMA SAID (Virgin 38460)	Carleen Anderson	63	8
29	BEFORE I LET YOU GO (Interscope 98211)	Blackstreet	39	5	77	KEEP THEIR HEADS RINGIN'(FROM "FRIDAY") (Priority 53188)	Dr Dre	DEBUT	
30	I'M GOING ALL THE WAY		35	7	78	HOLIDAY (EastWest 64457)	Men At Large	86	2
	(Perspective 587480)	Sounds Of Blackness	28	19	79	IS IT ME (MCA 54990)	Monteco Feat. Immature	85	2
31	MAKE SWEET LOVE TO ME (Capitol 58330)	Whispers	37	7	80	LOVE CAN BE SO COLD (Warner Bros. 17975)	George Duke	90	2
32	NEVER FIND SOMEONE LIKE YOU		48	5	81	SAFE + SOUND (Profile 5432)	DJ Quik	87	2
	(Columbia 77817)	Keith Martin	45	5	82	1-LUV (Sick Wid'it/Jive 42289)	E-40 Feat. LeVity	88	2
33	IF ONLY YOU KNEW (GRP/MCA 3058)	Phil Perry	44	6	83	RODEO (Rip-It 9511)	95 South	82	5
34	ON BENDED KNEE (Motown 0244)	Boyz II Men	38	6	84	THIS LOVE IS FOREVER (Caliber 2008)	Howard Hewett	62	20
35	MAD IZM (Capitol 58313)	Channel Live	48	5	85	CAN'T HELP MYSELF (EastWest/EEG 98208)	Gerald Levert	72	20
36	CAN WE START ALL OVER AGAIN		50	3	86	YOU CAN NEVER ASK TO MUCH (Reprise 17954)	Take 6	83	5
	(Mercury 856 5704)	Jonathan Butler	45	5	87	KEEP IT RIGHT THERE			
37	I LIKE (Keia/Elektra 64486)	Kut Kloze	41	6		(Spoiled Rotten/Big Beat/Atlantic 98187)	Changing Faces	DEBUT	
38	YOU'RE SORRY NOW (Motown 86-0254)	Zhane	44	6	88	DON'T SAY GOODBYE GIRL			
39	JUST ROLL (Big Beat/Atlantic 98175)	Fabu	51	5		(Qwest/Warner Bros. 18254)	Tevin Campbell	74	17
40	I NEVER STOPPED LOVING YOU (MCA 54951)	Patti LaBelle	58	4	89	OLD SCHOOL LOVIN' (Silas/MCA 54929)	Chante Moore	71	22
41	WE GOTTA RUN (Warner Bros. 4-17983)	Casserine	68	2	90	CAN'T WAIT (RAL/Island 851 466)	Redman	76	4
42	CRAZY LOVE (Mercury 856 730)	Brian McKnight	51	5	91	SHAME (FROM "A LOW DOWN DIRTY SHAME")			
43	I BELONG TO YOU/HOW MANY WAYS		31	28		(Hollywood/Jive 42269)	Zhane	78	17
	(LaFace/Arista 4081)	Toni Braxton	58	4	92	TAKE YOU THERE (Elektra/EEG 64496)	Pete Rock & C.L. Smooth	80	12
44	GET LIFTED (Jive 42282)	Keith Murray	68	2	93	HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR")			
45	I'D RATHER BE ALONE (MCA 54992)	IV Xample	51	5		(Columbia 77614)	Ini Kamoze	73	26
46	THIS TIME (MCA 5501)	Chante Moore	36	5	94	LOVE THANG (Street Life/Scotti Bros. 78014)	Sweet Sable	92	6
47	IF YOU THINK YOU'RE LONELY NOW		32	26	95	YOU WANT THIS			
	(Mercury 856 572)	K-Ci Hailey Of Jodeci	55	3		(Virgin 38455)	Janet Jackson	79	23
48	PRACTICE WHAT YOU PREACH		30	19	96	BLACK COFFEE (Uptown/MCA 54931)	Heavy D & The Boyz	91	20
	(A&M/Perspective 0778)	Barry White	46	30	97	I LIKE WHAT YOU'RE DOING TO ME			
49	PEOPLE DON'T BELIEVE		75	2		(Atlas/PLG 08764)	Joya	81	4
	(Rap-A-Lot/Noo Trybe 38469)	Scarface Feat. Ice Cube	60	3	98	RECORD JOCK (Lifestyles/Maverick/Warner Bros 18055)	Dana Dane	96	9
50	I MISS YOU (Arista 12768)	N II U	52	21	99	THE MOST BEAUTIFULLEST THING IN THIS WORLD			
51	I WANNA BE DOWN (Atlantic 87225)	Brandy	60	3		(Jive 42249)	Keith Murray	94	18
52	WHEN U CRY I CRY (Capitol 58329)	Jesse	52	21	100	THE SWEETEST DAYS			
53	SITTIN'IN MY CAR (Def Jam 53992)	Slick Rick				(Ving/Mercury 851110)	Vanessa Williams	95	20
54	BE HAPPY (Uptown/MCA 54927)	Mary J. Blige							

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REVIEWS by M.R. Martinez

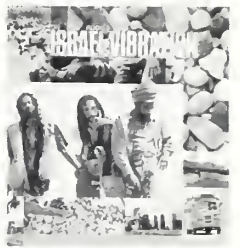


■ NINE: *Nine Livez* (Profile 1460).

With a sound that's dressed to the nines, Nine comes off vocally like a modern-day Wolfman Jack. He relies on old-school rhythmic flow and simplistic textures, something evident on his breakout single "Whutchu Want?" and the funky/dancehall vocal style backing track on that single "Redrum." The thing is Nine's masterful mic work. It's the lyrics and delivery that will sustain this Bronx-based artist. The tongue-and-cheek approach is phat throughout. "Hit 'Em Like Dis" is a depository for this album's pluses.

■ ISRAEL VIBRATION: *On The Rock* (RAS 3175). Producers: Dr. Dread & Israel Vibration.

While most of the advanced hype has been on the track and video "Rudeboy Shufflin'," this 12-track collection (the group's eighth for RAS) is not short on any count. Skelly, Apple and Wiss serve up some smooth home-grown flavor. Recorded in Jamaica, the album's music provides an easy backdrop for discussions of problems that plague youth, women and black people everywhere. Tracks of note include "Rebel For Real," "Struggling Youth," "Love Is All You Need" and the title track "On The Rock." It's as roots as it gets today.



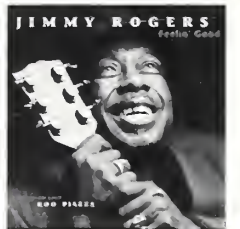
■ A.D.T.: *Different Taste* (Technique 4597). Producers: Grover Chambliss & Robert Wells.

A combination of bright yet understated production and some vocals well within the grip of this quintet of young women could bring attention to this indie release at radio. Brenda Shelton collaborates ably with producers Grover Chambliss and Robert Wells on tracks as a songwriter ("4 Ever Yours") and first single ("Making Love") and on several tracks as a vocal arranger. But it is the harmonic contributions of each of these young women that will make this album stand out.



■ JIMMY ROGERS: *Feel'n' Good* (Blind Pig 5018). Producer: Rob Murray & Rod Piazza.

Some things are ageless. They have the ability to transcend time. No matter what trends rise and fall, some music is the basis for much of the popular genres that come after it. Blues, in particular the Chicago variety, has endured and is still the touchstone for many musicians. Jimmy Rogers, the last living member of Muddy Waters legendary unit, brings a litany of soul to this collection, recorded long-ago with young mouth harpist Rod Piazza in the mid-'80s. This album surfaces live and well—something evident on opening track "Rock This House." It's all good.



PICK OF THE WEEK



■ PORTRAIT: *All That Matters* (Capitol 28709). Producers: Portrait.

The smooth vocals on this record are more than vogue. This group's second album is a fine distillation of their previous work. It's a love album, with various textures of this hard-to-grasp recording phenomenon. Nearly two years in the making, the album boasts outstanding production and mostly mature lyrics. Produced by the group, the music has a consistent sheen, without being greasy or overly slick. The vocals are the real thing. Each track offers a lure into the romantic netherworld, but the checky first single, "I Can Call You," serves up a multi-dimensional vibe. "Here's a Kiss," "All Natural Girl," "Lovin' You Is Ah-Ight" and the shimmering "Lay You Down" cover a lot of the love-me-sex-me-love me landscape.

URBAN

TOP 75 R&B ALBUMS

CASH BOX • MARCH 25, 1995

1	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	1	15
2	SAFE + SOUND (Profile Records 1462)	D.J. Quik	2	3
3	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	3	15
4	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	5	23
5	II (Motown 530323)	Boyz II Men	4	26
6	BRANDY (Atlantic/AG 82610)	Brandy	10	21
7	THE ICON IS LOVE (A&M 0115)	Barry White	6	21
8	GROOVE ON (EastWest 92416)	Gerald Levert	9	25
9	COCKTAILS (Dangerous/Jive 41553)	Too Short	8	7
10	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	7	9
11	VOLUME I (Interscope 92360)	Thug Life	12	20
12	BLACKSTREET (Interscope 92351)	Blackstreet	11	36
13	DO YOU WANNA RIDE? (Mecca/Dor/EastWest/EEG 61757)	Adina Howard	26	3
14	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	15	14
15	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	14	25
16	HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)	Soundtrack	17	9
17	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	13	20
18	GOOD TIMES (Biv/Motown 530354)	Subway	22	6
19	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	25	33
20	TICAL (Def Jam/RAL/Island 523839)	Method Man	16	15
21	PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001)	Craig Mack	24	20
22	S.S.C. PRESENTS MURDER SQUAD NATIONWIDE (G.W.K./DJ West/RAL 12404)	Murder Squad	23	3
23	KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)	Kirk Franklin & Family	25	12
24	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	18	19
25	COAST II COAST (Loud/RCA 66446)	Tha Alkaholiks	58	2
26	AMERIKKA'S NIGHTMARE (Jive 41547)	Spice 1	31	13
27	ALL IN THE GAME (Suave 0003)	Crime Boss	29	3
28	JUST FOR YOU (MCA 10946)	Gladys Knight	20	24
29	MAKE HIM DO RIGHT (Warner Bros. 45400)	Karyn White	34	21
30	THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 41555)	Keith Murray	33	13
31	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	30	37
32	JASON'S LYRIC (Mercury 522915)	Soundtrack	28	21
33	DAH SHININ' (Wack/Nervous 2005)	Smif-N-Wessun	27	9
34	NOT A PERFECT MAN (Giant/Warner Bros. 24564)	Christopher Williams	60	1
35	DARE IZ A DARKSIDE (Def Jam/RAL/Island 523846)	Redman	35	14
36	PRIVATE PARTY (Street Life/Scott Bros. 75457)	Freddie Jackson	DEBUT	
37	A LOVE SUPREME (Slas/MCA 11157)	Chante Moore	36	15
38	IT'S TIME (Caliber 21008)	Howard Hewett	39	14
39	SONGS (LV/Epic 57775)	Luther Vandross	19	23
40	BEHIND BARS (Def Jam/RAL/Island 523847)	Slick Rick	44	14
41	ASS, GAS OR CASH (NO ONE RIDES FOR FREE) (Lench Mob 1002)	K-Dee	32	14
42	SEASON OF DA SICCNESS (Black Market/Priority 53967)	Brotha Lynch Hung	DEBUT	
43	ILLUSIONS (Warner Bros. 45755)	George Duke	45	6
44	ONE MO'GEN (Rip-It 9501)	95 South	37	8
45	BOW WOW (Wilma/Bellmark 71007)	Johnny "Guitar" Watson	46	8
46	DO YOU WANT MORE? III?? (DGC/Geffen 24708)	The Roots	38	7
47	USHER (LaFace/Arista 26008)	Usher	49	4
48	MIND, BODY & SONG (Giant/Warner Bros. 24558)	Jade	41	21
49	SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907)	Big Mike	42	34
50	PLAYTIME IS OVER (MCA 11068)	Immature	50	29
51	THE BEST OF SADE (Epic 66686)	Sade	47	16
52	BEGGIN' AFTER DARK (Luke 212)	H-Town	43	15
53	PURE PLEASURE (GRP/MCA 4026)	Phil Perry	59	16
54	RUTHLESS BY LAW (In-A-Minute 8700)	R.B.L. Posse	51	14
55	CHANGING FACES (Spoiled Rotten/Big Beat/AG 92369)	Changing Faces	55	27
56	SMOOTH GROVE: A SENSUAL COLLECTION VOL. 2 (Rhino/AG 71860)	Various Artists	DEBUT	
57	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	57	67
58	RACHELLE FERRELL (Manhattan/Capitol 93769)	Rachelle Ferrell	48	45
59	THE SWEETEST DAYS (Wing/Mercury 526172)	Vanessa Williams	40	11
60	DESTINATION BROOKLYN (Epic Street/Epic 57857)	Vicious	54	9
61	OLD SCHOOL LOVE SONGS (Thump 4710)	Various Artists	53	4
62	WHAT'S ON YOUR MIND (Po Broke 5433)	The Dayton Family	66	7
63	DOGGY STYLE (Death Row/Interscope/AG 92279)	Snoop Doggy Dogg	65	58
64	I AIN'T MOVIN' (550 Music/Epic 64324)	Des'ree	52	3
65	12 PLAY (Jive 41527)	R. Kelly	67	60
66	KICKIN' GAME (G.W.K./Pump/Warlock 6718)	Havoc & Prodeje	62	9
67	FUNKDAFIED (So So Def/Chaos/Columbia 66164)	Da Brat	71	35
68	SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 26010)	Outkast	68	41
69	RELATIONSHIPS (Capitol 28216)	BeBe & CeCe Winans	69	21
70	EVERYTHING IS EVERYTHING (Elektra 61682)	Brand Nubian	61	16
71	THE MAIN INGREDIENT (Elektra 61661)	Pete Rock & C.L. Smooth	63	15
72	GET UP ON IT (Elektra 61550)	Keith Sweat	64	34
73	A LOW DOWN DIRTY SHAME (Hollywood/Jive 41536)	Soundtrack	56	15
74	SUPERTIGHT (Jive 41524)	U.G.K.	72	25
75	AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 41533)	Aaliyah	70	39

THE RHYTHM

By M.R. Martinez

WHITE, BAKER AND BOYZ RUMBLE THROUGH SOUL TRAIN AWARDS:

Barry White's A&M album *The Icon Is Love* and his song "Practice What You Preach" earned the master of the love groan a pair of Soul Train Music Awards trophies, tying the veteran R&B crooner with Anita Baker and Boyz II Men for the top honors last Monday night during the nationally telecast live event from the Shrine Auditorium in Los Angeles.

Baker won her award for her album *Rhythm of Love* and her single "Body And Soul." The Elektra recording artist co-hosted the two-hour syndicated telecast with sister singer Patti LaBelle and young balladeer/songwriter Kenneth "Babyface" Edmunds.

Boyz II Men arrived at The Shrine Auditorium mere moments before taking the stage to open the Ninth Annual Soul Train Music Awards live telecast. "I'll Make Love To You," the hit that propelled their *II* album on Motown Records, was delivered with poise despite the rush. That song earned them one of two trophies, as the young quartet also earned honors for their album *II* in the group or duo category.

Having survived a stabbing and tense moments as a drug dealer in his youth, MCA recording artist Aaron Hall was humble as he addressed questions backstage after winning the Soul Train Music Award for Best Music Video for his "I Miss You." Hall said, "There are so many videos out there, they're a waste if they are not saying something positive." Hall recently finished work on a song with Keith Sweat and Gerald Levert and will have a song featured on the upcoming Gramercy Pictures release *Panther*.

"I feel like a winner," said a breathless Brandy Norwood, the teenaged singing sensation who won her first Soul Train Music Award for Best New Artist for the song "I Wanna Be Down." "I feel like I've really worked...and I'm honored to be here." The vivacious singer/actress said that she had been offered a chance to star in her own TV series (she first starred in the ABC-TV sitcom "Thea"), and that she would be recording a duet with her brother Willie Norwood for his debut album.

Heritage Award winner—the legendary Diana Ross—came backstage with two of her sons and two of her daughters and was also joined by the man who served as her svengali at the dawn of her career, Berry Gordy, Jr. Ross said she was preparing her next album for Motown and has signed a deal to do telefilms for ABC. She also announced that she had obtained the rights to the film *Diva* and would be developing that property. Gordy added that Ross was an example of how Motown was an environment where artists were groomed for longevity.

Other winners during the awards program were R. Kelly for his song "Bump 'N' Grind"; Norman Brown for Best Jazz Album, his MoJazz collection *After The Storm*; and Best Gospel Album honors went to the Sounds of Blackness for their second Perspective Records album *Africa To America: The Journey Of The Drum* (see next page for Rap award and Entertainer of the Year award).

Don Cornelius, the progenitor of the weekly "Soul Train" dance program and the executive producer of the Tribune Broadcasting awards telecast, mentioned that the other major black awards show, the "NAACP Image Awards," might be carried this year on Fox, the network that has aggressively pursued other awards programs such as the Emmy Awards. The NAACP Image Awards would join "The Ladies Of Soul Awards" and the "Soul Train 25th Anniversary Hall of Fame Special" to be produced this year through Don Cornelius Prods.

ADDENDUM: This year's Soul Train Awards were not without their casualties. During a private party held by Death Row Records, Kelly Jamison, age 20, died early Tuesday morning at Cedars-Sinai Medical Center after being kicked and beaten to death during the label's private party at the El Rey Theater in Los Angeles by several unidentified people. Death Row/Interscope released Snoop Doggy Dogg's *Doggystyle*, which was named Best Rap Album on Monday night. (The irony of this happening is clear after reading *The Rhythm* column next page.)



THE RHYME

By M.R. Martinez



Mercury recording artists Ill Al Scratch hung out at a wrap party of an episode of the Fox-TV cop show hit "New York Undercover" that featured a plethora of rap artists. Ill Al Scratch far (left and far right) hung out with Def Jam Records chief Russell Simmons (center) during the fete. The duo just dropped their new single "Chill With That" from their current album, and will be featured on the track "10 Points" from the *Panther* film soundtrack. The duo joined acts such as Redman, Collio, Warren G and The Notorious B.I.G.

SHOUTS GO OUT TO TUPAC, O.J. DURING STM AWARDS: Queen Latifah, who received the Sammy Davis, Jr. Entertainer of the Year award, chatted backstage about upcoming projects for her Flavor Unit Records company and management team. But her most provocative comment came when she accepted the award. She sent her respect to incarcerated rapper Tupac Shakur, currently in a New York jail after a conviction for sexual assault, and said that she believed he was innocent.

In addition to music projects, she said her company was eyeing a film project that is loosely based on *Of Mice And Men*. Latifah will also continue her work on the Fox-TV sitcom hit "Living Single." She added that two albums might be in the offing for her, one that is straight-up rap and another, more eclectic collection. She also hyped the upcoming third album by Naughty By Nature, due out in the spring on Tommy Boy Records. The group joined her backstage after she received her award and talked about how the East Orange, NJ native reached back and helped them into the industry.

Rap artist Snoop Doggy Dogg, who won this year's Best Rap Album Soul Train Music Award for *Doggystyle*, told the backstage press corps that he would soon be opening his own label, tentatively named Doggystyle Music or Beat Street Music. He also said that he would be starring in a film titled *Modern Day Gangster*.

Snoop, who is facing charges of complicity in the murder of a Los Angeles-area youth, added that there needs to be a stop to the violence. "We got to stop the killin', stop the black-on-black crime," Snoop said. He also said that O.J. Simpson and rapper Tupac Shakur were in his prayers, and he encouraged them to "Stay strong, and stay black."

Warren G took a turn backstage where he talked about the impending opening of his own label, G-Funk Records. He brought out one of the first acts he hopes to launch on his new label, The Twins, who proceeded to kick extemporaneous flava for the press audience.

One of the best received live performances during the show was new artist winner Brandy performing the remix of her breakout hit "I Wanna Be Down" with rap veterans Yo-Yo and MC Lyte.

SOUND NIBBLES: In the spirit of her blessings for Tupac, Queen Latifah will be featured in a three-part MTV special "Racism: Points of View," which is part of a five-series *Voices Against Violence Week* singing out from the cable net this week (starting 3/20). The Latifah-hosted segment will cover everything from racism in the music industry (from Little Richard to Living Colour) to stereotypes in music, a black heavy metal band from Oakland and a white rap artist from New York City.

Two other segments during the week should attract hip-hop viewership. "Gangsta Rap: An MTV News Special," which began airing earlier this year (previously reported here), debates the issue of whether the lyrics in rap influence youth to exhibit violent behavior. A profile of Tupac will be included in the segment. The second, "Straight From The Hood," another news special, will focus on a microcosm of youth from South Central L.A. in the wake of the April 1992 uprising there.

"Hate Rock" is another report that will be featured during the week. The focus will be on how such music is becoming all the rave in Germany, where it is called "Oil." The first step to stopping the violence is information.

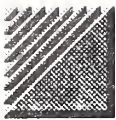
TOP 25 RAP SINGLES

CASH BOX • MARCH 18, 1995

1	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	1	11
2	DEAR MAMA (Interscope/AG 98273)	2Pac	3	3
3	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	2	27
4	MAD IZM (Capitol 58313)	Channel Live	5	8
5	PEOPLE DON'T BELIEVE (Rap-A-Lot/Noo Tribe 38469)	Scarface	4	2
6	1-LUV (Sick Wid'it/Jive 42289)	E-40 (Featuring Leviti)	8	4
7	COCKTALES (Dangerous/Jive 42255)	Too Short	6	10
8	KITTY-KITTY (Rip-It 6921)	69 Boyz	7	19
9	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony	9	5
10	KEEP THIER HEADS RINGING (Priority 53188)	Dr Dre	20	1
11	BROOKLYN ZOO (Elektra/EEG 64477)	Oi Dirty Bastard	13	4
12	SITTIN' IN MY CAR (Def Jam/RAL/Island 853 922)	Slick Rick Feat. Doug E. Fresh	18	2
13	SHOOK ONES PART II (Loud/MCA 64294)	Mobb Deep	16	4
14	GET LIFTED (Jive 42282)	Keith Murray	21	5
15	SAFE + SOUND (Profile 5432)	DJ Quik	22	2
16	RODEO (Rip-It 9511)	95 South	17	6
17	WORLD OF MINE (Priority 53857)	Big Mike	DEBUT	
18	TOUR (Signet/RAL 162)	Capleton	12	7
19	OH YEAHI (Ill Town/Mad Sounds/Motown 631 243)	Rottin Razkals	23	6
20	WHUTCHA WANT? (Profile 5426)	Nine	10	15
21	NIKA (Epic Street/Epic 77804)	Vicious	15	8
22	CAN'T WAIT (RAL/Island 14664)	Redman	11	5
23	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)	Scarface	14	27
24	PULL YA HOE CARD (EastWest 64482)	Kam	DEBUT	
25	RECORD JOCK (Lifestyles/Maverick/Warner Bros 18055)	Dana Dane	24	10



Young R&B crooner Lorenzo recently signed a recording contract with Luke Records for release of his sophomore album *Love On My Mind*. Previously signed to PolyGram Records, Lorenzo scored with the track "Tic Toc." His first single for Luke Records will be "If It's Alright." Pictured at the signing are (l-r): Rick Smith, manager & producer; Luther Campbell, Luke Records chief; and Lorenzo.



Indie News: On The Cutting Edge

By Steve Baltin



With considerable buzz coming already from advance listenings, *Lyfe And Tyme*, the debut album from The B.U.M.S (Brothas Unda Madness), could get off to a fresh start for Priority Records. The group is pictured above after the shooting of the video for their opening single "Elevation." Pictured are (l-r): Ras Kass, Ahmad, D-Wyze, Evol and Crazy Leggs.

ONE OF OUR FAVORITE BANDS, World Domination's Sky Cries Mary, will be performing on the "Jon Stewart Show" this Thursday night, March 23. The band is making a stop there as part of their trek through the East Coast that weekend. The Seattle group have a New York date that Saturday night at the famed *Limelight*. But between their taping in New York for the Stewart show on Thursday and their N.Y.C. date on Saturday, they will be playing in Boston that Friday night at *Aerosmith's* new club *Mama Kin*. Rounding out the weekend, they will be appearing that Sunday night at *Black Cat* in Washington, D.C.

UPCOMING ALBUM NEWS: L.A. band *Grin* will be appearing at the *Dragonfly* on April 11, as part of a party for *I.R.S.'s* *Six-Sided Single*. The local trio had to cancel other dates in the L.A. area due to bassist *Marcus Gonzalez* breaking his left arm recently. Fortunately, the group had already finished mixing and sequencing their upcoming album. The as-yet untitled record was produced by *Tim O'Heir*, a member of the famed *Fort Apache* stable of producers. The album is slated for a June release, with the first single scheduled to go to college radio in April.



Ticketmaster Music Showcase recently gave *The Refreshments*, an unsigned band from Tempe, AZ, a week-long recording session at *Bad Animals* studio in Seattle. TMS selected the group to receive the studio time from more than 180 unsigned bands across the U.S. The Arizona band has recorded 11 new songs courtesy of TMS and *Bad Animals*. Pictured (l-r): *Refreshments' Buddy Edwards* and *Roger Klein*; *Bad Animals' studio manager Reed Ruddy*; *Bad Animals' co-owner Steve Lawson*; *Refreshments' Dustin Denham* and *Brian Blush*; and *Bad Animals' engineer Mark Gunther*.

REVIEWS By Steve Baltin and M.R. Martinez

■ ELECTRAFIXION: *Zephyr* (Import-Warner Music U.K. 98259)

Electrafixion's debut four-song EP warrants listening to for one simple reason: Echo & The Bunnymen. Featuring Ian McCulloch on vocals and Will Sergeant on guitar, this quartet are made up of half of the late, great '80s romantic band. Hell, "Killing Moon" still stands as one of the top dozen or so alternative songs of the era. Unfortunately for Bunnymen faithful, of which there are still many (including Courtney Love), Electrafixion lack the moodiness that characterized that band's sound.



Though if one listens closely to "Burned" they can still hear that edge through the blistering guitar solo. If not for preconceived notions, *Zephyr* would be a strong introduction to a new band—meaning they may still get there. (S.B.)

■ MURMUR U.K.: *Derailer* (Mesa 92502)

Murmur U.K. are a Scottish band with decidedly American roots (yes, it is named after R.E.M.'s debut album). Having already drawn raves in Europe, the band are now attempting to make their mark in the States. The quartet have a generic pop sound, appealing at times, especially on the lovely "Heaven," although the group is a little too Bryan Adams-sounding on "Better Than The Last Time." (S.B.)



■ CAROLA GREY: *Age Of Illusions* (Jazzline 11139)

This woman brings no uncertainty to her drum-kit techniques. Her abundant confidence is bolstered by the list of sidemen she brings to this collection of bop, post-bop and contempo jazz excursions. A strong direction is set on the opening track "Phil-Osophy," where she drops in a creditable solo in the middle after turns by trumpeter *Ralph Alessi* and saxman *Peter Epstein*. Alessi, Epstein and saxist *Ravi Coltrane* (yes, son of the legend) hook up on the second track "Aldo Thin Suar" for a double-time delight. The title track is more rhythmically diverse and more textural, with *Mike Stern* messin' with the guitar. A sleeper. (M.R.M.)

■ HAZEL: *Are You Going To Eat That* (Sub Pop 270)

Here's hard, fast, aggressive rock that stands apart from the plethora of similar-sounding bands by incorporating overlapping male and female vocals. The result is an impressive blend of harmonies that position the band as a bridge between '60s duos and the punk lineage they are more obviously connected with. Emphasizing the band's differences are melodies that bounce between slow and hypnotic and pop/punk-frenzied. (S.B.)

PICK OF THE WEEK

■ GRAHAM PARKER: *12 Haunted Episodes* (Razor & Tie Music 2817)

Anyone familiar with Graham Parker's early reputation as punk's "angry young man" can see the public maturation process Parker has gone through. Like *Elvis Costello* and *Bob Dylan*, Parker has grown through his songs into a contented older man. That has never been more in evidence than with Parker's latest effort, an intensely personal and stunning effort that stands at times as Parker's equivalent to *Dylan's* landmark *Blood On The Tracks*. On the opening "Partner For Life," Parker sets the mood as deliciously sweet, conveying the kind of romantic love that comes only after years together. The predominantly acoustic record is at its strongest when Parker sticks to the personal nature of tracks like "Cruel Stage" and "Next Phase," though Parker gets in an effective political number on "Disney's America." At some point, when Parker's full place in rock history is appreciated, this may very well stand as a career effort. (S.B.)





Jazz Reviews

By M.R. Martinez



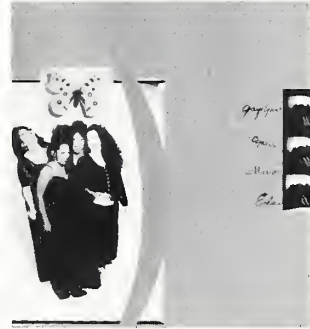
■ **PIECES OF A DREAM: *Goodbye Manhattan*** (Blue Note 28532). Producers: Pieces of A Dream.

These young Philadelphians are playing with more skill and soul than at any time in the group's career. The combination of contemporary sensibilities and traditional attitude make this album a ubiquitous offering for a variety of tastes. With a vista of guests stars, Pieces of A Dream easily maintains a vigorous and enthusiastic level throughout. Keyboardist/pianist James Lloyd, drummer Curtis Harmon and saxman Ron Kerber show up large on nearly

each track. The title track, "Goodbye Manhattan," which is likely to get a variety of radio format airplay, also features some hearty vocals by Eva Cassidy. But there are several tracks that can find a niche.

■ **STRAIGHT AHEAD: *Dance Of The Forest Rain*** (Atlantic Jazz 82644). Producer: Bob Belden.

Having scaled down by one member and added a new producer, this quartet of *le femme fatale jazz* players don't try killing you softly. They overpower you here with musicianship, a mixture of original and cover tunes and some strong guest showings. While each of the artists contributes compositionally, it is clearly the work of drummer Gayelnye McKinney that brightly emerges, especially on "Daddy's Song" and "Suite Arthur." But bassist Marion Hayden's "Children Of The Forest Rain" and the group's rendering of Me'Shell NdegeOcello's "Step Into The Project" bring considerable personality. Guest guitarist Fared Haque, lead singer Cynthia Dewberry and pianist Eileen Orr all sparkle on various tracks.



■ **MONTY ALEXANDER: *Steamin'*** (Concord Jazz 4636). Producer: Allan Farnham.

That tempos and textures seem to shift easily in the hands of this trio is a wonder. Alexander has aptly named this album, which boils, gets hot and hits a high pitch on several cuts. Alexander, joined here by bassist Ira Coleman and Dion Parsons on drums, take Anthony Newley and Leslie Bricusse's "Pure Imagination" and play with rhythmic abandon, dance across melodic motifs and leave little to the imagination. The trio gets into full swing on the cut "Just A Little Bit" (a Roscoe

Gordon song) and then multi-cultural strains come out on the pianist's "Dear Diz." Other tracks of note include the Marley cover "Lively Up Yourself" and a lush version of "The Theme From *The Pawnbroker*" by Quincy Jones.

■ **CLAUDIO RODITI: *Free Wheelin'*** (Reservoir 136). Producers: Mark Feldman & C. Roditi.

Vigorous, robust swing and tireless tempo shifting are the hallmarks of this album, a tribute to late trumpet great Lee Morgan. Roditi's trumpet dances blithely over bedrock grooves courtesy of bassist Buster Williams and drummer Chip White. Pianist Mark Soskin and saxophonists Andres Boinarsky and Nick Brignola all contribute articulate, sometimes throaty, riffs to complement the trills delivered by Roditi. "Free Wheelin'," "The Sidewinder," the sometimes double-time "Our



Man Higgins," the incredibly lyrical "The Joker" and the lilting soul of the classic "Ceora" will not disappoint. For good measure, Roditi and company cut up on the Dizzy Gillespie track "A Night In Tunisia."

■ **ANDREA MARCELLI: *Oneness*** (Lipstick 8918). Producer: A. Marcelli.

Armed with a team of accomplished and up-and-coming sidemen, Marcelli just has to drum, play the clarinet and the synth occasionally. From vibist Mike Mainieri and guitarists Allan Holdsworth and Ralph Towner to younger players like pianist Kei Akagi and bassist Gary Willis, Marcelli is able to provide a textural and rhythmically rich quilt of sonic ideas. While compositionally the music is more like shifting colors than a lyrical treatise, the music is still vivid in many instances, especially on the title track "Oneness," the funky "Just Now" and the breezier "Song For You."



TOP 25 JAZZ ALBUMS

CASH BOX • MARCH 25, 1995

1	BREATHLESS (Arista 18646)	Kenny G	1	86
2	ILLUSIONS (Warner Bros. 45755)	George Duke	3	5
3	WE LIVE HERE (Geffen 24729)	Pat Metheny Group	2	5
4	SHARE MY WORLD (EMI 78929)	Najee	4	27
5	WEST SIDE STORIES (Verve Forecast/Verve 523738)	Jeff Lorber	6	10
6	AFTER THE STORM (Mojazz/Motown 0301)	Norman Brown	7	29
7	THE BEST OF DAVID SANBORN (Warner Bros. 45768)	David Sanborn	5	15
8	PURE PLEASURE (GRP 4026)	Phil Perry	9	14
9	SAX BY THE FIRE (GTS 34573)	John Tesh Project	11	30
10	NIGHT CREATURES (GRP 9803)	Tom Scott	17	3
11	POSITIVITY (Verve Forecast/Verve 522 036)	Incognito	10	24
12	TRUTH (Jive)	Warren Hill	13	19
13	SAHARA (GRP/GRD 9781)	Russ Freeman & The Rippington	8	23
14	L.A. (Qwest 45601)	Hiroshima	16	21
15	AGAINST THE GRAIN (GRP 9783)	Acoustic Alchemy	12	10
16	A HOME FAR AWAY (GRP 9780)	George Howard	14	24
17	HEAD TO HEAD (Mercury 22682)	Jonathan Butler	15	21
18	AFTER DARK (Blue Note/Capitol 27838)	Richard Elliot	19	19
19	LUCKY MAN (Capitol 98892)	Dave Koz	22	51
20	ONE FROM THE HEART, SAX AT THE MOVIES II (Discovery 77015)	Jazz At The Movies Band	20	2
21	STREET DANCE (GRP 9785)	Eric Marienthal	21	6
22	REFLECTIONS (Sin-Drome 1808)	Peter White	18	19
23	HARDCASTLE (JVC 2033)	Paul Hardcastle	25	35
24	TENDERNESS (Reprise/Warner Bros. 45422)	Al Jarreau	24	27
25	UNDERCOVER (Verve Forecast/Verve 523 356)	Art Porter	23	22

MEXICAN REGIONAL

MARCH 25, 1995

1	QUE NO ME OLVIDA (Fonovisa)	Bronco	1	2
2	MITAD TU Y MITAD YO (Luna)	Banda Pachuco	2	2
3	QUE POCA SUERTE (AFG Sigma)	Los Temerarios	4	2
4	VUELVE MI AMOR (Fonovisa)	Liberacion	3	2
5	PREFIERO PARTIR (Fonovisa)	Ezequiel Pena	5	2
6	MUSICA ROMANTICA (Balboa)	Jorge L. Cabrera	6	2
7	TESORO (EMI Latin)	Graciela Beltran	9	2
8	FOTOS Y RECUERDOS (EMI Latin)	Selena	16	2
9	BORDADA A MANO (Fonovisa)	Los Mier	7	2
10	LA NOVIA (Rodven)	Los Fugitivos	8	2
11	PREGUNTAME A MI (Fonovisa)	Los Rehenes	10	2
12	COMO AGUA PARA CHOCOLATE (Sony)	Ana Gabriel	14	2
13	VIDA (Jupiter)	Tentacion	20	2
14	POPURRI (Fonovisa)	Marco Solis	17	2
15	LA QUE ME HACE... (LMC)	Arkangel R-15	11	2
16	NO VOLVERE (Fonovisa)	Tiranos Del Norte	15	2
17	TU CASTIGO (Fonovisa)	Ezequiel Pena	25	2
18	LAS HABAS (Fonovisa)	Banda Machos	19	1
19	EVA MARIA (Fonovisa)	Banda Maguey	30	2
20	EL LLORON (Disa)	Reyes Locos	18	2
21	MI FORMA DE SENTIR (Polygram)	Pedro Fernandez	23	2
22	SEGUIRE TUS HUELLAS (Fonovisa)	Mandingo	21	2
23	NO (Sony)	A. Fernandez	22	2
24	HOY SE CASA MI (Fonovisa)	Group Zarko	24	2
25	TE AMO (Fonovisa)	Los Mier	13	2
26	QUE DEBO HACER? (Fonovisa)	Sparx	27	2
27	MIL CARTAS (Disa)	Banda Rafaga	29	2
28	EL TAXISTA (Fonovisa)	Los Dinnos	DEBUT	
29	ME DUELE ESTAR SOLO (Sony)	La Mafia	28	2
30	SIN UN AMOR (Sony)	Vincente Fernandez	DEBUT	

CONTEMPORARY POP

MARCH 25, 1995

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

THE LATIN LOWDOWN

News From U.S. & Latin America

By Hector Resendez



Ana Gabriel

a man suddenly jumped on stage and commenced to hug Gabriel, causing her to drop to the stage floor. We have seen rodeo shows less exciting than this!

SONY LATIN ARTIST ANA GABRIEL gave a polished if not very physical performance this past Saturday night at the Universal Amphitheatre in Los Angeles.

The petite Gabriel stunned her captivated audience shortly after her opening number. She apparently bent down to shake the hands of the many fans who were congregating near the stage when she lost her balance and fell off the stage. She quickly rose to her feet to the roaring cheer of a somewhat startled audience. Several songs later she apologized to everyone and asked if she could take off her high-heeled shoes. It seems that the raspy-voiced composer-singer had undergone foot surgery several months ago.

And then towards the end of the evening, a man suddenly jumped on stage and commenced to hug Gabriel, causing her to drop to the stage floor. We have seen rodeo shows less exciting than this!

With her eight-piece band, Gabriel performed a number of earlier hit songs like "Destino, Mar y Arena" from the 1990 album *Quien Como Tu* as well as others like "Ni Un Roco," "Hice Bien Quererte," "Mexico Lindo y Querido/Cielito Lindo." From the 1988 album *Tierra de Nadie*, Gabriel delighted her audience with "Simplemente Amigos," "Es El Amor Quien Llega" and "Soledad." Gabriel began her ranchera segment with her current hit "Como Agua Para Chocolate" from her tenth album *Ayer y Hoy*. This was followed with other hits like "Parece Que Fue Ayer," "Hasta Que Te Conoci," "Sin Problemas" and "Es Demasiado Tarde."

The **Mariachi Nacional de Mexico** was on hand to accompany the Mexican singer on her ranchera numbers. There were 33 selections performed consecutively that evening. The performance went with no intermission breaks. Gabriel's execution was simply inspiring and soulful.

Gabriel's sequined black pant-and-jacket outfit blended well with the impressive stage lighting. An enthusiastic capacity audience joined in with singing, screaming, whistling, standing in the aisles, the giving of flowers and stuffed animals, as well as taking any opportunity to handshake the artist. Gabriel did two encore numbers in response to the strong insistence by the very excited crowd. Gabriel, originally from Sinaloa, last appeared in Los Angeles two years ago.

ON OTHER FRONTS: BMG U.S. Latin announced that the new Eduardo Capetillo release *Piel Ajena* is set for a street date of April 11th. Capetillo will tour at L.A.'s **Fiesta Broadway** on April 30th...**José José** is set to tour New York on April 1st and Chicago on April 8th...**Armando Manzanero's** new release of classic standards, *El Piano, Armando y Sus Amigos*, is currently out. The master pianist will tour Puerto Rico on March 30 and April 1 and 2...Another maestro, **Raul Di Blasio**, will hit the same venue, **Club Tropi-Mar**, on May 11th-14th....

EMI Latin proudly reports that **Selena** continues in her tradition of winning the **Tejano Music Awards** since 1988. She has been "Artist of the Year" without fail. For the sake of variety, Selena did win a Grammy in 1994 for her *Selena Live* album. Her latest album, *Amor Prohibido*, was also nominated for a Grammy and has sold more than 500,000 units, according to EMI Latin's president **José Behar**....

The long-awaited return of the "Colombian Salsero" is finally over: **Joe Arroyo** makes a bold and eclectic statement to his legions of followers with *Sus Razones Tendrá* ("His Reasons Will Have"). The album features eight snazzy selections that emphasize the unique style that has made Arroyo quite popular all over Latin America.



Joe Arroyo



REVIEWS *By Hector Resendez*



HITAZOS DE LA SALSA: *Hitazos de la Salsa* (K-tel Latin 6106) Producer: Various.

Hitazos de la Salsa affords your average Salsa fan with a better-than-average compilation of hits from popular artists. There's Tito Nieves, Celia Cruz, Eddie Santiago, Johnny Ray, Eddie Palmieri, Lalo Rodriguez, Oscar D'Leon, Pedro Conga, Frankie Ruiz and Nino Segara. Released on the K-tel Latin label, this and other albums are available in retail outlets coast to coast. For individuals unable to locate or special-order specific titles at these sources, they can call the toll-free K-tel Music LINK number 1-800-

984-5465/LINK. Consumers can order product on the Music LINK. Information requests should be directed to K-tel International, Bill Hallquist, 15535 Medina Road, Plymouth, MN 55447.

JOE ARROYO: *Sus Razones Tendra* (SDI 81475) Producer: Joe Arroyo.

The Colombian Salsero returns with a long-awaited album. For hard-core fans, the result will be most satisfying. For others, they will need to wait until next time. Arroyo is a unique artist in that he follows no well-travelled path. He forges his own. It's kind of like creating your own mouse trap. Will the world beat a path to your doorstep? Time will tell; if not, his reasons will.



ALBERTO BARROS: *El Titan de la Salsa* (RMM/Sony 81523) Producer: Alberto Barros.

Alberto Barros, once an integral part of the popular Los Titanes, is a reigning catalyst of South American Salsa, particularly from the sovereign land of Colombia. Obviously on his own, Barros delivers a solid Salsa album that is sure to cause tidal waves even back home. The first promotional single, "Tu Indiferencia," is as strong a dance tune as our predicted second release, "Solo Quedras."



PICK OF THE WEEK



ANA GABRIEL: *Ayer y Hoy* (Sony Latin 81401) Producer: Ana Gabriel.

Originally hailing from Sinoloa, Ana Gabriel flawlessly produces her tenth album. The immensely popular composer-singer recently awed standing-room audiences in Los Angeles. This is not an easy feat to realize. Neither is Gabriel an artist easy to define. Her unique vocal style defies conventional wisdom. But how does one explain such raw and natural talent? Is it just her rare ability as an artist to have a "touch" that truly reaches out to the masses? This is no standard Mexican Regional artist. Gabriel is the artist of the next "Latin millennium."

TEXAN / TEJANOS

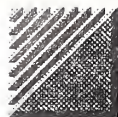
MARCH 25, 1995

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

TROPICAL

MARCH 25, 1995

1	LO BONITO Y LO FEO (SDI)	Grupo Niche	2	2
2	MIRANDOTE (Rodven)	Frankie Ruiz	1	2
3	SIENTEME (SDI)	Giro	4	2
4	LA GRUA (J&N)	Kinito	3	2
5	ROMANTICOS AL RESCATE (Sony)	Luis Enrique	8	2
6	DON ANTENA (Rodven)	Johnny Ventura	11	2
7	POR EJEMPLO (Sony)	Victor Manuelle	7	2
8	EL BESO DE LA SIGUATERA (Karen)	Juan Luis Guerra	5	2
9	CORAZON PARTIDO (RMM)	Miles Pena	10	2
10	PIANO (Sony)	Paquito Hechevarria	12	2
11	QUE GANAS DE NO... (Soho/RMM)	India	13	2
12	OJALA QUE LLUEVA CAFE (Polygram)	Eureka	9	2
13	LEGRO ELLA (Polygram)	Los Toros Band	6	2
14	ENTRE LA NOCHE Y EL DIA (WEA Latina)	Olga Tanon	23	2
15	DIRE QUE TE AMO (Vedisco)	Los Titanes	18	2
16	REY DE CORAZONES (RMM)	Manny Manuel	DEBUT	
17	ME OLVIDE DE VIVIR (Karen)	Tono Rosario	21	2
18	EL SANTO CACHON (Vedisco)	Los Embajadores Vallenato	20	2
19	ME ATRAPA LA NOCHE (Rodven)	Edgar Joel	15	2
20	LA BOTELLA (WEA Latina)	Los Cucos	DEBUT	
21	LA TIJERA (Polygram)	Carlos Vives	DEBUT	
22	O LO MATAS TU O LO MATO YO (TTH)	Jossie Esteban	DEBUT	
23	DAMELO TODO (Polygram)	Elemento 10	14	2
24	PAN DE AZUCAR (J&N)	Zona Roja	25	1
25	MAL HERIDO (RMM)	Gilberto Santa Rosa	24	2



U.K. SINGLES CHART:

1. "Think Twice" Celine Dion
2. "Don't Give Me Your Life" Alex Party
3. "Turn On, Tune In, Cop Out" Freak Power
4. "Push The Feeling On" NightCrawlers
5. "Love Can Build A Bridge"
Cher, Chrissie Hynde, Neneh Cherry, Eric Clapton
6. "The Bomb (These Sounds Fall Into My Mind)" The Bucketheads
7. "Axel F/Keep Pushin'" Chuck (Allan) WC Media
8. "I've Got A Little Something For You" MNB
9. "Don't Stop (Wiggle, Wiggle)" The Outthere Brothers
10. "Whoops Now/What'll I Do" Janet Jackson

Highest climber of the week at #23 is "I Can't Be With You" by The Cranberries; highest entry at #3, Freak Power's "Turn On, Tune In, Cop Out"

U.K. ALBUM CHART:

1. *Medusa* Annie Lennox
2. *The Colour Of My Love* Celine Dion
3. *Greatest Hits* Bruce Springsteen
4. *Park Life* Blur
5. *Pan Pipe Moods* Free The Spirit
6. *Galore* Kirsty MacColl
7. *Singles* The Smiths
8. *Crocodile Shoes* Jimmy Nail
9. *Beggar On A Beach Of Gold* Mike + The Mechanics
10. *Twisted* Del Amitri

Highest climber of the week at #49 is *Second Coming* by Stone Roses; highest entry at #1, *Medusa* by Annie Lennox.

U.K. RAP SINGLES CHART:

1. "Brooklyn Zoo" Ol Dirty Bastard
2. "Who Shot Ya?" Notorious B.I.G.
3. "Release Yo Self" Method Man
4. "Gettin' No Airplay" LL Cool J
5. "Mad IZM" Channel Live
6. "Shook Ones Pt 2" Mobb Deep
7. "Can't Wait" Red Man
8. "Bring It On (Re-Mix)" Organised Konfusion
9. "Super Star" Group Home
10. "Get Down" Craig Mack
(courtesy of Sam Schneider U.K.)

U.K. MUSIC VIDEO CHART:

1. *The Undertaker* Prince
2. *Daniel And Friends* Danniell O'Donnell
3. *The Sacrifice Of Victor* Prince
4. *Various* Pet Shop Boys
5. *Picking The V's-Live In Croatia* Carter USM
6. *By Request* Foster & Allen
7. *Show Time* Blur
8. *An Evening With* Ann Breen
9. *Live With Paddy* Dubliners
10. *Live At The Circus Tavern* Brendan Shine

THE U.K. TOP 10 RENTAL VIDEOS

1. *The Mask*
2. *True Lies*
3. *Wyatt Earp*
4. *Color Of Night*
5. *Beverly Hills Cop 3*
6. *Maverick*
7. *Four Weddings & A Funeral*
8. *Ace Ventura: Pet Detective*
9. *Schindler's List*
10. *Wolf*

—courtesy Titles Video, for the week ending March 17, 1995.

News From The Commonwealth & Europe

By David Courtney

BIG BLAZE AT EUK: Entertainment UK's warehouse in Hayes Middlesex was devastated last week in a fire which police estimate could have caused £24 million worth of damage. Hayes police and the fire investigation unit are investigating whether the fire was started deliberately.

A spokesman for New Scotland Yard says, "We are investigating the fire as suspected arson." Early indications suggest the fire could have started in several different places within the warehouse.

EMI CLOSES STUDIOS: EMI is to close two of its studios next month due to declining business. The two in question are the historic **Manor** in Oxfordshire and **Town House Three** studio in London. EMI Music Studios v.p. **Martin Benge** says there are "ongoing efforts" to find jobs for 10 staff losing their positions at the two studios. The Manor Studios, originally bought by **Virgin** founder **Richard Branson** in 1971, has been losing money for some years and needs extensive structural renovations. Town House Three was originally known as **Rampart** and owned by **The Who**. I had the pleasure of recording **Leo Sayer's** debut album *Silverbird* at the Manor, just after **Mike Oldfield** recorded "Tubular Bells," and I also recorded **Roger Daltrey's** *One Of The Boys* album at Rampart Studios prior to the band selling it off to Virgin. Both studios were excellent in their day, and I have many fond memories of the time I spent there.

IPC LAUNCH CD-ROM MAGAZINE: IPC Magazines is teaming up with multi-media developers **Zone** to launch CD-ROM lifestyle magazine *UnZip*, which will include editorial input from music publications *NME* and *Vox*. The first issue, which contains up to six hours of interactive programming, includes pieces on **Bomb**, **The Bass**, **Bono**, **Gavin Friday**, **Sinead O'Connor** and **Neneh Cherry**. Zone has also concluded a deal with Coca-Cola to sponsor the Metro Zone listings section of its *Vid Zone* in-store retail consoles.

VIV STANSHALL DIES: Viv Stanshall, lead singer of '60s cult band **Bonzo Dog Doo Dah Band**, died last week. Stanshall, 52, was found dead at his North London home after a fire on Sunday, just days before he was due to begin recording his first project since signing to **WEA** in the autumn. **Warner Music** chairman **Rob Dickins** signed Stanshall following a series of informal meetings. He had originally signed Stanshall to a publishing deal 20 years ago.

PAVAROTTI SET FOR MANCHESTER ARENA: **Luciano Pavarotti** and **Celine Dion** are the first two artists lined up to play at the new venue **Manchester Arena**. Pavarotti is due to play the 19,500-capacity venue on September 30, with Dion following on October 29.

MTV SIGN NEW DEAL WITH COKE: **MTV Europe** has signed a new advertising and sponsorship deal with **Coca Cola** for the "European Top 20," which is available to almost 60 million households in 37 countries. **MTV Europe** is also launching a **VH-1** for the German market in tandem with production company **Me, Myself & Eye**. It's due on air from April.

JUDGEMENT RESERVED IN KWS CASE: **ZYX's** legal action against **KWS** reached a conclusion in the High Court last week, with Judge Justice Lightman reserving judgement in the case. **ZYX** claims the **Network Records** release "Please Don't Go" by **KWS**, which was #1 for five weeks on the U.K. singles chart in 1992, is based on an arrangement by Italian **Roberto Zanetti** and later assigned to **ZYX**. The track was a German #1 for **Double You**. The song was written by **Howard Casey** and **Richard Finch**. Lawyers say compensation could run into six figures.



ASCAP's Bergman Calls For Chorale Of Songwriters To Sing Unfair To Government Bill

ASCAP CHAIRPERSON/SONGWRITER MARILYN BERGMAN has called for a concerted effort by the members of the American Society of Composers, Authors and Publishers (ASCAP) to counter legislative assaults on their rights by the National Restaurant Association and other trade groups.

The object of contention is the "Fairness in Music Licensing Act of 1995" (H.R. 789), which would permit owners of restaurants, bars and other commercial establishments to use copyrighted music without compensating the creators of the music. And, like bills introduced concurrently in 13 state legislatures, it would make it impossible for ASCAP to effectively represent its members and their music. ASCAP estimates that enactment of this legislation could result in at least a 20% loss in income for its over 65,000 members and every songwriter, composer and music publisher in America, and could escalate as high as a loss of 50%.

"The creative community will fight any attempt to 'legislate away' the responsibility of music users to pay songwriters for the right to use our music—our property—in their bars, taverns, restaurants and retail stores," said Bergman. "What songwriters earn from ASCAP licensing of our music is the largest single source of our income. We use that money to feed our families and pay the bills. This threat to our livelihoods is a threat to American music. We've launched a major campaign to bring the truth about music licensing, creative property and the songwriters' side of the story before members of Congress, state legislators and the public. Music and arts organizations, as well as thousands of citizens from across the country who care about music, are joining with ASCAP songwriters in our effort."

The National Restaurant Association recently characterized performing rights organizations like ASCAP as "Goliath organizations." Bergman countered that only 10% of ASCAP's over 65,000 members earn a comfortable living from creating music and cited that "The average cost to bars, taverns and restaurants for ASCAP music is only \$1.58 per day, and 50% of them pay less than \$1.18." She estimated the exemption being sought by the NRA will cost songwriters, composers and publishers tens of millions in annual lost income.

Bergman called for the issues raised by the proponents of the bill to be resolved by negotiation instead of imposed legislation. She also called for ASCAP members and other concerned citizens to band together in an effort to defeat H.R. 789 and similar bills introduced in state legislatures. For further information, contact ASCAP Public Affairs at (212) 621-6314.

MNI Sets up MusicNet CD-ROM Shopping Cart

MNI INTERACTIVE, INC. has introduced the MusicNet CD-ROM, an interactive music previewing and purchasing service that enables consumers to shop and buy latest music releases direct from their own computers. Subscribers will receive four CD-ROMs per year, each containing album cover art, music videos, audio tracks and detailed information on hundreds of current albums from almost every music style.

"Hundreds of new albums are released each month in the U.S.," notes MNI president John Atcheson. "Through traditional outlets, it's difficult for consumers to keep track of the music that's available, let alone find something they like. The MusicNet CD-ROM gives you all the music and information you need. You can explore a wide range of music, preview before you buy, order anything you like at a reasonable price and have it delivered overnight. It's a whole new way to shop for music."

Each CD-ROM features some 250 newly released albums by major and independent labels. As they browse, users can create a "shopping list" and then order them via on-line, telephone or FAX 24 hours a day, seven days a week. Orders received before midnight EST will be delivered overnight for no premium.

Subscriptions to the MusicNet CD-ROM can be purchased by calling 1-800-MUSICNET.

Starwave And Real World Team for New Gabriel CD-ROM

STARWAVE CORP. AND REAL WORLD MULTIMEDIA have partnered to develop a new interactive CD-ROM with Peter Gabriel, a pioneer in projects merging art, music and technology. Its release date is set for late 1995. The project follows Gabriel's groundbreaking work on his first CD-ROM, *X-Ploa 1*, which was produced by Real World Multimedia and was one of the first music CD-ROMs to include graphics and video.

Details about the agreement were not released, though it was reported that the CD-ROM will combine music, graphics, animation and video clips to create a new level of multimedia interactivity. Emotional, social and musical themes inspired by Gabriel's work will be included in the product and audiences will be able to experience multiple dimensions of the performer's music in a new environment.

Mike Large, director of operations at Real World, said, "Peter Gabriel has always wanted his audience to experience his work from the inside, rather than being passive observers or listeners. The collaboration between Real World MultiMedia and Starwave has brought together unique creative and technological solutions to the challenge this offers. The disc will enable the users to transform and create their own versions of the images and music as they explore the world that has been created."

"I am a longtime Peter Gabriel fan and am thrilled to be working with him," said Mike Slade, Starwave president and CEO. "Peter Gabriel is a Grammy-winning multimedia artist whose live performances, albums, music videos and first CD-ROM have set creative benchmarks."

Effex Finances REV To Tune of \$1.3 Mil

REV ENTERTAINMENT, interactive entertainment company and pioneer in the CD-Plus industry, has obtained \$1.3 million in first-stage financing from Effex America, Inc. which will be used to support development and programming for numerous CD Plus titles to be released by Warner Bros., Elektra and Atlantic record labels, it was announced.

CD Plus, an emerging industry standard, will enable users to play these new CD Plus titles with "interactive video liner notes and information" on the CD-ROM units of their personal computers. The discs will play like standard audio CDs in an existing CD player, but can also run on Windows-based or Macintosh computers equipped with a CD-ROM drive in order to access the multimedia material.

"The level of interest from virtually every major record company in REV Entertainment's proprietary software design and production capabilities is incredible," explained REV CEO Todd Fearn. "The financial commitment from a prestigious European firm like Effex validates our belief in REV's potential."

REV Entertainment is a cutting-edge interactive entertainment company which originates, develops and produces multimedia entertainment products for the recorded music industry. Headquartered in New York's SoHo, REV is pioneering the development of "CD Plus," which will revolutionize the way in which consumers enjoy the combination of audio CD and CD-ROM.

MEDIA

Film Review

Paramount's *Losing Isaiah*, A Film To Be Found

By John Goff



Pro- and An-agonists Jessica Lange and Halle Berry face off in the court's bathroom over Isaiah. Who loses?

WELL, ACTUALLY, NO ONE LOSES, not even the audience. And it's going to be interesting to see the audience *Losing Isaiah* pulls. It's a powerful film which leaves no stomach unchurned.

Naomi Foner's screenplay, based on the novel by Seth Margolis, brings audiences face-to-face with several issues they may not want to look at, and she brings them solidly and fairly well-balanced. This isn't about race, but it is; it isn't about class, but it is; it isn't about justice, but it is...it's all that and more, and it's definitely about inner strength and, however shadowy, hope. If the ending seems so politically correct and, well, fable-ish, it *does* offer a solution. A solution so simple it's complex; so workable it's totally unrealistic because it would require the two races to stop working their own agendas only and come together for a common *good*—in this case, a child. But who knows, a simple suggestion never hurt, did it? And it has been suggested for 2,000 years... "A child shall lead them—the Biblical book of *Isaiah*.

Stephen Gyllenhaal—who previously teamed with producer/screenwriter/wife Foner for *A Dangerous Woman*—forces the audiences to keep focused and keeps the primary issues in head-on view, puts blinders on to block out any peripheral vision so there's little wandering and little turning away. One major complaint is that he either allows or encourages Jessica Lange to weep so often the character begins to appear like one Meryl Streep (pre-*River Wild* image shift) turned down. But in the main, he presents moments which sear and make an audience squirm from the heat: Isaiah as a baby rescued just before being crushed in a dumpster; the helpless baby going through crack withdrawal; the squalid Chicago tenement living conditions; a confrontation group in prison; the 3-year-old Isaiah being taken away screaming from the only mother he's ever known; and the fear of his new surroundings.

Social worker Lange's obsession with this particular crack baby is never fully grasped, but that she loves him to the point of being willing to take on the challenge of bringing a child of another color and with the attendant problems he may face health-wise in the future into her white middle-class family and suburban neighborhood is never doubted. Maybe it says simply that love is enough. Alright, let's let that stand. The actress is powerful when it counts and gives the near-simpering liberal character dignity through the power of performing the love she offers. Halle Berry, as the crack-addicted mother who comes through the tunnel and out the other side, matches Lange. Her performance here raises her completely out of the secondary sweethearts category and places her into an "acting" strata competition for future "significant" roles actors lust after.

The men take secondary status in this but they're strong. David Strathairn is Lange's supportive husband; Cuba Gooding, Jr. is a decent sort chasing after Berry, offering future hope of a family life; Samuel L. Jackson takes on the role of singleminded lawyer who argues for black babies with black mothers and fills the role out, totally lawyer-like; Jackson's real-life wife La Tanya Richardson opposes him in court as lawyer for the white family who've adopted Isaiah and offers the picture of the *Succe\$\$ful* attorney who believes the suburban milieu is best regardless of color. Daisy Egan fills out the suburban family as Lange and Strathairn's 11-year-old, making a fine debut, as does four-year-old Marc John Jeffries, who seems right at home in front of the camera as the title's *Isaiah*.

Mark Isham's score is full and taut and sets a solid but lonely mood with a wonderful trumpet solo, which he performs, for opening credits. Once on the ground his score is supplemented with music by Wu-Tang Clan, Super Cat, TLC and other urbanites, which set the tone largely for the despair and drug-related action within the tenements.

Producers are Howard W. Koch, Jr. and Foner.

TOP 15 WEEKLY FILM GROSSES

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>Outbreak</i>	Warner Bros.	1	2,215	\$13,420,387	\$6,059	\$13,420,387
2. <i>Man Of The House</i>	Buena Vista	2	2,054	\$6,792,489	\$3,307	\$17,869,219
3. <i>The Brady Bunch Movie</i>	Paramount	4	1,941	\$3,370,180	\$1,736	\$37,543,129
4. <i>Just Cause</i>	Warner Bros.	4	2,048	\$3,075,344	\$1,502	\$30,583,290
5. <i>Roommates</i>	Buena Vista	2	1,272	\$2,585,429	\$2,033	\$7,744,385
6. <i>Hideaway</i>	TriStar	2	1,900	\$2,507,855	\$1,320	\$9,083,752
7. <i>Pulp Fiction</i>	Miramax	22	1,063	\$2,142,436	\$2,015	\$88,691,485
8. <i>Forrest Gump</i>	Paramount	36	1,103	\$1,804,188	\$1,636	\$312,018,254
9. <i>Billy Madison</i>	Universal	5	1,397	\$1,278,255	\$915	\$22,384,780
10. <i>Legends Of The Fall</i>	TriStar	12	1,018	\$1,271,387	\$1,249	\$61,516,834
11. <i>The Madness Of King George</i>	Samuel Goldwyn	11	422	\$1,179,899	\$2,796	\$9,595,312
12. <i>The Shawshank Redemption</i>	Columbia	25	744	\$1,120,701	\$1,506	\$22,215,254
13. <i>Heavyweights</i>	Buena Vista	4	1,546	\$1,092,974	\$707	\$14,743,043
14. <i>Nobody's Fool</i>	Paramount	12	1,022	\$974,718	\$954	\$36,727,047
15. <i>Boys On The Side</i>	Warner Bros.	6	770	\$684,887	\$889	\$21,518,068

Domestic box-office, which includes USA and Canada for the weekend of March 10-12, totaled \$43,301,129, breaking down to a \$2,110 per-screen average off a total of 20,515 screens, thus giving a combined total of \$705,654,239. (Courtesy *Entertainment Data, Inc.*)

Book Review

By John Goff

The Women Who Write The Movies

By Marsha McCreadie
(Birch Lane Press Book/
Carol Publishing, \$19.95)

IF WOMEN GET SHORT SHRIFT on screen they don't in these pages, although the *Write* in the title could be changed to *Wrote* since, according to author Marsha McCreadie's research figures—and these she credits to the 1988 *Film Writers Guide*—"There are over 1,500 men listed today, and only 33 women. [while] According to the Writers Guild of America, from the turn of the century to the mid-'20s, women outnumbered men in the screenwriting trade ten to one."

What happened?

Well, popular belief, inside and outside these

pages, is that men pushed the women out and won't let them back in—but that's a pretty simplistic approach and I don't think even McCreadie fully believes that because she puts forth, but does not fully develop, other premises in passing throughout the book, and she closes with this: "The unsettling truth is, however, that the film industry is no longer open in the way it once was, the structure formed by the women's solidarity of the early years has been undermined as those women died, and the hegemony of the male writer—cashing in all the chips—has held firm since the end of World War II." That "the film industry is no longer open in the way it once was" can also be rightfully said in regard to almost any writer without a powered contact in regards to present-day Hollywood. McCreadie doesn't spend a great deal of time laying blame or attempting to right any wrongs. She focuses, as the title implies, on women writers, and rightly so here because it is a book about women writers.

And in the beginning of the film industry they definitely *were* the forces. One of the quotes McCreadie opens the book with is from one of the pioneer writers, Anita Loos, from a later-in-life 1974 interview: "The directors were dunces, you know. [But] if you've got a good writer, the director has got the whole thing in his pocket." She contrasts this with another, present-day perspective from Nora Ephron (*Sleepless In Seattle*, *Silkwood*): "It is the writer's job to get screwed. Writers are the women of the movie business." Ephron, one of today's high-riders—and also of a screenwriting family lineage dating back to Phoebe and Henry Ephron (*There's No Business Like Show Business*, *Daddy Long Legs*, *Carousel*, *Desk Set* and others—has a good handle on the "Biz." In her interview in the "Contemporaries" chapter she offers: "Look, I have no idea why there are so few women screenwriters today. But I will tell you one thing. It's not that the studios conspire to not have good parts for women. It's that if women don't write movies then there simply aren't going to be that many good parts. [Later she qualified this to say a number of male writers can write for women, such as Lawrence Kasdan and James Brooks.] It's not that the roles for men are so great...there's just more of them." She goes on to say that she had experienced no direct prejudice against her because she is a woman.

Reading through one is struck by just how versatile women writers were (and were allowed to be) in the early years, because they did *not* always further women only. June Mathis made a star of Valentino with *The Four Horsemen of the Apocalypse* and went on to script for the screen *Blood And Sand*, *Greed*

(re-edit and rewrite) and *Ben Hur*. In 1923 Goldwyn studios had Mathis on the payroll at \$1,500 per week. And that was when a dollar *meant* something. But women writers in the beginning of this industry *did* rule, no doubt. And they networked amongst themselves, the secret even today.

McCreadie breaks the book down into chapters beginning with "The Pioneers" (Francis Marion, Anita Loos, Elinor Glyn, Bess Meredyth and others) and brings it chronologically up (Mae West, Ruth Gordon, Phoebe Ephron, Tess Slesinger, Lillian Hellman, to name a few) to the present (Phoebe and Delia Ephron, Ruth Praver Jhabvala, Callie Khouri, whose *Thelma And Louise* garnered her an Oscar), which gives the book a cohesive sense of history. She doesn't often intrude on that historical sense but supplements the pages with researched interviews and, wherever possible, interviews with those remaining or surviving family members.

Of all the subjects, only one is singled out for her own chapter, "The Exception That Proves The Rule"—Ida Lupino, who did it all. She was an actress, a star, then took up writing, producing and directing and was highly successful in each venture though she broke from the standard Hollywood glamour to present more realistic and down-to-earth characters and situations.

The Women Who Write The Movies is an interesting and informative work, but a bit dry at times with lengthy lists of titles. Still, it's a welcome addition toward bringing together a total picture of Hollywood and the film business.

Vid Review

By Zachary Rivers

Neil Young's Not-So Complex Sessions

THE DAY AFTER NEIL YOUNG held his annual Bay Area "Bridge" concert, he and Crazy Horse re-entered the Complex Recording studios in L.A. where they had recorded the critically lauded *Sleeps With Angels*. The second time around, they were there to film a series of music videos, accompanied by Academy Award-winning director Jonathan Demme (*Silence Of The Lambs*).

Comprised of four songs from the album, the performance video is a must for Young enthusiasts. The four-song tape opens with Young doing a solo version of the lovely "My Heart," before being joined by Crazy Horse for "Prime Of Life." It's not until the 15-minute opus "Change Your Mind" that Demme even makes his presence felt. Coming up with a dazzling lighting sequence that eerily reflects the shifts in melody that characterize the track, Demme and Young's blistering guitar solo make the song the highlight of the tape. The closing is a straight-ahead performance of the rocking "Piece Of Crap," distinguished slightly by the trembling hand-held camera effect Woody Allen used so well in *Husbands & Wives*.

Maybe more effective as a documentation of today's popular culture years from now (because of the name value of the two headliners), the video will still enthrall Young fans and reaffirms his position as one of the best live performers in music.



The Women
Who Write
The Movies



THE SCARLET LETTER -
Frances Marion,
FOUR DAUGHTERS -
Lenore Coffee,
VIVA LAS VEGAS -
Sally Benson,
A ROOM WITH
A VIEW -
Ruth Praver Jhabvala,
WHEN HARRY MET SALLY -
Nora Ephron,
HEARTBURN -
THELMA AND LOUISE -
Callie Khouri

From Frances Marion to Nora Ephron

Marsha McCreadie

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

MARCH 25, 1995



#1 SINGLE: Clay Walker



TO WATCH: Mark Chesnutt #30



HIGH DEBUT: Sawyer Brown #43



#1 INDIE: Michael Copeland #48

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	THIS WOMAN AND THIS MAN (Giant 24582)	Clay Walker	4	10	50	OLD ENOUGH TO KNOW BETTER (Columbia 66412)	Wade Hayes	34	17
2	WHEREVER YOU GO (RCA 66419)	Clint Black	4	9	51	MIKE'S BIKE (EOS/Beacon)	Michael Grande	52	11
3	FOR A CHANGE (Atlantic)	Neal McCoy	7	11	52	I BRAKE FOR BRUNETTES (Decca)	Rhett Akins	36	9
4	THINKIN' ABOUT YOU (MCA 54973)	Trisha Yearwood	5	10	53	WHERE I USED TO HAVE A HEART (RCA 07863-66288)	Martina McBride	DEBUT	
5	AMY'S BACK IN AUSTIN (Warner Bros.)	Little Texas	6	11	54	SEA OF COWBOY HATS (Polydor)	Chely Wright	47	7
6	SOMEWHERE IN THE VICINITY OF THE HEART (RCA)	Shenandoah	7	15	55	QUALITY TIME (SONG-1)	Gary Lee Kirkpatrick	58	10
7	WHICH BRIDGE TO CROSS (MCA 11047)	Vince Gill	9	7	56	BAD DOG, NO BISCUIT (Giant)	Daron Norwood	49	7
8	SO HELP ME GIRL (Epic 64357)	Joe Diffie	12	7	57	IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Mercury)	Sammy Kershaw	DEBUT	
9	DOWN IN FLAMES (Arista 2718)	Blackhawk	10	12	58	DADDY FINALLY MADE IT TO CHURCH (SONG-1)	Jim Fullen	60	10
10	LIPSTICK PROMISES (Liberty)	George Ducas	11	12	59	CAIN'S BLOOD (Polydor)	4 Runner	DEBUT	
11	THE HEART IS A LONELY HUNTER (MCAC-10994)	Reba McEntire	16	5	60	HONEY DON'T PAY THE RANSOM (Step One 0083)	Don Cox	51	8
12	THE BOX (Warner Bros.)	Randy Travis	14	6	61	BIG CITY GIRL (Starout)	Jamie Harper	63	6
13	WHAT'LL YOU DO ABOUT ME (BNA)	Doug Supernaw	13	9	62	MY KIND OF GIRL (Epic 53952)	Collin Raye	53	14
14	LOOK WHAT FOLLOWED ME HOME (Warner Bros.)	David Ball	17	9	63	TENDER WHEN I WANT TO BE (Columbia 64327)	Mary Chapin Carpenter	54	13
15	TRUE TO HIS WORD (Curb)	Boy Howdy	15	13	64	HERE I AM (Epic 64188)	Patty Loveless	55	17
16	GIVE ME ONE MORE SHOT (RCA 6410)	Alabama	20	7	65	PARTY CROWD (MCA)	David Lee Murphy	DEBUT	
17	AS ANY FOOL CAN SEE (Atlantic 82656)	Tracy Lawrence	1	10	66	THIS TIME (CURB)	Sawyer Brown	56	16
18	SONG FOR THE LIFE (Arista)	Alan Jackson	23	5	67	SOUTHBOUND (Mercury 522125)	Sammy Kershaw	57	13
19	LOOK AT ME NOW (Asylum 9081)	Bryan White	19	11	68	BLACK DRESSES (River North)	Steve Kolander	DEBUT	
20	THAT'S HOW YOU KNOW (RCA)	Lari White	22	8	69	THE FIRST STEP (MCA 10991)	Tracy Byrd	59	16
21	BEND IT UNTIL IT BREAKS (BNA)	John Anderson	8	13	70	LITTLE HOUSES (Epic 66803)	Doug Stone	61	19
22	LITTLE MISS HONKY TONK (Arista 2790)	Brooks & Dunn	25	4	71	SOMEBODY LOVES ME (Ladoir)	P.J. LaDoir	75	5
23	BUBBA HYDE (Arista)	Diamond Rio	24	7	72	YOU AND ONLY YOU (Liberty 80472)	John Berry	62	21
24	REFRIED DREAMS (Curb)	Tim McGraw	26	4	73	LOVE IS NOT A THING (Reprise)	Russ Taff	59	8
25	I SHOULD HAVE BEEN TRUE (MCA)	The Mavericks	27	9	74	CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)	W.C. Taylor, Jr.	65	16
26	THE KEEPER OF THE STARS (MCA 10991)	Tracy Byrd	29	4	75	I CAN BRING HER BACK (Epic 77579)	Ken Mellons	66	12
27	I CAN LOVE YOU LIKE THAT (Atlantic)	John Michael Montgomery	32	3	76	WILL YOU STAY WITH ME FOREVER? (SOR 0081)	Dean Chance	79	2
28	BETWEEN AN OLD MEMORY AND ME (Warner Bros. 455603)	Travis Tritt	18	15	77	LOSING YOUR LOVE (Columbia 66411)	Larry Stewart	67	14
29	WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Mercury)	Shania Twain	31	9	78	MI VIDA LOCA (Arista)	Pam Tillis	68	16
30	GONNA GET A LIFE (Decca 11094)	Mark Chesnutt	39	4	79	HIDE & SEEK (Platinum Plus)	Todd Cordle	66	12
31	BETWEEN THE TWO OF THEM (Liberty)	Tanya Tucker	33	6	80	SOMEBODY ONCE TOLD ME (Platinum Plus)	Delia Charlene	70	13
32	STAY FOREVER (Curb)	Hal Ketchum	35	6	81	TRYIN' TO GET TO NEW ORLEANS (Arista 07822)	The Tractors	71	9
33	WHAT MATTERED MOST (Epic 77843)	Ty Herndon	37	4	82	THE RED STROKES (Liberty)	Garth Brooks	72	11
34	UPSTAIRS DOWNTOWN (Polydor 523407)	Toby Keith	21	17	83	TYLER (Polydor 518 815)	Davis Daniel	73	8
35	I WAS BLOWN AWAY (Arista)	Pam Tillis	40	2	84	UNDERCOVER KING OF FRANCE (Song-1)	H.J. Bonow	74	17
36	YOU CAN'T MAKE A HEART LOVE SOMEBODY (MCA)	George Strait	28	11	85	COST OF LOVIN' (Fraternity)	Elaine Diehl	88	2
37	SHE FEELS LIKE A BRAND NEW MAN TONIGHT (RCA)	Aaron Tippin	38	4	86	LOLA'S LOVE (Columbia 66153)	Ricky Van Shelton	76	8
38	STANDING ON THE EDGE OF GOODBYE (Patriot 28495)	John Berry	43	2	87	THE BALLAD OF PATSY MONTANA (American Image)	Buddy & Kay Bain	77	9
39	FAITH IN ME, FAITH IN YOU (Columbia)	Doug Stone	42	3	88	I'LL NEVER FORGIVE MY HEART (Arista)	Brooks & Dunn	78	17
40	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	41	6	89	DEJA BLUE (Mercury)	Billy Ray Cyrus	80	7
41	I DON'T KNOW BUT I'VE BEEN TOLD (Mercury)	Wesley Dennis	45	3	90	THE DRIFTER (A&R)	Ruthie Steele	81	9
42	SOMEBODY WILL (MCAC-11049)	Terry McBride & The Ride	44	5	91	LET IT SWING (Deep South)	Will LeBlanc	82	18
43	I DON'T BELIEVE IN GOODBYE (Curb)	Sawyer Brown	DEBUT		92	TILL YOU LOVE ME (MCA 10994)	Reba McEntire	83	18
44	ANYWAY THE WIND BLOWS (Asylum)	Brother Phelps	46	5	93	TAKE THAT (Patriot 89252)	Lisa Brokop	84	14
45	YOU DON'T EVEN KNOW WHO I AM (Epic 64188)	Patty Loveless	DEBUT		94	GONE COUNTRY (Arista)	Alan Jackson	85	15
46	LITTLE BY LITTLE (Epic 57501)	James House	30	14	95	NIGHT IS FALLIN' IN MY HEART (Arista)	Diamond Rio	86	21
47	WHEN YOU SAY NOTHING AT ALL (BNA)	Alison Krauss	48	3	96	NOT A MOMENT TOO SOON (Curb)	Tim McGraw	87	19
48	FRIENDS BEHIND BARS (Platinum Plus)	Michael Copeland	50	12	97	I GOT IT HONEST (RCA 66420)	Aaron Tippin	89	22
49	I'M STILL DANCIN' WITH YOU (Columbia 66412)	Wade Hayes	DEBUT		98	GOIN' THROUGH THE BIG D (Decca 11094)	Mark Chesnutt	90	19
					99	TOUGHER THAN THE REST (Liberty 28770)	Chris LeDoux	91	9
					100	HEART TROUBLE (RCA 66288)	Martina McBride	92	20

COUNTRY MUSIC

COUNTRY SINGLES INDEX

ANYWAY THE WIND BLOWS J. J. Cole (Andragram songs, BMI)	44
AMY'S BACK IN AUSTIN B. Seals, S. Davis (Square West Music, Inc./Howlin' Hits Music, Inc., ASCAP/Red Brazos Music, Inc./Original Hometown Sheet Music, BMI)	5
AS ANY FOOL CAN SEE P. Nelson, K. Beard (Sony Tree Publ. Co., Inc./BMI/Golden Reed Music, Inc., ASCAP)	17
BAD DOG, NO BISCUIT W. Kitchens, R. Ferrell (Careers-BMG Music Pub./Four Of A Kind Music, BMI)	56
BALLAD OF PATSY MONTANA B. Bam (Eddy Bond Music, BMI)	87
BEND IT UNTIL IT BREAKS J. Anderson, L. DeLmore (Almo Music Corp./Holmes Creek Music/PolyGram International Pub., Inc./Foggy Jaz Music, ASCAP)	21
BETWEEN AN OLD MEMORY AND ME K. Stegall, C. Craig (EMI April Music Inc./Keith Stegall Music, ASCAP/EMI Blackwood Music, Inc., BMI)	28
BETWEEN THE TWO OF THEM M. Cates (Alabama Band Music, ASCAP)	31
BIG CITY GIRL J. Harper (Starcat Music, BMI)	61
BLACK DRESSES S. Kolander (Justmike Music/Baloo Music, BMI)	68
BUBBA HYDE C. Wiseman, G. Nelson (Almo Music Corp., ASCAP/Warner-Tamerlane Pub./Mr. Charlie Music, BMI)	23
CAIN'S BLOOD J. Sandrud, M. Johnson (Magnatone Music/Red Quill Music, Almo Music, BMI/ASCAP)	59
COST OF LOVIN' (N/A)	85
CRYING ON YOUR SHOULDER AGAIN (N/A)	74
DADDY FINALLY MADE IT TO CHURCH J. Fullen (Aalra Publ., BMI)	58
DEJA BLUE C. Wiseman, D. Lowery (Almo Music/Daddy Rabbit Music/Dream Catcher Music/Microgenius Music, ASCAP)	89
DOWN IN FLAMES M. Clark, J. Stevens (Warner-Tamerlane Pub. Corp./Flying Dutchman Music/Eff Stevens Music, BMI)	9
FAITH IN ME, FAITH IN YOU D. Loggins, T. Bruce (WB Music Corp./Big Tractor Music/Avalon Way Music, ASCAP)	39
FOR A CHANGE (N/A)	3
FRIENDS BEHIND BARS (N/A)	48
GIVE ME ONE MORE SHOT T. Gentry, R. Owen, R. Rogers (Maypop Music, BMI)	16
GODN' THROUGH THE BIG D R. Rogers, J. Wright, M. Wright (Maypop Music/Routie Six Music/Songs of Jasper, Inc./EMI Blackwood Music, Inc., BMI)	98
GONNA GET A LIFE F. Dyeas, J. Laidlerle (Warner Source Songs/Dynda Jam Music, SESAC/Mighty Nice Music/Lauderongs, BMI)	30
GONE COUNTRY B. McDill (PolyGram International Pub. Inc./Ranger Bob Music, ASCAP)	94
HEART TROUBLE P. Kernerley (Irving Music, Inc./Littlenarch Music, BMI)	100
HERE I AM T. Arata (Morganactive Songs, Inc./Pooka Bear Music, ASCAP)	64
HONEY DON'T PAY THE RANSOM R. Crosby, K. Blazy & J. McDowell (Music Corp. of America/Sophie's Choice Music/Lullie Mae Music, BMI)	60
HIDE & SEEK (N/A)	79
I BRAKE FOR BRUNETTES S. Ramos, R. Akina (Reynaug Pub. Howe Sound Music/Lovey's Wife Music/Sony Tree Publ., BMI)	52
I CAN BRING HER BACK G. Simmons, D. Dodson, K. Mellons (Capit Music, BMI/Capit Memanes, ASCAP)	75
I CAN LOVE YOU LIKE THAT (N/A)	27
I DON'T BELIEVE IN GOODBYE M. Miller, S. Emenick, B. White (Travelin' Zoo Music/Seventh Son Music, ASCAP/Chab Zoo Music, BMI)	43
I DON'T KNOW (BUT I'VE BEEN TOLD) W. Dennis (Warner-Tamerlane Pub., BMI)	41
I GOT IT HONEST A. Tappin, B. Burch, M. Johnson (Acuff Rose Music/Big Bobcat Music, BMI/Bruce Burch Music, SESAC)	97
I SHOULD HAVE BEEN TRUE R. Malo, S. Lynch (Sony Tree Publ. Raul Malo Music/The Night Rainbow Music/Matanzas Music, BMI/ASCAP)	25
I WAS BLOWN AWAY L. Leary (Alabama Band Music, ASCAP/Acuiff Rose Music, BMI)	35
IF YOU'RE GONNA WALK, I'M GONNA CRAWL B. Cannon, L. Bastian (Songs of Polygram Int'l/HotDogGone Music/Burtonwillow Music, BMI)	57
I'LL NEVER FORGIVE MY HEART R. Dunn, J. Dunn, D. Dillon (Tree Pub. Co., Inc./Showtally Music/Acuiff Rose Music, Inc., BMI)	88
I'M STILL DANCIN' WITH YOU C. Rains, W. Hayes (Sony Tree Publ., BMI)	49
LET IT SWING W. LeBlanc (Shester Publ., ASCAP)	91
LIPSTICK PROMISES G. Ducas, T. Sillers (PolyGram Int. Pub., Inc./Veg-O Music/Tom Collins Music Corp., ASCAP/BMI)	10
LITTLE BY LITTLE J. House, R. Bowles (Sony Tree Publ. Co., Inc./Ah Rollins Music/Maypop Music, BMI)	46
LITTLE HOUSES M. Cates, S. Ewing (Alabama Band Music, ASCAP/Acuiff Rose Music, BMI)	16
LITTLE MISS HONKY TONK R. Dunn (Sony Tree Publishing, Showtally Music, BMI)	22
LOLA'S LOVE D. Linde (Combine Music Corp., BMI)	86
LOOK AT ME NOW B. White, D. George, J. Tirro (Seventh Son Music, ASCAP/New Court Music, BMI)	19
LOOK WHAT FOLLOWED ME HOME D. Ball, T. Folk (EMI Blackwood Music/Forrest Hills Music, BMI)	14
LOOKING FOR THE LIGHT L. Hengler, T. Menay (Starstruck Writers Group/WB Music Corp./Patux Jams Music/Heart Of Child Music, ASCAP)	40
LOSING YOUR LOVE V. Gill, K. Fleming, H. DeVito (Benefit Music/Irving Music, Inc./Eaglewood Music, BMI/Almo Music Corp./Little Nemo Music, ASCAP)	77
LOVE IS NOT A THING (N/A)	73
MIXES BIKE M. Grams (Mr. G Publishing, BMI)	51
MI VIDA LOCA P. Tilla, L. Leary (Ben's Future Music/Tree Publ. Co., Inc., BMI/Dream Catcher Music, Inc., ASCAP)	78
MY KIND OF GIRL D. Cochran, J. Jarard, M. Powell (Alabama Band Music, ASCAP/Careers-BMG Music Pub., Inc., BMI)	62
NIGHT IS FALLIN' IN MY HEART D. Linde (EMI Blackwood Music, Inc./Linde Manor Pub. Co./Right Key Music, BMI)	95
NOT A MOMENT TOO SOON W. Perry, J. Bamhill (Zomba Enterprise Inc./Suzi Bob Music, Co., Inc., BMI)	96
OLD ENOUGH TO KNOW BETTER C. Rams, W. Hayes (Sony Tree Publ. Co., Inc., BMI)	65
PARTY CROWD D. L. Murphy, J. Hinson (N2D Publishing/American Romance Songs, ASCAP)	50
QUALITY TIME G. Kirkpatrick (Juno Publ., ASCAP)	24
REFRID DREAMS J. Foster, M. Peterson (Zomba Songs/Millhouse Music, BMI)	55
SEA OF COWBOY HATS C. Wright, J. Mellon (Songs Of Polygram Int'l/Sony Cross Keys Pub./Ben Hall Music, BMI/ASCAP)	54
SHE FEELS LIKE A BRAND NEW MAN TONIGHT A. Tappin, M. P. Heaney (Acuiff Rose Music/Bantry Bay Music, BMI)	37
SO HELP ME GIRL H. Perdue/A. Spooner (Songwriters Ink/Texas Wedge Music, BMI)	8
SOMEBODY LOVES ME L. Layne, J. Luak (BMI)	71
SOMEBODY WILL W. Aldridge, B. Cnster, S.D. Jones (Rick Hall Music/Watertown Music/BMG Songs, ASCAP)	42
SOMEWHERE IN THE VICINITY OF THE HEART B. LaBounty, R. Cnsadcoff (Ensign Music Corp., BMI/Hidden Planet Music, BMI/Goods Music, ASCAP/Buoch Music, ASCAP)	6
SONG FOR THE LIFE R. Crowell (Texas Publishing, BMI)	18
SOUTHBOUND M. McAnally (Beginner Music, ASCAP)	67
SOMEBODY ONCE TOLD ME (N/A)	50
STANDING ON THE EDGE OF GOODBYE J. Berry, S. Harris (Kicking Bird Music/Sony Tree Publishing/Edisto Sound International, BMI)	38
STAY FOREVER B. Tench, H. Ketcham (WB Music Corp./Blue Gator Music/Maverick Music, ASCAP/Hectone Music/Forshadow Songs Inc., BMI)	32
TAKE THAT G. Burr, T. Shapiro (MCA Music Pub./Gary Burr Music, Inc./Great Cumberland Music/Diamond Struck Music, ASCAP/BMI)	93
TENDER WHEN I WANT TO BE M.C. Carpenter (Why Walk Music, ASCAP)	63
THAT'S HOW YOU KNOW L. White, C. Cannon (Almo Music Music Co./Georgan Hills Music, BMI)	20
THE BOY R. Travis, B. Moore (Sometimes You Win Music, ASCAP/Nocturnal Eclipse Music/Minnetonka Music, BMI)	12
THE DRIFTER R. Steele, D. Steele, K. Knight (Kelli Steele Publ., BMI)	90
THE FIRST STEP D. Cruder, V. Thornton (Strooklaster Music/Lazy Kato Music/EMI April Music, Inc./Ideas of March Music, BMI/ASCAP)	69
THE HEART IS A LONELY HUNTER M. Sanders, E. Hill, K. Williams (Starstruck Writers Group/Mark D. Music/New Haven Music/Sony Cross Keys Pub., ASCAP/BMI)	11
THE KEEPER OF THE STARS D. Lee, D. Mayo, K. Staley (Songs Of Polygram Int./Pal Time Music/New Haven Music/Pulpr Rock Music, BMI)	26
THE RED STROKES (N/A)	82
THINKIN' ABOUT YOU B. Regan, T. Shapiro (Sierra Home Music, ASCAP/Great Cumberland Music/Diamond Struck Music, BMI)	4
THIS TIME M. Miller, M. McAnally (Travelin' Zoo Music/Beginner Music, ASCAP)	66
THIS WOMAN AND THIS MAN J. Pennig, M. Lum (Almo Music Corp./Barnabuck Music, Inc./WB Music Corp./Lannmaic, ASCAP)	1
TILL YOU LOVE ME B. DiPiero, G. Burr (Little Big Town Music/American Made Music/MCA Music Pub./Gary Burr Music, BMI/ASCAP)	92
TOUGHER THAN THE REST B. Springsteen (Bruce Springsteen, ASCAP)	99
TRUE TO HIS WORD J. Steele, C. Farren, G. Harrison (Farren-Curtis Music/Mike Curb Music, BMI/Farrenziff Music/Full Keel Music, ASCAP/August Wind Music/Longitude Music Co./Georgan Hills Music, BMI)	15
TRYIN' TO GET TO NEW ORLEANS S. Ripley, W. Ezlamond, T. DuBou (Warner-Tamerlane Publ. Corp./Boy Rocking Music/Chingquim Music, BMI/Nubones Music, ASCAP)	81
TYLER D. Davis, L. Rogge (Polygram Int'l Publ./Daniel Davis Music/Ron Hoffbine Music, ASCAP)	83
UNDERCOVER KING OF FRANCE H. J. Bonow (Noah Leifer Publ., BMI)	84
UPSTAIRS DOWNTOWN T. Keith, C. Goff, Jr. (Songs of PolyGram Int'l, Inc./Tokoz Tunes, BMI)	34
WHAT'LL YOU DO ABOUT ME D. Linde (Combine Music, BMI)	13
WHAT MATTERED MOST G. Burr, V. Melamed (Gary Burr Music/MCA Publishing, ASCAP, August Wind Music/Longitude Music/Albera's Paw Music, BMI)	33
WHEN YOU SAY NOTHING AT ALL D. Schitt, P. Overstreet (ASCAP/BMI)	47
WHERE I USED TO HAVE A HEART C. Backlund (Hayes Street Music/Craig Backlund Music, ASCAP)	53
WHEREVER YOU GO C. Black, H. Nicholas (Blackened Music, BMI)	2
WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) V. Gill, B. Anderson (Benefit Music/Stallion Music, BMI)	7
WHOSE BED HAVE YOUR BOOTS BEEN UNDER? Twain, Lange (Loon Echo Music, BMI/Zomba Enterprise, ASCAP)	29
WILL YOU STAY WITH ME FOREVER? D. Chance (Alberna Music, BMI)	76
YOU AND ONLY YOU C. Jones, J. Martin (Great Cumberland Music/Diamond Struck Music/WB Music Corp./Might Be Music, BMI/ASCAP)	72
YOU CAN'T MAKE A HEART LOVE SOMEBODY S. Clark, J. MacRae (Victoria Kay Music/BMG Songs, Inc./Little Beagle Music, ASCAP)	36
YOU DON'T EVEN KNOW WHO I AM G. Peters (Sony Cross Keys Pub./Purple Crayon Music, ASCAP)	45

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WRPM\Poplarville, MS

TRACY LAWRENCE—"As Any Fool Can See"

CLAY WALKER—"This Woman And This Man"

CLINT BLACK—"Wherever You Go"

NEAL MCCOY—"For A Change"

TOBY KEITH—"Upstairs Downtown"

KKBI\Broken Bow, OK

TRACY LAWRENCE—"As Any Fool Can See"

CLINT BLACK—"Wherever You Go"

CLAY WALKER—"This Woman And This Man"

NEAL MCCOY—"For A Change"

TRISHA YEARWOOD—"Thinkin' About You"

KWRE\Warrenton, MO

TRACY LAWRENCE—"As Any Fool Can See"

JOHN ANDERSON—"Bend It Until It Breaks"

CLINT BLACK—"Wherever You Go"

CLAY WALKER—"This Woman And This Man"

NEAL MCCOY—"For A Change"

KULP\EI Campo, TX

GEORGE STRAIT—"You Can't Make A Heart Love Somebody"

TRACY LAWRENCE—"As Any Fool Can See"

JOHN ANDERSON—"Bend It Until It Breaks"

CLAY WALKER—"This Woman And This Man"

CLINT BLACK—"Wherever You Go"

KWXE\Glenwood, AR

TRISHA YEARWOOD—"Thinkin' About You"

NEAL MCCOY—"For A Change"

TRACY LAWRENCE—"As Any Fool Can See"

RANDY TRAVIS—"The Box"

VINCE GILL—"Which Bridge To Cross"

WKWX\Savannah, TN

CLINT BLACK—"Wherever You Go"

CLAY WALKER—"This Woman And This Man"

NEAL MCCOY—"For A Change"

LITTLE TEXAS—"Amy's Back In Austin"

SHENANDOAH—"Somewhere In The Vicinity Of The Heart"

WKLY\Hartwell, GA

NEAL MCCOY—"For A Change"

JOHN ANDERSON—"Bend It Until It Breaks"

TRACY LAWRENCE—"As Any Fool Can See"

TRACY BYRD—"The First Step"

BLACKHAWK—"Down In Flames"

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

MARCH 25, 1995

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

Last Week Total Weeks

1	THE HITS (Liberty 29689)(P5)	Garth Brooks	1	11
2	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	2	49
3	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	4	3
4	STONES IN THE ROAD (Columbia 64327)(P)	Mary Chapin Carpenter	10	20
5	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	6	27
6	THE TRACTORS (Arista 18728)(P)	The Tractors	3	30
7	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	7	6
8	IF I COULD MAKE A LIVING (Giant 24582)(G)	Clay Walker	11	21
9	WHO I AM (Arista 18759)(P2)	Alan Jackson	5	35
10	READ MY MIND (MCA 10994)(P2)	Reba McEntire	9	44
11	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	15	38
12	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	14	4
13	THIRD ROCK FROM THE SUN (Epic 64357)(P)	Joe Diffie	13	30
14	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	12	9
15	WHAT A CRYING SHAME (MCA 10961)(P)	The Mavericks	16	55
16	LEAD ON (MCA 11092)(P)	George Strait	8	16
17	GREATEST HITS III (RCA 07863)(G)	Alabama	18	20
18	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	17	21
19	HOG WILD (Curb)	Hank Williams Jr.	19	7
20	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	25	38
21	WISHES (RCA 66395)	Lari White	22	35
22	NOW THAT I'VE FOUND YOU - A COLLECTION (Rouner 0325)	Alison Krauss	29	3
23	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	21	57
24	ONE EMOTION (RCA 66419)(G)	Clint Black	26	20
25	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	23	37
26	JOHN BERRY (Liberty 80472)(G)	John Berry	24	47
27	IN THE VICINITY OF THE HEART (Liberty 31109)	Shenandoah	20	13
28	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	33	26
29	GREATEST HITS VOL. II (MCA 11201)(P3)	Reba McEntire	28	72
30	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	31	31
31	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	30	44
32	I SEE IT NOW (Atlantic)(P)	Tracy Lawrence	32	23
33	GREATEST HITS (Epic 66803)	Doug Stone	34	14
34	TAKE ME AS I AM (Warner Bros. 45389)(P)	Faith Hill	27	61
35	BLACKHAWK (Arista 18708)(G)	BlackHawk	37	53
36	BOOMTOWN (Polydor 523407)(G)	Toby Keith	39	22
37	LOOKIN' BACK AT MYSELF (RCA 66420)	Aaron Tippin	35	15
38	COME ON COME ON (Columbia 4881)(P3)	Mary Chapin Carpenter	48	132
39	KICK A LITTLE (Warner Bros. 45739)(G)	Little Texas	38	22
40	IN PIECES (Liberty 80857)(P5)	Garth Brooks	40	117
41	COUNTRY 'TIL I DIE (BNA 66417)	John Anderson	43	18
42	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	41	119
43	HARD WORKIN' MAN (Arista 18716)(P3)	Brooks & Dunn	42	102
44	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	45	122
45	FLYER (Elektra 61681)	Nanci Griffith	46	23
46	STORM IN THE HEARTLAND (Mercury 526081)(G)	Billy Ray Cyrus	44	15
47	A THOUSAND MEMORIES (DECCA 11098)	Rhett Akins	36	8
48	HEALING HANDS OF TIME (Liberty 30420)	Willie Nelson	47	16
49	KEN MELLONS (Epic 53746)	Ken Mellons	50	24
50	THE WOMAN IN ME (Mercury 522886)	Shania Twain	64	2
51	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)	Various Artists	51	22
52	GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096)	Various Artists	52	19
53	FEELIN' GOOD TRAIN (Mercury 522125)(G)	Sammy Kershaw	49	35
54	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P)	Travis Tritt	53	42
55	WHAT A WAY TO LIVE (Decca 11094)	Mark Chesnutt	55	24
56	NO DOUBT ABOUT IT (Atlantic 82568)(G)	Neal McCoy	57	56
57	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	58	71
58	RHYTHM COUNTRY AND BLUES (MCA 10965)(P)	Various Artists	66	51
59	RICK TREVINO (Columbia 53560)	Rick Trevino	59	53
60	SIMPATICO (Liberty 29606)	Suzy Bogguss & Chet Atkins	56	17
61	THIS IS ME (Warner Bros. 45501)(G)	Randy Travis	60	44
62	MAMA'S HUNGRY EYES (Arista 18760)	Various Artists	61	19
63	CHEAP SEATS (RCA 66296)(G)	Alabama	54	68
64	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3)	Various Artists	65	68
65	NO FENCES (Liberty 93866)(P11)	Garth Brooks	63	227
66	BIG TIME (Warner Bros. 45276)(P)	Little Texas	68	89
67	BORN THAT WAY (Curb 77691)	Boy Howdy	DEBUT	
68	ROPIN' THE WIND (Liberty 96330)(P10)	Garth Brooks	69	172
69	EASY COME, EASY GO (MCA 10907)(P2)	George Strait	70	72
70	I LOVE EVERYBODY (Curb/MCA 10808)	Lyle Lovett	67	21
71	GARTH BROOKS (Liberty 90897)(P6)	Garth Brooks	72	283
72	LOVE AND HONOR (Columbia 66153)	Ricky Van Shelton	71	15
73	HAYWIRE (Liberty 28770)	Chris LeDoux	62	23
74	SKYNYRD FRYNDS (MCA)(G)	Various Artists	73	17
75	DEEP THOUGHTS FROM A SHALLOW MIND (BNA 07863)	Doug Supernaw	74	24

Cash Box COUNTRY RADIO

High Debuts

1. SAWYER BROWN—"I Don't Believe

In Goodbye"—(Curb)—#43

2. PATTY LOVELESS—"You Don't Even

Know Who I Am"—(Epic)—#45

3. WADE HAYES—"I'm Still Dancin' With You"—(Columbia)—#49

Most Active

1. MARK CHESNUTT—"Gonna Get A Life"—(Decca)—#30

2. REBA MCENTIRE—"The Heart Is A Lonely Hunter"—(MCA)—#11

3. ALAN JACKSON—"Song For The Life"—(Arista)—#18

4. JOHN MICHAEL MONTGOMERY—"I Can Love You Like That"—(Atlantic)—#27

5. PAM TILLIS—"I Was Blown Away"—(Arista)—#35

6. JOHN BERRY—"Standing On The Edge Of Goodbye"—(Patriot)—#38

Powerful On The Playlist

The Cash Box Top 100 Country Singles chart is led by the Clay Walker single "This Woman And This Man." The chart displays several small movers and three debuts breaking into the Top 50. Mark Chesnutt leads the way in the most-movement category, up nine spots to #30 with "Gonna Get A Life." Reba McEntire follows, up five spots to #11 with "The Heart Is A Lonely Hunter." Alan Jackson edges his way up the chart, moving up five positions to #18 with "Song For The Life." John Michael Montgomery with "I Can Love You Like That" also moves five positions to #27. Pam Tillis continues her rise to #35, moving up five spots. Finally, John Berry continues his rise, jumping five places to #38 with "Standing On The Edge Of Goodbye" to finish out the big movers this week.

As for debuts, three acts hit this week's Top 50. Sawyer Brown leads the way for the highest debut position with "I Don't Believe In Goodbye" at #43. Patty Loveless hits the chart at #45 with "You Don't Even Know Who I Am," while Wade Hayes comes in at #49 with "I'm Still Dancin' With You" to finish out the debuts.

Songwriters Of The Week: Congratulations go out to Jeff Pennig and Michael Lunn, who penned the Clay Walker #1 hit "This Woman And This Man."

CMT Top Twelve Video Countdown

1. SHENANDOAH/ALISON KRAUSS "Somewhere In The Vicinity Of The Heart" (Liberty)
2. LITTLE TEXAS "Amy's Back In Austin" (Warner Bros.)
3. CLAY WALKER "This Woman And This Man" (Giant)
4. GARTH BROOKS "Ain't Going Down ('Til The Sun Comes Up)" (Liberty)
5. TRISHA YEARWOOD "Thinkin' About You" (MCA)
6. GEORGE DUCAS "Lipstick Promises" (Liberty)
7. TRACY LAWRENCE "As Any Fool Can See" (Atlantic)
8. BRYAN WHITE "Look At Me Now" (Asylum)
9. NEAL MCCOY "For A Change" (Atlantic)
10. JOE DIFFIE "So Help Me Girl" (Epic)
11. DAVID BALL "Look What Followed Me Home" (Warner Bros.)
12. RANDY TRAVIS "The Box" (Warner Bros.)

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

NSAI Presents Songwriter Achievement Awards

By Richard McVey



Gary Burr (right), who was later named this year's NSAI Songwriter of the Year, stopped by for a boot shine prior to the awards presentation, as fellow songwriter Stewart Harris looks on.

THE NASHVILLE SONGWRITERS ASSOCIATION (NSAI) presented the 28th annual Songwriter Achievement Awards, which honor songs in country, pop, rock, adult/contemporary, urban contemporary and gospel as voted on by the NSAI membership.

Award winners in the Country category are as follows, with 20 songs selected (title/songwriter):

"I Swear"/Frank Myers and Gary Baker; "Independence Day"/Gretchen Peters; "How Can I Help You Say Goodbye"/Karen Taylor Good and Burton Banks Collins; "Your Love Amazes Me"/Amanda Hunt-Taylor and Chuck Jones; "Don't Take The Girl"/Craig Martin and Larry W. Johnson; "Thinkin' Problem"/Allen Shamblin, Stuart Ziff and David Ball; "Little Rock"/Tom Douglas; "Gone Country"/Bob McDill; "He Thinks He'll Keep Her"/Mary Chapin Carpenter and Don Schlitz; "When The Thought Of You Catches Up With Me"/David Ball; "She Thinks His Name Was John"/Sandy Knox and Steve Rosen; "Baby Likes To Rock It"/Steve Ripley and Walt Richmond; "I Sure Can Smell The Rain"/John Jarrard and Walt Aldridge; "Spilled Perfume"/Pam Tillis and Dean Dillon; "Mi Vida Loca"/Pam Tillis and Jess Leary; "Daddy Never Was The Cadillac Kind"/Bernie Nelson and Dave Gibson; "Callin' Baton Rouge"/Dennis Linde; "Shut Up And Kiss Me"/Mary Chapin Carpenter; "Livin' On Love"/Alan Jackson; and "Walkin' Away A Winner"/Bob DiPiero and Tom Shapiro.

Winners in the three major awards went to:

Song of the Year: "I Swear"; Songwriter/Artist of the Year: Vince Gill; and Songwriter of the Year: Gary Burr.

Williams Joins Tin Pan South Line-Up

AWARD-WINNING SONGWRITER Paul Williams will be performing, along with veteran songwriters Randy Bachman, Alan and Marilyn Bergman, Cy Coleman, Dennis Lambert, Michael McDonald and Steve Winwood at "The Legendary Acoustic Night," which marks the opening of Tin Pan South '95. The evening of legendary music, produced by NSAI, takes place on April 17th at the Ryman Auditorium in Nashville.

Instrumental and Video Nominees Announced For ACM Awards

THE ACADEMY OF COUNTRY MUSIC announced the final nominees in both the Instrumental and Video of the Year categories for the 30th annual Academy of Country Music Awards.

The final nominees in the Instrumental categories for the "Hat" awards are:

DRUMS: Eddie Bayers, Steve Duncan, Lonnie Wilson
GUITAR: Danny Groah, John Jorgenson, Brent Mason
KEYBOARD: John Hobbs, Monty Parkey, Matt Rollings
STEEL GUITAR: Robert Flint, Paul Franklin, Jay Dee Maness
FIDDLE: Stuart Duncan, Rob Hajacos, Mark O'Connor
BASS: David Hungate, Roger Willis, Glenn Worf
SPECIALTY INSTRUMENT: Jerry Douglas—Dobro; Terry McMillan—Harmonica; Billy Joe Walker—Acoustic Guitar

The final nominees in the Video of the Year category are:

"HOW CAN I HELP YOU SAY GOODBYE"—Patty Loveless
"INDEPENDENCE DAY"—Martina McBride
"THE RED STROKES"—Garth Brooks
"STANDING OUTSIDE THE FIRE"—Garth Brooks
"THIS TIME"—Sawyer Brown

Winners from the following categories will be announced during the 30th annual Academy of Country Music Awards on May 10, at the Universal Amphitheater, California.

Brooks Tops 50 Million In Sales

ESTABLISHING HIM AS THE BIGGEST, fastest-selling artist of our time, it was announced that Garth Brooks' total career album sales have reached 50 million copies. What makes this feat even more amazing is that it only spans seven albums over a six-year period.



Garth Brooks ventured to Jacksonville, IL, home of EMI Manufacturing, to honor the employees and commemorate his historic feat of 50 million in sales. Joining in the celebration are (l-r): Charles Koppelman, chairman & CEO of EMIRONA; Hillary Rosen, president of RIAA; Terri Santisi, executive v.p. & g.m. of EMIRONA; and Sandy & Garth Brooks.

The top contenders in sales based on calculating each artist's Gold, Platinum and multi-Platinum album titles is as follows:

- The Beatles have sold 68 million with 27 titles from 1964-1995.
- Billy Joel has sold 55 million with 14 titles from 1975-1995.
- Garth Brooks has sold 50 million with 7 titles from 1989-1995.
- Elvis Presley has sold 48.5 million with 61 titles from 1960-1993.
- Barbra Streisand has sold 48 million with 36 titles from 1964-1994.
- Aerosmith has sold 47 million with 18 titles from 1975-1995.
- Led Zeppelin has sold 46 million with 13 titles from 1969-1993.
- Michael Jackson has sold 44 million with 4 titles from 1979-1994.

In Other News...

TO KICK-OFF THE JUNE 6 release of a new duet album, George Jones and Tammy Wynette are scheduled to perform at MCA's Fan Fair show this year.

ALL THE VOTES ARE IN at this year's Music City News Country Songwriters Awards as "Your Love Amazes Me" co-writers Amanda Hunt-Taylor and Chuck Jones took home top honors as "Song of the Year" award recipients.

LONGTIME EXECUTIVE SECRETARY of the Academy of Country Music Fran Boyd has been elevated to the newly created position of executive administrator of that organization.

WESTERN FLYER'S LEAD SINGER Danny Myrick will be live on America Online, a popular Internet service, with approximately two million subscribers. Myrick will appear live in the "Music & Sound" forum on March 22 at 8 p.m. (Central).

DOUG STONE will be featured as the April Showcase Artist for CMT.



BNA artist Kenny Chesney performed for all key radio representatives from the Eastern region of the U.S. during a weekend junket to Myrtle Beach, S.C. His performance took place at The Alabama Theater, followed by a reception and dinner at the Alabama Grill. Not only did RCA's Alabama support Chesney's showcase, but Chesney helped Alabama celebrate the group's 13th consecutive American Music Award for Favorite Group in the Country category. Pictured (l-r, kneeling): Greg Fowler, Dale Morris & Assoc.; Greg McCarn, marketing manager, RCA Records; Alabama's Randy Owens; (standing): Dale Turner, v.p., BNA Records; Alabama's Mark Herndon and Teddy Gentry; Joe Galante, chairman, RCA Label Group; Dale Morris; Chesney; and Thom Schuyler, senior v.p., A&R.

BNA artist Kenny Chesney performed for all key radio representatives from the Eastern region of the U.S. during a weekend junket to Myrtle Beach, S.C. His performance took place at The Alabama Theater, followed by a reception and dinner at the Alabama Grill. Not only did RCA's Alabama support Chesney's showcase, but Chesney helped Alabama celebrate the group's 13th consecutive American Music Award for Favorite Group in the Country category.

COUNTRY MUSIC

Baker/Myers: From "I Swear" To Curb Duo

By Richard McVey

"IT ALL BEGINS WITH A SONG"...rarely has that phrase carried more weight than in the case of Gary Baker and Frank Myers, who penned last year's multi-awarded #1 country and pop hit "I Swear."

Written within a few hours' time in 1989, the duo admit that the song doesn't come from personal experience, nor was John Michael Montgomery the first act they pitched the song to. According to Baker, both Kenny Rogers and Alabama are just two of the big names that passed on the tune. "That's what really makes it even more special," says Myers. "It's such an older song. And it just goes to show that a hit song will always be a hit song."

As for the R&B-styled All-4-One version, Baker and Myers say that it came as a shock. "It blew my mind," says Myers. "We didn't even know it was cut until it was already finished and being released as a single. The last I heard there were over 40 different versions of that song...from reggae to dance mix."

Although they first hit #1 with Alabama's "Once Upon A Lifetime" in 1993, things have certainly changed after reaching the coveted #1 spot the

second time around. "I think people look at you a lot differently," says Baker. "We're getting to see people and meet with people that we wouldn't have been able to a couple of years ago." Adds Myers, "We're getting a lot more respect."

The biggest change for this songwriting duo is that they are now a singing/songwriting duo for Curb Records. "The Curb deal came about through Nelson Larkin and Mike Holandsworth," says

Myers. "Mike went in and cut some demos with us. Nelson just happened to walk in one day because their offices are directly across from Zomba [Music]...Nelson walked in and said, 'Mike Curb is looking for a duo or a group.' Mike handed him a tape and said, 'Hey, take this over there.' He took it over and they really liked it. We thought we were just going to do a developmental thing, but they sent us back a 40-page, eight-album contract."

Being in the limelight is not new to Baker or Myers. Both are veterans of the stage. "I grew up playing and so did Gary," says Myers. "We were both in groups in our hometowns. I'm from Dayton, Ohio, and he's from Niagara Falls. So the stage is not a foreign place to us." In addition, Myers was a guitar player with Eddy Raven for nine years and Baker was a lead vocalist for the CBS recording group The Shooters.

Now as their first singing/songwriting effort unfolds, they are the first to admit that their career move is right on track. "I've done this before," says Baker. "But never in a situation like this that seemed so right and felt so right. The best thing about it is, if it doesn't work, it's not because we didn't try or because we didn't do it honestly. What we do is honest. That's exactly what we are. So if it works, it may work for a long time."

As for their forthcoming album, with a proposed title of *Baker/Myers: Wide Open*, the two describe it as leaning heavily towards "New Country." And although the duo acknowledge it was hard choosing which of their vast number of songs to include on the 10-cut project, they say that they're already thinking about the second album. "As a matter of fact," says Myers, "we already have a song and a title for the second album."

So does following the hugely successful #1 country and pop hit "I Swear" put any pressure on this duo's current singing/songwriting career? "You just write the best song you can and forget about it and go home," says Myers. Baker agrees, "It's going to be awful tough to have to beat that, but I'm not going to spend one second worrying about it."



Pictured (l-r): Frank Myers and Gary Baker



Arista/Nashville recording artist Radney Foster (l) teamed up with Arista/Texas artist Flaco Jimenez to record a duet for Jimenez's self-titled release. Foster and Jimenez sing "Jealous Heart" in both Spanish and English; it is the second single from Jimenez' album. Foster's next single, "Willin' To Walk," is about to be released. It is from his second solo album *Labor of Love*, which hits the streets April 11.



BNA Records artist Lorrie Morgan goes face-to-face with Tom Snyder following her appearance on his CBS television talk show, "The Late Late Show With Tom Snyder." She co-hosted the American Music Awards the night before her appearance on the show, and she's looking forward to the release of her new *Greatest Hits* album June 27. Morgan's first single release from the package is titled "I Didn't Know My Own Strength," which is set to hit airwaves April 24.



Newcomer Ty England is pictured in the Westwood One suite during CRS '96 with old friend, singer/songwriter Victoria Shaw. The two last worked together on the "This is Garth Brooks, Tool" NBC television special that aired in May 1994.

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 *Cash Box* Top 100 chart. Leading the *Cash Box* independents for his third week is **Michael Copeland** on the **Platinum Plus** label with "Friends Behind Bars." The single currently resides at #48 on the chart. In the second highest spot for the indies is **Michael Grandé**, who moves to #51 with "Mike's Bike." To finish out the movers, **Gary Lee Kirkpatrick** moves to #55 with "Quality Time," **Jim Fullen** moves to #58 with "Daddy Finally Made It To Church," **Jamie Harper** moves to #61 with "Big City Girl," **P.J. LaDoir** with "Somebody Loves Me," moves to #71, **Dean Chance** moves up #76 with "Will You Stay With Me Forever?" and finally **Elaine Diehl** moves to #85 with "Cost Of Lovin'" to finish out the movers.

Only one independent broke onto this week's chart. **Steve Kolander** comes in at #68 with "Black Dresses" as the lone indie debut.

Top Rising Independents

1. MICHAEL COPELAND—"Friends Behind Bars"
2. MICHAEL GRANDÉ—"Mike's Bike"
3. GARY LEE KIRKPATRICK—"Quality Time"
4. JIM FULLEN—"Daddy Finally Made It To Church"
5. JAMIE HARPER—"Big City Girl"
6. STEVE KOLANDER—"Black Dresses"
7. P.J. LADOIR—"Somebody Loves Me"
8. DEAN CHANCE—"Will You Stay With Me Forever?"
9. ELAINE DIEHL—"Cost Of Lovin'"

Album Review



■ DANIEL RAY EDWARDS: *Desire* (NFE/FLY)

This talented newcomer has put together quite an impressive 10-cut indie project. From the upbeat title track, which was written by Edwards, to the ballad-driven "Tupelo Honey" and the laid-back Edwards-penned "I'll Always Be True," it seems that Daniel Ray, at only 18, is on the right track. Another notch on this album's belt comes in the form of great production via producer Michael Zager. Other tracks that stand out include "If I Had All These Things," "Born And Bred" and "Crystal Blue."

Indie Spotlight

All-Around Jamie Harper



TO CALL SINGER/SONGWRITER

Jamie Harper a well-rounded entertainer is something of an understatement. Not only does she sing and perform over a hundred dates a year, she writes and records her own material, plays the guitar, piano, flute and a variety of percussion instruments, has performed in Broadway shows in New York and has won several awards for her ability to create and breath life into a song.

In fact, Harper's life has always centered around music and performing. It was at Camp Seneca Hunt that an outgoing eight-year-old Harper made her first appearance on stage. It was there that she impressed her fellow campers with her rendition of "Somewhere Over

The Rainbow." "It went wonderfully," Harper admits, "and I remember loving every minute of it." It was on that day that she was hooked.

Under the guidance and watchful eye of her uncle Benny Davis, who penned several classic hits including "Baby Face," Harper's love and appreciation for music grew. "He would say, 'You're supposed to tell a story with the words and make the song your own,'" says Harper. Her uncle constantly spurred Harper's interest in music. "He used to get a piano player every Christmas and make me sing for everybody, which became part of our Christmas tradition."

When she wasn't singing at camp or during Christmas, Harper kept her vocals sharp by performing in choir throughout her school years, even while she attended Penn State University. Harper's enthusiasm and her ability to entertain crowds landed her a position on the university's cheerleading squad. Hesitantly, she later left the squad following the recommendation of her vocal coach, who felt that her voice should be saved for doing what she does best—singing. Always striving to perform, she started her own rock band while at Penn State. Coincidentally, it was her involvement with the band that ultimately led her to her other love—acting. "When I was singing with the band in college, a number of our regulars said that there was an audition for a play and that I should go and try out for a part. I said, 'I'm not an actor,' but they said, 'Trust me, you're an actor.' So I tried out, and they cast me right there."

It was this first stint at acting that led Harper to head to New York and enroll at H.B. Studios and Lee Strasberg's Actors Studio. Harper met up and studied music with some of today's best. "I remember one class especially," says Harper. "There was a class for songwriters and singers to work on their material. It was Barry Manilow, Bette Midler and me. Barry use to play the piano for us and we would take turns playing our songs for caeh other."

After five or six years of Broadway shows and the Big Apple, she made her way to her current residence, Ft. Myers, Florida. "I think moving to Florida is what turned me on to country music," admits Harper. "There are actually five chapters of the Country Music Association around where I live." It seems that country is right where she belongs and her ability as a singer is only equalled by her ability to write a song. Harper has won several songwriting awards, including the Country Music Associations of America's "Songwriter of the Year" award for "Mama's Ring" and her current single, "Big City Girl," which currently resides at #61 on the Top 100 chart. "Big City Girl" also took home "Songwriter of the Year" from the Florida Country Music Association. Over the past few years, Harper has recorded and charted several #1 independent singles.

Another fine-tuned ability of Harper's is her commitment to give her all on stage. "I'm an entertainer. I move around. I like making people laugh and having them leave feeling good about themselves...although—if I can put a tear in their eyes, I'll do that, too."

Whether it's singing, songwriting, acting or performing, Jamie Harper is certainly a well-rounded entertainer. As for her goals for the future, Harper says it best: "You can never dream too big."

COUNTRY RADIO

Spotlight

Q&A: John Hart Joins Pollack-Mullins



Give us some background on yourself.

I was born and raised in El Paso, Texas. I went to a boarding school when I was a kid and I got into radio when I was about eight years old. I began hosting this religious show at this school that was run by the Methodist Church. That's how I got into radio and it grew from there. I went in the military and came out and went back into radio, but I started my radio career in south Georgia.

From there I just moved along. I programmed WDEN in Macon, Georgia, and did WJAZ in Albany, Georgia. I was with Colonial Broadcasting for 10 years, the last few of which I was their group PD. We owned

stations in Chattanooga, Montgomery, Pensacola [and] a station in Greensboro, North Carolina. And so I left there in '91 to come here. I went there in about '82 and left in '91, so I could come here to Philadelphia, and I've been here three-and-a-half years. So really, in my whole broadcast career, I've had about five jobs. I tend to stay a long time in one place.

Tell us a little about WXTU.

WXTU is in Philadelphia, PA, fifth market in the country, with a population around five million. We service over seven and a half million people. Our weekly cume is around 700,000 in that area. We are a very current/recurrent-driven radio station with a very good signal. We cover the market more than adequately. We go up to around Princeton, New Jersey and then south down around towards Baltimore and that area...great signal, very well-engineered radio station.

We're a stand-alone in the market. We have no direct format competition, so our growth is targeted more at the secondary listener, even though our list is made from the primary listener's preferences. Most of our marketing is targeted at secondary and tertiary listeners, because that's where we have to grow, because we are *the* P-1 country radio station. We have the preference-one listeners who are going to listen to us. That means we can't ignore them because they're our life's blood, because when a competitor rolls in, they're the thing that's going to save you. We kind of have to walk the line. We're very heavily researched, we do perceptuals, focus groups. We do weekly call-outs, we do two music tests every year totaling about 700 titles. We monitor research across the country very, very closely.

I probably interface and interact with 15 to 30 guys around the country on a monthly basis. We talk radio promotions and things like that. We try to stay on top of it and it's a very modern radio station. Our morning show, for instance, in the Philadelphia market, is the fifth morning show in the market. It was 13th when we got here. We've done very well and the station's a real solid property, owned by Beasley Broadcasting.

The consultant at a radio station is usually not the program director's favorite person. You're a program director, so what about that?

I think that's kind of an ill-conceived notion, in that any kind of person that's involved with your station is only as good as you make them. You have to use them.

My theory is that success is built on good judgment and good judgment is a matter of experience. Experience sometimes is a matter of bad judgment. So it's my job to go in and help these guys learn how to make good judgments and show them what radio's about. It can be one of three things: it can be a teaching position; it can be one of an extended program director; or it can be one of an adviser. I prefer the adviser role, because I think that I want to work with programmers that I can learn from. I don't think there's a consultant in the country that I know that considers themselves to be the smartest guy in country radio. Most of the consultants out there are guys who have been programmers and they understand what it's like. I think from a programming standpoint, my consultants, I use them as partners. I don't follow what they say; it's my judgment. I have to make the decision; it's my butt on the line. However, if knowledge is power, then the more knowledge you have, the more powerful you can become in your market, because you need these people.

The record industry seems to think that consultants tell everybody what to play. Program directors, particularly outside the top 50, have fear struck in their hearts when a consultant's coming in—"Oh no, he's going to get my job!" But in reality, they should embrace that and should say, "Good. Here's a great opportunity to learn from a smart person," and really go in there and try to learn something. And in return, the consultant should always try to learn from their radio station, because like I told you earlier, some of the smartest guys in country radio or in radio, period, are not working in the top 100. They're out there somewhere in the smaller markets, developing their talents and honing their skills to be great

programmers. It's our job to go out there and find them and bring them along and listen to them and learn from them, as it is theirs to learn from us.

So in answer to your question, I don't see consultants as a threat to anyone. I know most of the guys doing consulting work right now in country radio, and I've worked with a good deal of them. I've never had a bad relationship with a consultant ever in my whole career, because I've approached it in a positive fashion.

What do you feel are some of the most common misconceptions about consultants?

That we dictate music playlists. That's just not true. All consultants put out a weekly list of their recommendations and things like that. That is something that we give to our clients....

Secondarily, the biggest one is that they are a threat to the program director. And that is something that I wish would go away...I've never known a consultant to get anybody's job unless it was already got. I have consulted for several years part-time, and a lot of times management will call you in and say, "Look, we've got to make some changes, and this is what we want to do." Because after all, the bottom line of radio is when you go into a radio station and you've got to sit down at that table and say, "Gentlemen, if we all agree that the whole goal here is to make money, then we're gonna get along fine," because that is the goal of radio, just like it's the goal of record or shoe store or a plumbing service. We're in this business to make money, and there are millions and millions of dollars at stake.

Like in Philadelphia, one rating report is worth \$1,600,000 in billing. So that means every tenth report that you gain or lose, you swing \$160,000; that's a tenth of a share. So it's some big bucks on the line and we're just there to give management some advice. Usually it's management that hires you, so that's why program directors are fearful, because management brings you in to consult management.

It's always going to be that way, because they're the ones that want to make sure that they're getting the most bang for their buck out of their program director. And so it's our job, if they're not a full-fledged program director, to make them one...to train them and help them grow, and even at a point of helping them move on sometimes. I've helped my employees many times, to move on. And if a guy comes to me and says, "I'm ready to go," I say, "Well, how can I help you?" And it's important that we work together in that area. I think that's two of the biggest misconceptions with consultants: that we control playlists and that we're the program director's enemy.

Does joining Pollack-Mullins in Nashville present new goals for you?

My whole goal of going into a consultancy, number one, is to be able to really deal with radio programming issues. So many times, in the job I have and people like me have, as a program director of a big radio station full of a lot of people, you spend so little time on programming issues. You spend a lot of time on operations issues. So it's important that we grow. That's my goal—to be part of radio, to get involved with programming, and to help the record industry.

I'm consulting at another level, too. We're opening up a whole new end of this consultancy. We're going to work, and I am working now, with several major record companies and major artists that have hired us to teach them about radio, to show them how to use radio, to show radio how to use them. We're there to show artists how to use radio and to help radio understand the record industry and what's out there, to bring the two together. So that would be one of my major goals, to help us understand one another and to take advantage of each other. I think that we just don't understand one another right now.

I guess that's my primary goal, as to why I even got into that end of the consulting business and working with record companies and artists. You just sit in a program director's chair and you see so many mistakes made by artists who come into your town, so many mistakes made by record companies who don't understand what we're doing. We want to show them what it means, how it affects them, how to understand it better, how to understand why radio does things as a result of research. And not just research, but to understand Arbitron, what ratings are, how they're made, those kinds of things that the record industry needs to understand.

So on the radio end, I'm going to be working with five radio stations. I've set my goal at five because money is not important to me in the first year. The first year I want to get my rhythm; I want to work with some great people and not worry about money. Let's just do a good job. That's my goal for the first year—do a good job and have some great clients that I hand-pick. I have some great clients in the record industry right now, and I'm working with some killer artists and a couple of radio stations that I'm very proud of. It's going to be a mixed bag, but it will help everybody.

POSITIVE COUNTRY

POSITIVE COUNTRY RADIO

This Week's Debuts

CLEVE FRANCIS—"A Love Like This"—(Liberty)—#26

CHARLIE DANIELS—"Jesus Died For You"—(Sparrow)—#28

CLARKS—"Writing On The Wall"—(Thoroughbred)—#32

Most Active

DEL WAY—"He Is Mine"—(Gospel Choice)—#18

SENECA—"By Way Of The Son"—(Ransom)—#27

LISA DAGGS—"I Wanna Thank You"—(Pakadern)—#31

Powerful On The Playlist

"Jesus & John" by **Bruce Haynes** remains at the #1 position on this week's *Cash Box* Positive Country Singles chart. **Ronny McKinley's** "Double Yellow Lines" jumps three spots to take #2 with **MidSouth's** "Without You (I Haven't Got A Prayer)" following close behind at #3. **Ken Holloway's** "Trailer Hitch" hangs on to the #4 position and **River & Owens** with "Over The Edge" moves up three to the #5 spot. For the rest of the Top 10 this week, it's **Brush Arbor's** "Swingin' Bridge" dropping to #6, **Ron David Moore's** "What Then" at #7, "Watch Me Run" by **Andy Landis** at #8, **Margo Smith & Holly's** "Don't Kill The Wounded" once again at #9, and **Paula McCulla** holding at #10 with "Whole Lot Of People Doing Right."

Looking Ahead

This week radio's giving a considerable amount of airplay to: **Clifton Jansky's** "I Want To Take The Light Of Jesus," "Song Of Reconciliation" by **Ashton, Becker & Dente**, **Scott Brown's** "My Hero," "Mercy Is The Reason" by **David Patillo** and **The Fox Brothers'** "Roses Are Red."

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WRJH\Brandon, MS

MARGO SMITH & HOLY—"Don't Kill The Wounded"

DAVID PATILLO—"Mercy Is The Reason"

DEL WAY—"He Is Mine"

PAULINE PATTERSON—"In God's Eyes"

MARK HAMPTON—"Fair Weather Friends"

KKLR\Poplar Bluff, MO

RON DAVID MOORE—"What Then"

RONNY MCKINLEY—"Double Yellow Lines"

ANDY LANDIS—"Watch Me Run"

BRUSH ARBOR—"Swingin' Bridge"

MIDSOUTH—"Without You (I Haven't Got A Prayer)"

WKGf\Arcadia, FL

MIDSOUTH—"Without You (I Haven't Got A Prayer)"

BRIAN BARRETT—"No One Knows My Heart"

ANDY LANDIS—"Watch Me Run"

KEN HOLLOWAY—"Trailer Hitch"

BRENT LAMB—"Monkey See, Monkey Do"

POSITIVE COUNTRY

MARCH 25 1995

1	JESUS & JOHN (Cheyenne)	Bruce Haynes	1	10
2	DOUBLE YELLOW LINES (Cheyenne)	Ronny McKinley	5	5
3	WITHOUT YOU (I HAVEN'T GOT A PRAYER) (Warner/Alliance)	Mid South	6	6
4	TRAILER HITCH (Ransom/Brentwood)	Ken Holloway	4	6
5	OVER THE EDGE (Mark Five)	Rivers & Owens	8	4
6	SWINGIN' BRIDGE (Benson)	Brush Arbor	2	8
7	WHAT THEN (Warner Alliance)	Ron David Moore	3	9
8	WATCH ME RUN (Star Song)	Andy Landis	7	10
9	DON'T KILL THE WOUNDED (Homeland)	Margo Smith & Holly	9	11
10	WHOLE LOT OF PEOPLE DOING RIGHT (Cheyenne)	Paula McCulla	10	6
11	HE IS MINE (Gospel Choice)	Del Way	18	3
12	I WENT BACK (Cheyenne)	The Days	14	3
13	ONLY CHRISTIAN COUNTRY (Circuit Rider)	Marvell	12	13
14	NO ONE KNOWS MY HEART (Starsong)	Brian Barrett	15	5
15	BY WAY OF THE SON (Ransom)	Seneca	27	2
16	GRANDPA WAS A FARMER (Circuit Rider)	Marksmen	16	6
17	THE BOY IN ME (New Haven)	Glen Campbell	13	9
18	I WANNA THANK YOU (Pakadern)	Lisa Daggs	31	2
19	HE NO LONGER SIGNS MY PAYCHECK (Windfall)	Southern Chapel	20	3
20	I'M GONNA HAVE A LITTLE TALK (Warner Bros)	Randy Travis	11	9
21	THE NARROW PATH (MBS)	Jason Campbell	17	8
22	THERE IS A CANDLE (Integrity)	Susie Luchsinger	22	14
23	GLORYLAND HOLD ON (Manuel)	Manuel Family Band	21	15
24	IT'S ABOUT TIME (Heartwrite)	David Patillo	24	17
25	GOING OFF THE DEEP END (Crossies)	Kathy Yoder Treat/Ken Holloway	19	13
26	A LOVE LIKE THIS (Liberty)	Cleve Francis	DEBUT	
27	BE A BEACON (Tima)	Judy Deramus	26	15
28	JESUS DIED FOR YOU (Sparrow)	Charlie Daniels	DEBUT	
29	ROCK-A-BYE-DADDY (Circuit Rider)	Herman Truelove	28	8
30	I'LL TRUST A MIGHTY GOD (Rising Star)	Gene Reasoner	23	14
31	CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)	W.C. Taylor	25	13
32	WRITING ON THE WALL (Thoroughbred)	Clarks	DEBUT	
33	SOWIN' SEEDS (S & K)	Steve Hamby	32	14
34	OUT OF HIS GREAT LOVE (Chapel)	The Martins	34	18
35	CHRISTIAN OUTLAW (Christian Outlaw Music)	Bobby Miller	30	7
36	TORNADO SALOON (Heaven Spun)	Ted White	29	17
37	I BELIEVE HEAVEN IS REAL (Rain)	Dinah & The Desert Crusaders	36	16
38	GIVE WHAT IT TAKES (Warner Alliance)	MidSouth	37	19
39	ACROSS THE MILES (New Haven)	Third Tyme Out	33	9
40	THE SMALLER THE TOWN (Tima)	Don Richmond	35	16

COIN MACHINE

NOTICE!

CHICAGO—The Illinois Coin Machine Operators Association has alerted its members to a proposed bill in the Illinois Senate which would permit video gaming, under the lottery, to be placed exclusively in social and fraternal clubs. Possession of these games anywhere else but in these nationally chartered clubs would become a felony. This means operators would be completely left out.

Senate Bill 397 was introduced by Illinois Senate President Pate Philip this past February. Operators are being advised to contact their respective senators and representatives, expressing opposition to this bill as it stands and requesting appropriate amendments be written to include them.

It's Showtime!

CHICAGO—The stage is set for ACME '95, this year's American Coin Machine Exposition, which opens at the Reno/Sparks Convention Center in Reno, Nevada on March 23 for its annual three-day run. This year's event marks ACME's first return visit to Reno since 1988.

The '95 format, in its entirety, is designed with the operator in mind. As stressed by show committee chairman **Bill Cravens**, "We've made an all-out effort to develop operator-oriented programs that will attract more operators to ACME '95 in Reno."

The popular seminar program is based on pertinent topics of interest to the operator community and will include a number of new, specialized programs in the areas of technology and training, among others.

With exhibit sales up 11% over last year, this noted trade event is expected to be the largest, most successful to date.

AAMCF Funds Benefit Charities

CHICAGO—Robert C. Fay, executive director of the American Amusement Machine Charitable Foundation, announced that three generous contributions were recently made from AAMCF Endowment Funds that were established by three industry leaders.

In the past few years, honorees at the Annual AAMCF Appreciation Dinner have established Endowment Funds in their names as a way of providing ongoing financial assistance to the charities of their choice. These funds currently exist in the names of 1991 honoree **Ray Galante** and the late **Lou Dunis (Music Vend/Dunis Distributing)**; 1992 honoree **Chuck Milhem (Valley Recreation Products)**; and 1994 honoree **Steve Lieberman (Lieberman Music Company)**.

With the proceeds generated from 1994 interest on the funds, all three men made significant contributions to worthwhile causes in their respective areas over the past few months.

Since its inception, the Galante/Dunis Endowment Fund has provided financial support to a number of children's charities in the Pacific Northwest. This year, Galante presented a check to the Seattle Association for the Disabled, a Seattle agency which provides care and assistance for disabled children. Additionally, the children of Dunis elected to contribute their portion of the proceeds to The Oregon Children's Alliance.

The second Endowment Fund—the Milhem Great Lakes Region Children's Philanthropic Fund—continues to provide support to the Boys and Girls Clubs of America through generous contributions to three Michigan-based chapters of this organization; the Boys and Girls Clubs of Bay County, Marshall Square and Traverse City.

Minneapolis-based Washburn Child Guidance Center was the recipient of the funds from the Stephen and Sheila Lieberman Endowment Fund. The center is a worthwhile organization which provides assistance and support to high-risk children in the Minneapolis area.

All three Endowment Funds are set up so that similar contributions are made on an annual basis.

Happy 15th To VNEA!

CHICAGO—"When a group of my business associates and myself got together back in 1980, we could only dream of the success that has become reality with the formation of the VNEA," stated **Valley Recreation Products** chairman **Chuck Milhem**, in announcing the 15th anniversary of the Valley National 8-Ball League Association.

With over 70,000 sanctioned league players under its wings, the VNEA is reaching new heights and breaking new ground in the world of amateur pool. Over the past 15 years, the VNEA has grown from a small group of operators in a handful of states to a powerful association of over 300 charter holders representing 40 states and ten countries.

Gene Urso, VNEA president, credits the success of the VNEA to the 70,000 dedicated league players who go out each week and play pool on operator-maintained Valley pool tables. "Without these terrific players, pool table play would diminish and the coin machine operators would feel the pain," said Urso.

The advent of the '94-'95 season signaled the association's phenomenal 50,000,000th League Game Played. The approaching 15th Anniversary International Championships in May will produce a top-notch program and, sometime during the competition, the 1,000,000th VNEA International Championships Pool Game will be played. Contestants in this historic match will receive a special gift, presented by VNEA executive director **Gregg Elliott**. Additionally, the 15th anniversary season will see the unveiling of the new VNEA Mascot.

New Consumer Survey Report From NAMA

CHICAGO—"Vending machines are a major convenience," according to a new research study report from NAMA.

A consumer survey, conducted by Technomic, Inc. for the Foundation of the National Automatic Merchandising Association, found that more than two-thirds of those who were asked why they use vending machines replied that they were conveniently placed close by, most times in places where there were no retail outlets for their food and beverage purchases.

Vending service companies have done a good job in placing their machines where there is little or no competition from other sources, according to the study.

Consumers' perceptions of vending as a whole have improved, primarily in terms of machine performance and maintenance. Their perception of product quality and freshness has also improved, but the opportunity for progress is still available, especially in the area of fresh and prepared foods.

These and other important facts are available from the Foundation of NAMA, which is based in Chicago.

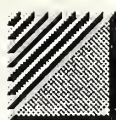
"In 1981, NAMA conducted a survey to find out what consumers thought of vending machines, services and products," explained **James A. Rost**, NAMA president. "In 1994, the NAMA Foundation undertook an update of that survey to see how the industry might better serve its customers," he added.

The survey results were first reported at the NAMA national convention and trade show in Atlanta, in November of last year, by **Ronald Paul**, president of Technomic.

Reports on the survey are available in two forms: a shortened "Management Summary" version without the detailed research data, at a cost of \$25; or the full "Management Report" format including all of the detailed research data, at a cost of \$75.

Further information may be obtained by contacting NAMA headquarters at 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102; or phoning 312-346-0370.





COIN MACHINES

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

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

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

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AUDITIONS

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

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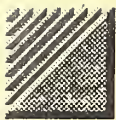
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NEWS / SCHMOOZE



American Recordings/Wild West Records artist The Nonce visited L.A. radio station Power 106 recently for an on-air interview with the Baka Boyz to promote The Nonce's chart-topping rap hit "Mix Tapes." The Nonce's debut album *World Ultimate* was released February 28th. Shown pictured at the station (l-r): The Nonce's Nouka Base Type; Nick V. of the Baka Boyz; The Nonce's Yusef Afloat; and Eric V. of the Baka Boyz.



Roland Orzabal reunites with former Tears For Fears protégé and two-time Grammy nominee Oleta Adams on his upcoming Tears For Fears release *Raoul And The Kings Of Spain* (Mercury). The song "Me And My Big Ideas" is the first musical collaboration between the two since 1989, when he last produced her debut album *Circle Of One*. Following on the heels of his own last successful release *Elemental*, TFF sole frontman Orzabal once again utilizes his artistic and innovative musical vision to create a collection of passionate, spiritual and provocative songs, scheduled for release on May 23.



The Whispers' first single "Make Sweet Love To Me"—from *Toast To The Ladies*, their 19th recording to date and third Capitol album—charted at #34* on the *Cash Box* Top 100 R&B Singles chart last week. The single has received great support from V103 (Baltimore), WVAZ (Chicago), WYLD (New Orleans), WVMJ (Washington, D.C.), WJLB (Detroit), WALR (Atlanta) and WAMO (Pittsburgh). Shown celebrating the group's 28 years in the music business are (l-r): Bruce Lundvall, president, Blue Note Records; Michael Gardner, Whispers mgr.; Jack Wellmon, Northeast regional field promo mgr., Capitol; Walter Scott, Whispers; Michelle Madison, natl. promo dir., urban music, Capitol; Nicholas Caldwell, Whispers; Ruth Carson, v.p. creative marketing, Capitol; Wallace "Scotty" Scott, Whispers; Leaveil Degree, Whispers; and Manny Bella, v.p., promo & mktg., urban music, Capitol.



Jon Secada kicked off the North American leg of his *Heart Soul & A Voice* World Tour in L.A. last month, where he was presented with a triple-Platinum plaque to commemorate three million in sales for his self-titled debut and one million sales for his current release. Celebrating after the show are (l-r): Jorge Pinos, William Morris agent; Secada; Emilio Estefan, Jr., mgr.; Jose Behar, president EMI Latin; and Davitt Sigerson, president EMI Records.



At the recent WEA convention in Cleveland, the Chicago branch was named "Branch of the Year." In addition, Warner Bros. and Reprise promotion managers walked away with top honors. Shown (l-r): Earl Jordon, v.p. sales, black music, Warner Bros.; Hilda Williams, natl. dir., Northern markets, WB; Eric Thrasher, v.p. promotion, Reprise; Denny Schone, WEA branch manager, Chicago; Dina Davis, Reprise Chicago, "Promotion Person of the Year"; Kirkland Burke, Warner Bros. Chicago, "Promotion Person of the Year"; Pam Jones, Warner Bros. Cleveland, honored for her outstanding efforts on WB's Guesss project; and Hank Spann, v.p. promotion, black music, Warner Bros.



Belly packed Los Angeles' Virgin Mega-Store for a special midnight concert celebrating the release of their hot new Reprise Records album *King*, featuring the single "Now They'll Sleep." The band will be performing a selected series of dates later this spring with an extensive North American tour to follow. Pictured: Belly's Chris Gorman and Tom Gorman; Reprise Records' Howie Klein; Joe Janeczek, Southwest regional mktg. rep, Warner Bros.; Reprise Records' natl. promo mgr. Jay Harding; Belly's Tanya Donnelly and Gail Greenwood; Geoffrey Weiss, product mgr., Warner Bros.; Reprise Records' Drew Gitlin; Steve Tipp, v.p. alternative music, Reprise; Tom Cunningham, natl. singles promo mgr., Reprise; and Bob Merlis, senior v.p./dir. of media relations, Warner Bros.