Boys On The Side's Girls On The Soundtrack
INSIDE THE BOX

Cover Story

Boys On The Side’s Girls On The Soundtrack

Although it shouldn’t be stereotyped as just a “woman’s” film, New Regency/Warner Bros.’ Boys On The Side certainly is engendered with considerable talent of the feminine persuasion—including the acting abilities of Whoopi Goldberg, Mary-Louise Parker and Drew Barrymore and the singing/songwriting skills of Melissa Etheridge, Sheryl Crow and many more on the Arista soundtrack.

—see page 5

News

MCA Music Entertainment Group trumpeting a record-breaking year, BMG retooling the Zoo Entertainment and RCA Records labels and The Work Group getting busy are the highlights in music industry news this week.

—see page 3

The Latin Lowdown

BMG U.S. Latin artist Raul Di Blasio proved to Cash Box’s Hector Resendez at the Universal Amphitheatre in Los Angeles that he can captivate any audience in the same way he does on his home video Di Blasio—Live In Concert.

—see page 14

International

North Carolina-based Mammoth Records is making news with a new distribution agreement between its subsidiary Mammoth Distributed Labels and Planet Dog Records in the U.K., a cutting-edge label in the techno-ambient-rave genre.

—see page 16

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NUMBER ONES

POPP SINGLE

Take A Bow .......................... Madonna
(Maverick)

R&B ALBUM

My Life .......................... Mary J Blige
(MCA)

COUNTRY SINGLE

Here I Am ...................... Patty Loveless
(Epic)

COUNTRY ALBUM

The Hits ......................... Garth Brooks
(Liberty)

R&B SINGLE

If You Love Me ................ Brownstone
(MJJ/Epic)

JAZZ ALBUM

Breathless ..................... Kenny G.
(Anast)

BALANCE

Van Halen .......................... (Warner Bros.)

R&B ALBUM

My Life .......................... Mary J Blige
(MCA)

COUNTRY SINGLE

Here I Am ...................... Patty Loveless
(Epic)

COUNTRY ALBUM

The Hits ......................... Garth Brooks
(Liberty)

R&B SINGLE

If You Love Me ................ Brownstone
(MJJ/Epic)

POSITIVE CNTRY.

There Is A Candle ................ Susie Luchsinger
(Integrity)

In making the announcement, Al Teller, MCA Music Entertainment Group chairman/CEO, said, “I am extremely proud of what the MCA Music Entertainment Group has accomplished this year. 1994 saw our international operations undergo the largest single year global expansion by a record company. This great accomplishment, supported by superb results from our U.S. audio and home video distribution businesses, ensures our group’s leadership in key markets around the globe. We are poised for even greater success in 1995.”

BMG ENTERTAINMENT RESTRUCTURES A PART: Two core record labels at Bertelsmann Music Group (BMG) will undergo restructuring, announced Strauss Zelnick, BMG Entertainment North America president/CEO. As a result, positions at RCA Records Label and Zoo Entertainment will be eliminated.

As BMG fine-tunes the operations 39 positions will be eliminated at RCA, resulting in 27 layoffs in N.Y., L.A. and in the field. At Zoo, 11 positions are eliminated with 11 layoffs. The two labels will remain independent and part of the core BMG family of labels. Zoo will remain based in L.A., RCA in N.Y. As part of the restructuring, Zoo will relocate the position of national director of alternative promotions from N.Y. to L.A. while moving international operations from L.A. to N.Y.

NEW CRG LABEL GETS "WORK": Co-presidents Jeff Ayeroff and Jordan Harris have announced the name of their new Columbia Records Group label: The WORK Group. They also revealed its initial artist roster and upcoming releases and named Burt Baumgartner senior vice president, promotion, of the new label.

Housed at Sony Music's Santa Monica, CA headquarters, The WORK Group began operations January 1, and is the first CRG label to be founded on the West Coast and have its own A&R, marketing, promotion and video staffs, linking Columbia's resources on both coasts.

The WORK roster includes: Chris Whitley, Terence Treni D'Arby, Sponge, Heather Nova, Ned's Atomic Dustbin, Youssou N'Dour, Mercury Rev, Diana King, Puff Johnson, Jamiroquai, Da Brat and Count Bass D.

Upcoming releases will include: Din of Ecstasy, Whitley's second album; King's debut, Tougher Than Love; a new Dustbin album, brainbloodvolume; a Bad Boys soundtrack; Nova's Live From The Milky Way; Bass D's debut Pre-Life Crisis; and a new D'Arby effort, Vibrator.

GRAMMY PARTICIPANTS TOLD: Michael Greene, National Academy of Recording Arts and Sciences president/CEO, and Pierre Cossette of Pierre Cossette Productions have announced that Tony Bennett, Boyz II Men, Mary Chapin-Carpenter, Sheryl Crow, k.d. lang, Bonnie Raitt, Salt-N-Pepa, Gil Shaham and Bruce Springsteen will perform on the 37th Annual Grammy Awards show.

Tori Amos, Emmanuel Ax, Steven Curtis Chapman, Placido Domingo, Annie Lennox, Gary Oldman and Jon Secada have been set to present awards on the March 1 Awards telecast from L.A.'s Shrine Auditorium over CBS-TV.

'95'S FIRST RIAA AWARDS: The Recording Industry Association of America has certified four Gold and three Platinum singles, and 25 Gold, 27 Platinum and 34 Multi-Platinum albums. A total of six albums, all released in November '94, reached simultaneous Gold, Platinum and Multi-Platinum levels.

The biggest newsmakers include: Fleetwood Mac’s Rumours, released in 1977, hit 17 million in U.S. sales to become the second-biggest selling album of all time behind Michael Jackson's Thriller; Boyz II Men’s single "On Bended Knee" became their fifth Platinum single while their album II surpassed the seven million mark, putting them in a three-way tie with Ace Of Base’s The Sign and Disney's The Lion King soundtrack as the best-selling albums released in '94; Aerosmith's Big Ones certified Gold, Platinum and Double Platinum; The Eagles' Hell Freezes Over hit four million; and Nirvana's Unplugged In New York hit three million.

Rick Dobbis is the new president of PolyGram Continental Europe. Formerly president of the PolyGram Label Group, Dobbis succeeds Allen Davis, who retired at the end of last year.

EMI Records (EMI/Chrysalis/SBK) has appointed Frances Pennington senior vice president, media and creative development. She most recently served as vice president and general manager of publicity. Arista Records has named Michelle Mena vice president, publicity. She joins Arista from Sony Music Entertainment, where she spent 1-1/2 years as senior director, communications. Shelby Read has been appointed director, press and artist development, for the Elektra Entertainment Group (EEG). Also, Mary Ann Mastroppolo has been promoted to vice president, human resources and office administration for EEG. Meade joined Elektra in 1991 and Mastroppolo joined the label in 1983. Capitol Records has named Michelle Madison national director of urban promotion and Clint Works national director of rap promotion. Madison joins Capitol from East/West/Elektra Entertainment, where she served as regional promotion/marketing manager, Southwest region. Works was most recently national director of promotion at Pallas Records.

Moton Records has promoted Mel Delatto to national director of A/C promotion. A 19-year industry veteran, Delatto was president of his own promotion and management company prior to joining Moton.

The RCA Records Label has named Rene McLean national director, rap promotion and Shari Segalini associate director, singles sales. McLean was national director, urban/rap promotion for Stesun Music prior to joining RCA, and Segalini was most recently associate director, singles sales. Ron Wiggins has been appointed national manager urban sales/marketing at Rhino Records. He was previously urban marketing specialist for CEMA Distribution. Vernon Yard Recordings have appointed Charlie Amter national director of publicity and William Marison national director of promotion for the Virgin Records subsidiary label. A&M Records has promoted Dana Patrick Collins to international promotion coordinator. He was most recently international marketing assistant.

Uni Distribution Corp. has named Jay Gilbert national director of catalog sales & product development and David DeLyser director of single sales. Gilbert was previously a sales representative for Sony Music; DeLyser was Midwest regional single sales manager. Sony Music Distribution has appointed Harry Hawkins sales manager for the Southwest branch.

Capricorn Records has named Robert Vega and Diane Painter production director and art director, respectively. Vega joins Capricorn from PolyGram Records/New York; Painter comes to Capricorn after having owned and operated her own design firm. Frances W. Preston, president & CEO of BMI, has been elected president of the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. Preston has served on the Board of Directors since 1992 and was most recently executive vice president.

The Recording Industry Association Of America has promoted three executives in its anti-piracy unit: Jesse Ahad is now vice president, anti-piracy, civil litigation; Don Valdez is now vice president, anti-piracy, legislation, and Jerry Rohrback, most recently regional director, has been given the added title of New York metropolitan regional coordinator.

PolyGram Music Publishing Group USA (PMIC) has appointed Randy Sahinson to senior creative director. Previously, he was creative director for PMIC. Sony Music Publishing has appointed Scott Francis senior vice president, business affairs. Francis joins Sony Music Publishing from the New York law firm of Mayer Katz Baker Leibowitz & Roberts, P.C.
By Ted Williams

BOB MARLEY TRIBUTE: S.O.B.'s (Sounds of Brazil) held a tribute to the late Bob Marley at Irving Plaza on February 6th, which would have been his 50th birthday. The tribute featured a special video presentation on Marley's life as well as an all-star concert featuring RAS Records artists The Mighty Diamonds, Sugar Minott, Sister Carol and Worl-A-Girl. One of the night's highlights was an appearance by Marley's London-born son Julian, an artist in his own right.

The video presentation was prepared by acclaimed video archivist Roger Steffens, and included rare and unseen footage of the reggae artist/political activist. Radio station WBAI-FM "Midnight Ravers" deejays DRO, Terry Wilson, Dread-Scott Keys and Ben Mapp spun the musical tribute to Marley's memory throughout the night behind guest MCs The Night Nurse and Karl Anthony.

CAPRICORN RECORDS president Phil Walden informs that the label has signed Washington, D.C. group Everything. The deal includes the acquisition and re-issue of the group's previously indie-released album Labrador and setting up their current East Coast tour in its support. The group's name addresses the eclectic content of its music, a mix of rock, Latin, jazz and, well, everything. The band—bass, reeds, rhythm and vocals—is Richard Bradley, Nathan Brown, Craig Honeycutt, Mark Reinhardt, David Slankard and Steve Van Dam, and the tour covers points east from N.Y.C. to New Orleans.

BLACK HISTORY MONTH is being observed in the music/record industry in lots of ways. Sony Music Entertainment's corporate affairs department joins in with sponsorship of three "Knowledge Is Power" symposiums at its Sony Club on Madison Avenue in N.Y. The topic on February 15th will be "Information Technology & Black Media," with guest speaker Robert L. Johnson, CEO, Black Entertainment Television; on the 21st author/activity lecturer Dick Gregory and director/producerscreenwriter John Singleton will discuss "The History Of Civil Rights And The Entertainment Industry"; and on the 27th National Rainbow Coalition president Jesse Jackson will address "Black History and the Civil Rights Movement."

ON STAGE—THE CONCERT TRAIL: Hottest ticket in town is for the Big Apple stop of Jon Secada's U.S. tour, March 24-26...Tickets are being snapped up for Maria Conchita Alonso's debut in the lead role in Broadway's Kiss Of The Spider Woman. It's gonna be so hard to replace Vanessa Williams...Willie Nelson sings for lovers in his Feb.14 Valentin's Day concert at the Beacon Theatre...Ladysmith Black Mambazo and guest act the Holmes Brothers hit Town Hall on the 23rd...Hot tickets, too, for Sarah McLachlan and special guest Paula Cole in concert March 18th at Radio City Music Hall...Joe Cocker, with Keb'Mo opening, set to play the Beacon on March 16th.

NAN VERNON performed at S-line in the East Village on Feb.6 to showcase samples from her new EastWest/Elektra album Manza Ray, set for release on Feb. 28.

By Steve Ballin

OASIS rode into the Palace in Hollywood on a sea of hype that would drown most bands. The fervor of the packed club only furthered the "next big British band hysteria" that has continued to grow since the release of their Definitely Maybe CD last year on Epic. Already approaching icon status in their native England, the quintet attracted seemingly every Angliphile in L.A., leading to the impression that similar stature in America is within reach. Whether it is or not, Oasis certainly believe it is, as they are one hell of a group of actors.

The band made their way onto the stage with a swagger that only the Stones could relate to, before launching into the appropriately arrogant "Rock & Roll Star." In addition to setting the tone in mood, the song set the standard musically for the rest of the band's hour-plus set, as the group weaved through a sea of pop noise, with the only variety coming in the decibel levels of the guitars. In the grand tradition of spoiled rock stars, lead vocalist Liam Gallagher gave his bored routine throughout, keeping his hands behind his back at almost all times, with the exception of the occasions where he sat down. But the crowd ate it up, relishing the indifference.

The real star of the night was the songwriting, as it became more evident why the act has received the attention it has when listening to "Shakermaker," "Supersonic," or the band's current radio hit, "Live Forever."

Particularly of interest was the group's closing number, a cover of the Beatles' "I Am The Walrus." While many artists cover the Beatles, for an act saddled with British hype it's a move that left little doubt where Oasis' intentions rest. Whether you love or hate that kind of cockiness, you'd better learn to live with it because Oasis have the ability to back it up.

L.R.S. RECORDS RECENTLY THREW a little get-together in honor of Galore, the new release from acclaimed British singer/songwriter Kirsty MacColl. The record is a greatest hits retrospective that includes the new tracks "Caroline," the CD's first single, and "Perfect Day," which features Lemonhead Evan Dando helping MacColl cover the Lou Reed tune.

Dando wasn't able to join MacColl when she did her acoustic showcase at L.A.'s Bokaos restaurant (though he apparently had a good excuse, as MacColl said he was in Australia). However, that didn't slow down the fiery redhead one bit, as she made her way through a very impressive 40-minute set, highlighted by Billy Bragg's "A New England," "Can't Stop Killing You" (which she recorded with Johnny Marr of The The and Smiths fame), and her delightful version of Cole Porter's "Miss Otis Regrets." MacColl handled the usual disorder and clamor of a showcase with her trademark dry wit, saying at one point, "Feel free to be quiet for this one." Long respected by the people who matter—her peers—MacColl showed why people like Marr, Bragg and Dando work with her, as she is a superbly literate voice.

Several indie acts kicked off the new year with a free show at L.A.'s House of Blues to commemorate the release of the Backyard/Scotti Bros. Records album, You Got Lucky. A Tribute To Tom Petty. Excerpts from the show ran on ABO's "In Concert" on February 3. The performers, all of whom are featured on the Petty tribute, were Engine Kid, Everclear, Truck Stop Love, Thornberry and AffiMiniature. Seen here (l-r, front row): Backyard/Scotti Bros.' alternative A&R director Michael Roth; "In Concert's" Tom Petty director Mike Bond; "In Concert's" Steve Yampolsky and Alleged Records' Joel Mark; (back row): "In Concert's" exec, in charge of production Gene Fein; Truck Stop Love's Matt Mezler; Thornberry's Jason Arune; Everclear's Art Azezakis; Truck Stop Love's Rich Yarges; Engine Kid's Jade Devitt; and Scotti Bros. president Chuck Quillo.
**Feature**

**Boys On The Side's Girls On The Soundtrack**

By Steve Baltin

REGENCY ENTERPRISES HEAD OF MUSIC Mitch Leib is familiar with big-star projects, but few soundtracks possess the name-power of the soundtrack to *Boys On The Side*, which is a veritable "who's who" of women in rock, from superstars like Melissa Etheridge to rising stars the Cranberries, Sarah McLachlan and Indigo Girls.

According to Leib, the idea was never to have an all-female soundtrack, but after viewing a rough cut of the film, Leib and director Herbert Ross—who Leib can not speak highly enough of—agreed that the male voices they considered were "distant and third-person." Nearly sold on the idea of an all-female soundtrack, Ross and Leib then met with Arista president Clive Davis, who, unsolicited, confirmed their belief.

Singer/songwriter Sheryl Crow was the first act to commit to the project by writing "Somebody Stand By Me."

The project performer to sign on was Etheridge, who composed what emerged as the closing-credits song in "I Take You With Me." According to Leib, Etheridge was converted by a rough cut of the film, which he took to her in Chicago while she was on tour. Due to time constraints, Etheridge's management initially balked at the idea of doing a new song—in fact, they flat out refused, though they did okay a song from her Island album *Yes I Am*. However, Leib's response was, "No, no, it's got to be new. It's got to be heartfelt. This movie needs something special." After viewing the film with Etheridge, Leib returned to L.A. on a Saturday, only to get a call from her agent at William Morris on the following Monday morning saying she had already written a new song. "You're kidding me!" replied Leib. "It never happens like this. It can't be."

Leib calls the experience with Etheridge "magical.

"He adds, "To this day, it has been the most pleasurable experience I've ever had with an artist." And magic is a word that could be used to describe the whole project, as Leib says there was not one pass on the film from the all the artists he spoke to. Other artists on the soundtrack include Annie Lennox, Joan Armatrading, Pretenders and Jocell Mosser.

In light of this, one might think *Boys On The Side* was the one of the easiest work experiences Leib has ever had, but he is quick to dispel that notion. Besides his duties as music supervisor, Leib also produced the record. But it was the music supervisor duties that he says "were incredibly time-consuming. There's an amazing commitment that you have to make to this type of film."

The project began with spotting the script in August of '93, with actress Whoopi Goldberg playing a singer in the film. Goldberg also appears on the record, doing her a heartfelt version of the Roy Orbison, Tom Petty and Jeff Lynne-penned "You Got It." Bonnie Raitt's version of the song is the first single from the project, as well as the opening and closing number on the CD. To have the same song appear twice on any record is an unusual move—and one that can be attributed directly to executive soundtrack producer Clive Davis who, according to Leib, wanted "the listening experience to begin and end with that [the song], because it added theme and kept the thread of consistency and the tie between the record and the movie. It's very important to all of us...this record really is the movie."
### Top 100 Pop Singles

#### February 1995

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<tr>
<th>#1 SINGLE: Madonna</th>
<th>TO WATCH: Gloria Estefan</th>
<th>HIGH DEBUT: Portishead</th>
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<td><strong>#1</strong></td>
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<td><strong>Top Singles</strong></td>
<td><strong>Last Week</strong></td>
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<td>TAKE A BOW (Maverick/Sire/Warner Bros. 18000)</td>
<td>Creep (LaFace/Arista 40024)</td>
<td>ON BENDED KNEE (Motown 20035)</td>
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<td>Madonna</td>
<td>TLC</td>
<td>Boyz II Men</td>
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<td>STRONG ENOUGH (A&amp;M 7856)</td>
<td>HOLD MY HAND (Atlantic 87236)</td>
<td>YOU GOTTA BE (550 Music 77551)</td>
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<td>Sheryl Crow</td>
<td>Hootie &amp; The Blowfish</td>
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<td>EVERY DAY OF THE WEEK (Island 19798)</td>
<td>SUYIYAKI (Next Plateau/London/Island 857 687)</td>
<td>R.E.M. Boyz (MCA 54939)</td>
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<td>Dionne Farris</td>
<td>Martin Page</td>
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<td>ANOTHER NIGHT (Arista 12724)</td>
<td>IF YOU LOVE ME (MCA/Epix 77332)</td>
<td>ALWAYS (Mercury 856 227)</td>
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<td>Real McCoy</td>
<td>Brownstone</td>
<td>Bon Jovi</td>
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<td>THE LUSCIOUS NIGHT (Atlantic 98192)</td>
<td>BLING AND BLAME (Warner Bros. 19894)</td>
<td>YOU DON'T KNOW HOW IT FEELS (Warner Bros. 18030)</td>
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<td>Big Daddy Arnold</td>
<td>R.E.M.</td>
<td>Tom Petty</td>
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<td>THE SWEETEST DAYS (Virgin/Island 851113)</td>
<td>IN THE HOUSE OF LIGHT AND DARK (Mercury 856 940)</td>
<td>HERE COMES THE HOTSTEPPER (FROM &quot;READY TO WEAR&quot;) (Colombia 77814)</td>
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<td>Vanessa Williams</td>
<td>Martin Page</td>
<td>Ini Kamoze</td>
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<td>CANDY RAIN (Uptown/MCA 54906)</td>
<td>BEFORE I LET YOU GO (Island 855 582)</td>
<td>MI NANA (858 5719)</td>
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<td>Soul For Real</td>
<td>Blackstreet</td>
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<td>BAD REPUTATION (Epix 64495)</td>
<td>I MISS YOU (Atlantic 12756)</td>
<td>BIG POPPIG WARNING (Bad Boy/Arista 7-895)</td>
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<td>Freedy Johnston</td>
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<td>I'LL MAKE LOVE TO YOU (Motown 2257)</td>
<td>HOW MANY WAYS BELONG TO YOU (LaFace/Arista 4081)</td>
<td>The Notorious B.I.G. (4)</td>
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<td>Boyz II Men</td>
<td>Toni Braxton</td>
<td>B.I.G. (4)</td>
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<td>NEW AGE GIRL (FROM &quot;DUMB AND DUMBER&quot;) (EMI 858 590)</td>
<td>I'LL STAND BY YOU (Sire/Warner Bros. 1610)</td>
<td>SECRET (Maverick/Sire/Warner Bros. 18025)</td>
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<td>(Ivanhoe Dick)</td>
<td>The Pretenders</td>
<td>Madonna</td>
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<td>SHAME (FROM &quot;A LOW DOWN DIRTY SHAME&quot;) (RCA Records)</td>
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<td>TOOTSEE ROY (RCA Records)</td>
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<td>(Hollywood/Jeve 42269)</td>
<td>Luther Vandross</td>
<td>(RCA Records)</td>
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<td>Zane 13</td>
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<td>Sheryl Crow</td>
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<td>TURN THE AROUND (FROM &quot;THE SPECIALTIES&quot;) (Crescent Moon/Epix Soundtrax 77839)</td>
<td>FOOLIN' AROUND (Spoiled Rotten Big Beat Atlantic 98207)</td>
<td>DECEMBER 1963 (OH WHAT A NIGHT) (Curt 76811)</td>
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<td>Gloria Estefan</td>
<td>Changing Faces</td>
<td>The Four Seasons</td>
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<td>LIVING SONGS (Sire/Warner Bros. 18034)</td>
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BOY II MEN: “Thank You” (Motown 1270)

“Clear out, make way, step aside. Yup. It’s a new song from recently crowned AMA kings Boyz II Men, so get ready for another lengthy stringalong on the top of the singles charts. Whether you like them or not, it’s hard not to be impressed by the incredible run Boyz II Men are in the midst of, having spent the vast majority of the past few months at #1, first with “I’ll Make Love To You,” then with “On Bended Kneel.” If this one follows suit, the word phenomenon may not be entirely out of line.

THE TRAGICALLY HIP: “Nautical Disaster” (Atlantic 6045)

Taken from the album Day For Night, this single furtheres the introduction of the band with one of the coolest monikers in the music world today. The song lives up to its end with an excellent mix of grooves, shifting from slow and dramatic to rocking with a flowing vocal style, the vocals provide the track with the perfect amount of urgency. A lot of AOR potential to go with the standard Modern Rock edge.

TOAD THE WET SPROCKET: “Fly From Heaven” (Columbia 656)

Toad The Wet Sprocket’s second album, Dahlonega, hasn’t been the sales hit the group’s first album was, but it certainly has earned them quite a bit of airplay, with strong crossover appeal as well. One format the band has blossomed at is AAA. This mid-tempo ballad should see them explode at the format, as its lovely hook will attract attention in droves. Again, not a smash, but it may make up for it in consistency, as this song can be expected to have surprisingly potent legs.

HOLE: “Violet” (DCG 706)

Is the third time the charm for Courtney Love and mates? Following the success of the group’s “Doll Parts” single, which built momentum but didn’t break the group, the band tries to capitalize on their end-of-the-year push by putting Live Through This up the next tier to the flowering fucidero. The racing backbeat, coupled with Love’s angry snarl, should at least keep the fever at status quo, but top 10 it ain’t.

PICK OF THE WEEK

AL GREEN: “Let’s Stay Together” (MCA 3316)

This song alone would’ve warranted Al Green’s elecution into the Rock & Roll Hall of Fame. Green’s smooth soulful tones have made this song the R&B equivalent to yesterday’s “Stairway To Heaven,” and now, thanks to Quentin Tarantino, a whole new generation of music lovers has a chance to discover this classic. Throughout all-time classics the Tarantino has brought the song back to life in his much-heralded film Pulp Fiction. With the film’s as-the-year awards being bestow upon this song has a chance to be a hit all over again, as many kids who’ve been caught up in the R.P. Kelly slow-jams craze should rush the opportunity to hear the master of the genre do it the way all the pretenders wish they could. This is what “real” means.

Truth and Fiction

BOY II MEN: “Thank You” (Motown 1270)

“Clear out, make way, step aside. Yup. It’s a new song from recently crowned AMA kings Boyz II Men, so get ready for another lengthy stringalong on the top of the singles charts. Whether you like them or not, it’s hard not to be impressed by the incredible run Boyz II Men are in the midst of, having spent the vast majority of the past few months at #1, first with “I’ll Make Love To You,” then with “On Bended Kneel.” If this one follows suit, the word phenomenon may not be entirely out of line.

THE TRAGICALLY HIP: “Nautical Disaster” (Atlantic 6045)

Taken from the album Day For Night, this single furtheres the introduction of the band with one of the coolest monikers in the music world today. The song lives up to its end with an excellent mix of grooves, shifting from slow and dramatic to rocking with a flowing vocal style, the vocals provide the track with the perfect amount of urgency. A lot of AOR potential to go with the standard Modern Rock edge.

TOAD THE WET SPROCKET: “Fly From Heaven” (Columbia 656)

Toad The Wet Sprocket’s second album, Dahlonega, hasn’t been the sales hit the group’s first album was, but it certainly has earned them quite a bit of airplay, with strong crossover appeal as well. One format the band has blossomed at is AAA. This mid-tempo ballad should see them explode at the format, as its lovely hook will attract attention in droves. Again, not a smash, but it may make up for it in consistency, as this song can be expected to have surprisingly potent legs.

HOLE: “Violet” (DCG 706)

Is the third time the charm for Courtney Love and mates? Following the success of the group’s “Doll Parts” single, which built momentum but didn’t break the group, the band tries to capitalize on their end-of-the-year push by putting Live Through This up the next tier to the flowering fucidero. The racing backbeat, coupled with Love’s angry snarl, should at least keep the fever at status quo, but top 10 it ain’t.

PICK OF THE WEEK

AL GREEN: “Let’s Stay Together” (MCA 3316)

This song alone would’ve warranted Al Green’s election into the Rock & Roll Hall of Fame. Green’s smooth soulful tones have made this song the R&B equivalent to yesterday’s “Stairway To Heaven,” and now, thanks to Quentin Tarantino, a whole new generation of music lovers has a chance to discover this classic. Throughout all-time classics the Tarantino has brought the song back to life in his much-heralded film Pulp Fiction. With the film’s as-the-year awards being bestowed upon this song has a chance to be a hit all over again, as many kids who’ve been caught up in the R.P. Kelly slow-jams craze should rush the opportunity to hear the master of the genre do it the way all the pretenders wish they could. This is what “real” means.
## Top 100 Pop Albums

**February 18, 1995**

### #1 Album: Van Halen

**Last Week**

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<thead>
<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>Van Halen</td>
<td>Van Halen</td>
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<td>2</td>
<td>The Hits (Liberty 26989)</td>
<td>Garth Brooks</td>
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<td>3</td>
<td>DOOKIE (Reprise/Warner Bros 45529)</td>
<td>Green Day</td>
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<td>4</td>
<td>HELL FREEZES OVER (Geffen 31365)</td>
<td>The Eagles</td>
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<td>5</td>
<td>II (Motown 53023)</td>
<td>Boyz II Men</td>
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<td>6</td>
<td>COCKTAILS (Dangerous/Live 41553)</td>
<td>Too Short</td>
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<td>7</td>
<td>CRAZY SEXY COOL (LaFace/Arista 26009)</td>
<td>TLC</td>
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<td>8</td>
<td>VITALogy (Capitol 86080)</td>
<td>Pearl Jam</td>
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<td>9</td>
<td>CRADLE OF WAR: BEAST OF GIZM (MDG 1984-1994)</td>
<td>Hootie &amp; The Blowfish</td>
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<tr>
<td>10</td>
<td>NO NEED TO ARGUE (Island 524050)</td>
<td>The Cranberries</td>
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<td>11</td>
<td>MY LIFE (Uptown/MCA 11556)</td>
<td>Mary J. Blige</td>
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<td>12</td>
<td>SMASH (Epic 56452)</td>
<td>Offspring</td>
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<tr>
<td>13</td>
<td>UNPLUGGED IN NEW YORK (DGC/Geffen 24727)</td>
<td>Nirvana</td>
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<td>14</td>
<td>THROWING COPPER (Radioactive/MCA 10997)</td>
<td>Live</td>
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<td>15</td>
<td>WILDFLOWERS (Warner Bros 45759)</td>
<td>Tom Petty</td>
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<td>16</td>
<td>YOU MIGHT BE A BIG CAT (BMG 1991)</td>
<td>Sheryl Crow</td>
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<td>17</td>
<td>WEEZER (Geffen 24529)</td>
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<td>BEDTIME STORES (Mavenick/Geffen Bros 45767)</td>
<td>Madonna</td>
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<td>19</td>
<td>MONSTER (Warner Bros 45740)</td>
<td>R.E.M.</td>
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<td>20</td>
<td>THE LONG BLACK VEIL (C/VC/Victor 62702)</td>
<td>The Chieftains</td>
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### Top Greatest Hits

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<tr>
<td>1</td>
<td>Bob Seger &amp; The Silver Bullet Band (Capitol 30334)</td>
<td>Bob Seger &amp; The Silver Bullet Band</td>
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<tr>
<td>2</td>
<td>BIG ONES (Geffen 24716)</td>
<td>Aerosmith</td>
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<tr>
<td>3</td>
<td>YES I AM (Island 845660)</td>
<td>Melissa Etheridge</td>
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<td>4</td>
<td>CROSS ROAD (Mercury 26013)</td>
<td>Bon Jovi</td>
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<tr>
<td>5</td>
<td>THE LION KING (Velt Disney 60585)</td>
<td>Soundtrack</td>
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<tr>
<td>6</td>
<td>THE BEST OF SAE (Epic 66660)</td>
<td>Sade</td>
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<tr>
<td>7</td>
<td>PURPLE (Atlantic 82607)</td>
<td>Stone Temple Pilots</td>
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<tr>
<td>8</td>
<td>BOYS ON THE SIDE (Atlantic 18478)</td>
<td>Soundtrack DEBUT</td>
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<tr>
<td>9</td>
<td>NOT A MOMENT TOO SOON (Curb 77659)</td>
<td>Tim McGraw</td>
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<tr>
<td>10</td>
<td>PULP FICTION (MCA 10103)</td>
<td>Soundtrack</td>
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<tr>
<td>11</td>
<td>BRANDY (Atlantic 82610)</td>
<td>Brandi</td>
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<td>12</td>
<td>READY TO WEAR (PRET-A-PARTER) (Columbia 66791)</td>
<td>Soundtrack</td>
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<td>13</td>
<td>THE TRACTORS (Arista 18728)</td>
<td>The Tractors</td>
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<td>14</td>
<td>HOLD ME, THRILL ME, KISS ME (Epic 62605)</td>
<td>Gloria Estefan</td>
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<td>15</td>
<td>MURDER WAS THE CASE (Death Row/Interscope/A&amp;M 9694)</td>
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### To Watch

- **Oasis**

### High Debut: Boys On The Side

**Soundtrack**

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<th>Rank</th>
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<tr>
<td>51</td>
<td>THE DIARY (Re-Up-A-Lot/Noo Thye 39046)</td>
<td>Scarface</td>
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<tr>
<td>52</td>
<td>READY TO DIE (Bad Boy/Arista 27000)</td>
<td>The Notorious B.I.G.</td>
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<td>53</td>
<td>WHO I AM (Arista 18759)</td>
<td>Alan Jackson</td>
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<td>54</td>
<td>TICAL (Def Jam/RAL/R/Land Is 523893)</td>
<td>Method Man</td>
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<td>55</td>
<td>BREATHELESS/Arrest 19066)</td>
<td>Kenny G</td>
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<td>56</td>
<td>THE JERRY BOYS (Atlantic/Select 82708)</td>
<td>Soundtrack</td>
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<td>57</td>
<td>THE SWEETEST DAYS (Wing/Mercury 526172)</td>
<td>Vanessa Williams</td>
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<tr>
<td>58</td>
<td>NO QUARTER (Atlantic 82703)</td>
<td>Jimmy Page &amp; Robert Plant</td>
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<tr>
<td>59</td>
<td>LEAD ON (MCA 11002)</td>
<td>George Strait</td>
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<td>60</td>
<td>WAITIN' ON SUNDOWN (Arista 18759)</td>
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<td>LIVE AT THE BBC (Apple/Capitol 31796)</td>
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<td>DUMMY (Gold/Doral/London Island 523853)</td>
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<td>DUMB AND DUMBER (RCA 60523)</td>
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<td>64</td>
<td>BLACKSTREET (Interscope/AG 92301)</td>
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<td>JASON'S LYRIC (Mercury 529151)</td>
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<td>66</td>
<td>IMMORTAL BELOVED (Sony Classical 60301)</td>
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<td>ALL-ONE (Bite/Atlantic 82588)</td>
<td>All-4-One</td>
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<td>68</td>
<td>LIVE THROUGH THIS (Geffen 24833)</td>
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<td>THE ACROPOLIS (Private Music 82116)</td>
<td>Yanni</td>
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<td>SONGS (Lyle/Epic 57775)</td>
<td>Luther Vandross</td>
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<td>71</td>
<td>FORREST GUMP (Epic Soundtrack/Epic 66329)</td>
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<td>72</td>
<td>IF I COULD MAKE A LIVING (Giant/Warner Bros 24582)</td>
<td>Clay Walker</td>
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<td>73</td>
<td>READ MY MIND (MCA 1095)</td>
<td>Reba McEntire</td>
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<td>SECOND COMING (Geffen 24503)</td>
<td>The Stone Roses</td>
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<td>SIXTEEN STONE (Interscape/AG 92531)</td>
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<td>THE JERRY BOYS 2 (Select/AG 92411)</td>
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<td>DEFINITELY MAYBE (Creation/Epic 66431)</td>
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<td>AMERICAN THIGHS (Marty Fresh/Geffen 24732)</td>
<td>Veruca Salt</td>
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<td>ROG WILD (Curb/MC/Curb 77690)</td>
<td>Hank Williams, Jr.</td>
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<td>NINETEEN NINETEEN QUAD (Emp 6090)</td>
<td>69 Boyz</td>
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<td>STONES IN THE ROAD (Columbia 64327)</td>
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<td>ILLUSIONS (Warner Bros 45755)</td>
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<td>83</td>
<td>UNDER THE TABLE AND DREAMING (RCA 66449)</td>
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<td>MTV PARTY TO GO VOLUME 6 (Tommy Boy 1109)</td>
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<td>REGULATE...FUNK ERA (Volator/RAL/Island 52335)</td>
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<td>THIRD ROCK FROM THE SUN (Epic 64357)</td>
<td>Joe Diffie</td>
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<td>Jock Rock Volume I (Tommy Boy 1090)</td>
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<td>DAIH SHININ (Wack/Neurotic 2005)</td>
<td>Smif-N-Wessun</td>
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<td>WE LIVE HERE (Geffen 24729)</td>
<td>Pat Metheny Group</td>
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<td>HOUSE OF LOVE/A&amp;M 0260)</td>
<td>Amy Grant</td>
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<td>VERY NECESSARY (Next Plateau/London/Island 828392)</td>
<td>Salt-N-Pepa</td>
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<td>YOUTHANASIA (Capitol 26004)</td>
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<td>93</td>
<td>FUMBLING TOWARDS ECTASY (Netwerk/Arista 18725)</td>
<td>Sarah McLachlin</td>
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<td>94</td>
<td>DO YOU WANT MORE?!??! (DGC/Geffen 24708)</td>
<td>The Roots</td>
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<td>95</td>
<td>TEN (Epic 47857)</td>
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<td>96</td>
<td>PISCES ISCARLOT (Virgin 39384)</td>
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<td>VOODOO LOUNGE (Virgin 39762)</td>
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<td>99</td>
<td>WHO LOVE FINDS YOU (MCA 11014)</td>
<td>Vince Gill</td>
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</tbody>
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*Note: The table includes only the top 100 albums and may not capture all details such as record labels or genres.*
**REVIEWS by Steve Baltin**

**POND: The Practice Of Joy Before Death (SubPop 265)**

The latest effort from the SubPop trio reflects the heaviness of the album's brilliant title. The group's lush arrangements create an atmospheric continuity on the 14-song record, though the tone does lighten up on occasion for some more melodic pieces. While the overtly serious mood of the record may scare off some young listeners, this is an album that most serious music lovers and musicians will delight in. In addition, with the frighteningly smooth-alike tendencies being displayed by many young bands, a CD that expands the horizons of audiences should be embraced.

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<td>Williams, J.R. /80</td>
<td>Williams, Vanessa /57</td>
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**CERTAIN DISTANT SUNS: Happy On The Inside (Giant 24570)**

Certain Distant Suns are a quintet from outside of Chicago who have the current college rock sound down to perfection. In fact, it's almost too perfect. The ten songs here lack any kind of raw edge, which is an interesting dilemma given that all of the tracks were remixed from the original versions that ran on two self-made EPs released only in the Midwest region in '92 & '93. According to the liner notes, this compilation of huge and Dogrocket came about because the two EPS are so difficult to find—which is too bad, because it would interesting to hear the originals.

**THE CAULFIELDS: Whirligig (A&M 0331)**

The Caulfields bound between cheerful pop tunes reminiscent of the Lemonheads in "Hannah, I Locked You Out" and moodier works that call to mind Elvis Costello, such as the deft "Fragile." The greatest asset of their debut record, besides lead vocalist John Faye's very pleasant radio-friendly voice, is a sporadic gift for words. The record begins, "Here in hell's hammock just thinking up deviltry." The lyrical strength is inconsistent, with many of the lines coming off heavy-handed, but that's something that can be written off to age and is likely to improve with future efforts. And the Caulfields show a well-developed knack for coming up with exceptional hooks on Whirligig. With the right push, there are at least three or four songs here—an incredibly high number for any band, new or veteran—that could become Modern Rock favorites.

**DAVID CROSBY: It's All Coming Back To Me Now... (Atlantic 82620)**

Perhaps the logic behind this one was that David Crosby is one of those guys who's been on the cover of People magazine so much that Americans can't help but root for him. It's hard to say, but one thing that's easy to spot is that while Crosby had his day in the sun, there may not be anyone today whose music sounds as dated as Crosby, Stills & Nash. The vibe of this ten-song live album, which features two new tracks, is out of touch. Whether it be on the hokey between-tracks banter or the ten-minute-plus versions of "Deja Vu" and "Wooden Ships," Crosby seems to be intent on living in the past. Longtime Crosby fans will enjoy it, even the new songs "Rusty And Blue" and "Till It Shines On You." The problem is, how many Crosby fans are still out there?

**PICK OF THE WEEK**

**THE THE: Hanky Panky (Epic 66908)**

There is no better Valentine's present for the lonely than The The's interpretations of 11 Hank Williams Sr. classics, ranging from the album's first single "I Saw The Light" to "There's A Tear In My Beer."" Matt Johnson has captured heartbreak perfection the isolationist themes that run through Williams' lyrics. Yet, the record is The The's, with Johnson and mates—particularly guitarist Eric Schenmerhorn—adding a contemporary feel to Wil- liams' sparse arrangements. However, in making the music contemporary, Johnson has created his own sense of distance, retaining the timeless aspect of Williams' work. The result is a record that salutes Hank Williams but remains a The The album. Though the group has been making music for years, they didn't put all the pieces together until 1993's Dust, but when they did..., Hanky Panky is a brilliant companion piece for the record, and the combination of the two indicates listeners are witnessing an emerging genius in Johnson. And genius is the only word that is fit to describe the work Johnson has done of late.
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<td>Nine 65 5</td>
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<td>53 LET'S TALK ABOUT IT (Epic/CBS 94221)</td>
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<td>59 FLAVA IN YA EAR (Bad Boy/Arista 7-9001)</td>
<td>(Motown 55110)</td>
<td>Craig Mack 55 25</td>
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<td>60 BLACK COFFEE (Uptown/MCA 54931)</td>
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<td>Heavy D &amp; The Boyz 57 16</td>
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<td>61 I WISH (Motown 1241)</td>
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<td>Shantice 54 9</td>
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<td>62 BODY &amp; SOUL (Elektra/EGG 25568)</td>
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<td>Anita Baker 59 24</td>
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<td>63 COME ON (A&amp;M 3458)</td>
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<td>Barry White DEBUT</td>
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<td>64 TAKE A BOW (Maverick/Green/Atlantic Bros. 15600)</td>
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<td>Madonna 66 5</td>
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<td>65 TASTY (Perspective 7476)</td>
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<td>Johnny &quot;Guitar&quot; Watson 63 4</td>
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<td>68 SO FINE (Perspective 587 478)</td>
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<td>69 I NEVER STOPPED LOVING YOU (MCA 54951)</td>
<td>Patti LaBelle DEBUT</td>
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<td>70 HOLD ON (Island 851 064-4)</td>
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<td>Tonya Blount 58 10</td>
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<td>71 GET UP ON IT</td>
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<td>Keith Sweat Featuring Kut Klose 60 20</td>
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<td>72 TURN IT UP (Perspective 7472)</td>
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<td>Raja-Nee 61 18</td>
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<td>73 RECORD JOCK (Lifestyles/Maverick/Atlantic Bros. 18055)</td>
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<td>Dana Dane 74 4</td>
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<td>74 PIMP OF THE YEAR (Relativity 1223)</td>
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<td>Dr. Down 76 4</td>
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<td>75 WHEN A MAN CRIES/CAN'T LET GO</td>
<td>(Virgin 36340)</td>
<td>Tony Terry 50 21</td>
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<td>76 I CAN SLEEP (From &quot;A LOW DOWN DIRTY SHAME&quot;)</td>
<td>(Hollywood/Two 2202)</td>
<td>Tonya Blount 58 10</td>
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<td>77 THINKING ABOUT YOU (Motown 37460)</td>
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<td>Felicia Adams 64 16</td>
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<td>78 END OF THE ROAD MEDLEY (MCA 54967)</td>
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<td>Gladys Knight 48 11</td>
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<td>79 WHY NOT TAKE ALL OF ME</td>
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<td>Cassie Featuring Cato 78 19</td>
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<td>80 TOOTSEE ROLL (Rip-H 9011)</td>
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<td>83 DIAL A JAM Featuring Cato 78 19</td>
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<td>Linesheets/Relativity 5545</td>
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<td>84 LOVE THANG (Street Life/Scott Bros. 78014)</td>
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<td>86 FORGET I WAS A &quot;G&quot; (Motown 2271)</td>
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<td>Whitehead Brothers 69 15</td>
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<td>87 FA ALL Y'ALL (So So Def/Chaos 77593)</td>
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<td>Da Brat 72 19</td>
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<td>88 WHY WE SING</td>
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<td>Kirk Franklin &amp; Family DEBUT</td>
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<td>89 TIC TOC (Pendulum/EMI 58246)</td>
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<td>Lords Of The Underground 81 12</td>
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<td>90 RUB IT UP AGAINST YOU</td>
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<td>Ice Cube DEBUT</td>
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<td>92 BATTLE RAP (Rip-H 9011)</td>
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<td>93 TAKE A TOKE</td>
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<td>Cameo 84 11</td>
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<td>94 WHERE DO WE GO WRONG (Rap/RCA 26695)</td>
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<td>Blackgirl 83 21</td>
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<td>95 ECSTACY (Atlantic 57179)</td>
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<td>Angela Moore 68 10</td>
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<td>96 STAY THE NIGHT (Street Life/Scott Bros. 77593)</td>
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<td>Gerald Alston 62 14</td>
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<td>97 BOUNCE (RCA 6257)</td>
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<td>Kansas City Original Sound 70 11</td>
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<td>98 DO YOU SEE (Volator/RL Island 855962)</td>
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<td>Warren G 80 13</td>
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<td>99 BACK SEAT (Jive 3490)</td>
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<td>(Luke 514)</td>
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<td>100 GIT UP, GIT OUT (LaFace/Arista 2-4055)</td>
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<td>Outkast 91 10</td>
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REVIEWs by M.R. Martinez

ASWAD: Rise And Shine Again (Mesa 92503), Producers: Aswad & others.

From roots riddim sound to heavy-dub cephalopods, Aswad has always found the proper arena for the largely positive messages they bring lyrically. Brian Truss’s vocals easily roll the alternately rollicking and lifting backbeats. Aswad retains the dancehall approach, while taking advantage in some of these hybrid’s rhythmic dynamic. Standout tracks here include “Day By Day,” the cover of “You’re No Good,” and the R&B-flavored “World of Confusion” and the funny “Pickin’ Up.”

GERLAD ALSTON: First Class Only (Stile Life/Scotti Bros. 75441), Producers: Various.

Alston has always had a pleasing vocal style. And on this album he’s given a production design and some accessible material to match the attraction. He’s a crooner who aims his appeal at the opposite sex. Alston does not try to overpower lyrics (although on occasion the surging textures of his music do有些欠缺). The R&B concept in this record is quite traditional and contemplative, especially on tracks like “I’m Going Crazy,” “Stay The Night” and “Mirror.”

VARIOUS ARTISTS: Positively Reggae (Epic/Sony Wonder 64430), Producers: Various.

There is a palpable consistency throughout this album despite the inclusion of 12 tracks by different artists. And that’s the selling point. Despite the consistency and the rally around the theme of positive youth and education, there is diversity. While reggae U.S. dancehall channel King Shabba Ranks opens the album (“Mothers & Fathers”), the underappreciated Born Jamericans (“Where We Come From”), queenie Patra (“Free Daddy”), and the youthful Vicious (“Respect”), the radical Mad Cobra (“Unity”) and O.G. L. Stitiche (“Be Humble”) offer noteworthy performances.

VARIOUS ARTISTS: Penetrate Deeper (Deep Dish/R.S. 31505), Producers: Various.

While this album is billed as a collection of house contemplations, Deep Dish masons Dubfire and Sharam bring an ethnic feel to the techno-trivial collection. Whether it’s the sonomax, R&B-meandering of Elastic Reality on “Cassa De X” or the transcendent big beats of Brian Truss’ “The Moment of Truth,” the music finds a clash between the familiar and the extraordinary. Other tracks of note include Watergate’s “Lonely Winter,” Truss’ “Relative” and the cosmos-inspired “After Hours” featuring the Deep Dish duo with Quinch DC.

PICK OF THE WEEK

TOO HOT! Cocktails (Jive 41553), Producers: Various.

What do you say about the Grand Mack Daddy of all rappers? He’s built the same thing you say every time. It’s gonna jump strong like a kangaroo on crack (imagine that!) and will appeal to those rap fans that miss the old-school gangsta style. Too Hot! doesn’t pretend to be pro. George he just brings the funk to the beat and the misogynistic madness and graphic wordplay. It’s top 10 pop selling formula. First single “Cocktails” is a heady brew that is fueling this album up on the charts. Other tracks to watch include “Can I Get A B****,” “Things Change” (featuring Malik and Jamal), “Psystyle,” “Giving Up The Funk” (featuring The Dangerous Crew) and “We Do This” featuring (2Pac, MC Breed and Father Don)
TOP 75 R&B ALBUMS

By M.R. Martinez

The youthful and exuberant Brandy was recently congratulated by Atlantic Records for her self-titled debut album going down Gold status Platinum. Powered by the ubiquitous single “I Wanna Be Down,” she earned Gold kudos for the album after only five weeks of release (it was dropped on 9/27/94). In the 14 weeks since that date, she has earned Platinum. Pictured at a presentation of the awards is (left) Brandy’s brother Ray Jay, Darryl Williams, Brandy, her parents Willie and Sonya Norwood, and Richard Nash, Atlantic v.p. of black music.

SAMPLES: As you listen to the Columbia Records double package inspired by Discovery Productions’ five-hour mini-series The Promised Land, you can’t help but taste the jambalaya of African-American musical experience. While the visible chronicle of this historical event, the musical account will certainly transcend the need to watch and allow the listener to participate. Artists on the collection cover a chronological expanse from the 1920s to the 1990s and geographically are international. Artists ranging from Terence Trent D’Arby and Terence Blanchard are mixed with Blind Willie Johnson, Public Enemy’s Chuck D & Dapper Dan, who are folded into music by Curtis Mayfield, Bessie Smith, Duke Ellington, Louis Armstrong, Count Basie, Howlin’ Wolf and Dionne Farris. This collection could become a seasoned evergreen, selling each year during Black History Month and Black Music Month in June.

Having become a celebrity himself, it is only fitting that Johnnie L. Cochran, Jr. has announced that he is officially opening an entertainment division in his Los Angeles Mid-Wilshire offices. The lead council in O.J. Simpson’s trial attracted an event horizon of luminaries including one of his former clients, Michael Jackson and his wife Lisa Marie Presley, Dionne Warwick, Angela Bassett, Robert Townsend, Robert Guillaume, Debbie Allen and Motown Records chairman Clarence Avant were among others to join in on the reception held at the offices.

Natalie Cole is set to headline a May 15 benefit concert for the Musicians Assistance Program at the House Of Blues in Los Angeles. Manhattan Transfer is scheduled to join Cole and other artists in concert will be named later.

Motown act Boyz II Men, big winners recently at the American Music Awards, last week received four nominations for the Soul Train Music Awards, set for March 13 at the Shrine Auditorium. Receiving three nominations each were Anita Baker, Brandy, Barry White and indie heavy-hitter 69 Boyz. Aaron Hall, R. Kelly, Aliyah and BlackSTREET each received two nominations. The annual awards program will be televised through Tribune Broadcasting syndication.

The next single from Perspective Records artist Raja-Nee is “Walking Away With It,” which should further propel her debut album Hot And Ready with the quickness of hell on wheels. Photographer Arnold Turner captured Raja-Nee above on a Hollywood soundstage with “Valerie” Away accepting a Golden Globe from director Jeffrey Byrd. The single is due out March 21.

CASH BOX • FEBRUARY 19, 1995
TOP 25 RAP SINGLES
CASH BOX • FEBRUARY 18, 1995

1 GET DOWN (Bad Boy/Anta 7-9012) ................. Craig Mack 14 2
2 BIG PoppAPAWNING (Bad Boy/Anta 7-9015) .... The Notorious B.I.G. 1 6
3 MAD IZM (Capitol 55313) ...................... Channel Live 13 3
4 WHUTCH WANT7? (Profile 5425) ................ Nine 7 10
5 TOOTSEE ROLL (Down Low/Rip It 9911) .......... 69 Boyz 5 35
6 COCTAILS (DangerousAce 42255) ................. Too Short 3 5
7 KITTY-KITTY (Rip-It 9921) ...................... 69 Boyz 6 14
8 I NEVER SEE A MAN CRY (AKA I SEE A MAN DIE) (Rap-A-Lot/No Treble 30481) ........ Scarface 2 22
9 BRING THE PAIN (Def JamRAT/Ratlnd 853 985) .... Method Man 4 15
10 FLAVA IN YA EAR (Bad Boy/Anta 7-9001) ......... Craig Mack 8 46
11 BLACK COFFEE (Uptown/MCA 3169) .............. Heavy D & The Boyz 11 17
12 ROCKAFELLA (Polygram 853 907) ................. Redman 9 15
13 RECORD JOCK (Lifestyles/Maverick/Warner Bros 18055) ........ Dana Dane 12 5
14 SHOOK ONE (RCA 42944) ....................... Mobb Deep DEBUT
15 RODEO (Rip-It 9511) ......................... 95 South 16 2
16 SUPA STAR (PayDay/FFRR 127 019) ............... Group Home DEBUT
17 NIKA (Epic Street/Epic 77804) ................. Vicious 17 3
18 OH YEAH! (Totem/Mad Sounds/Motown 631 243) .... Rottin Razkals DEBUT
19 PROCEED 1 (QDC/Geffen 19380) ................. The Roots 20 1
20 PIMP OF THE YEAR (Relativity 1223) .......... Dru Down 18 10
21 DAAAMM! (Loud/RCA 64284) .................. Tha Alkaholiks 19 3
22 TOUR (Signet/RAIL 162) ......................... Capleton 22 2
23 THUGGISH RUGGISH BONE (Ruthless/Relativity 5527) ........ Bone Thugs N Harmony 25 25
24 FA All YALL (So So Def/Chaos 77593) .......... Da Brat 23 18
25 PARTY (Epic Street/Epic 77400) ................. Dis-N-Dat 15 18

Rap Single Reviews
By Dr. Bayyan

95 SOUTH: "Rodeo" (Rip-It 9502).

The 95 South boys get real on this track that combines straight-up funky soul with the bass-driven production that helped labelmates 69 Boyz to three "Soul Train Music Award" nods. Of the four mixes, the Cowboy Mix is the most unusual, and the club mix will provide DJs with a variety of mixing options. If these were played on the "American Bandstand" show, you'd have to give it a '95.

KING TEE: "Way Out There" (MCA 3321).

A thumpin' groover, easy-going mix and some wicked production take this record way out there. Even though the radio and album versions on this single are the same length, you'll want to check out the album version to get the full lyrical attack brought forth by King Tee. Da' Mic Professah should be commended for his music construction.

HOOP-LA: "Can You Feel Me?" (Pump/Warlock 624).

Quirky textures, a groovin' piano loop and an old-school beat highlight the music on this freestyle rap flow. The boys from Hoop-La bring some decent mix skills to the party, which is where this record is likely to be played. The lyrics are legit and radio will have no trouble finding a place for this track.
**News From U.S. & Latin America**

**By Hector Resendez**

RAUL DI BLASIO WAS SIMPLY DYNAMIC as he played to a full house at the Universal Amphitheatre on Saturday night, February 4th. The well-received performance by the world-renowned pop pianist marked his Los Angeles concert debut. Aside from a stellar show by Di Blasio, the most memorable portion of the evening had to be his obvious self-proclamation of being a pop pianist, a sort of “minstrel of the masses.”

Indeed, the Maestro possesses the uncanny ability to relate intimately with his audience, whether they be dignitaries at the Kennedy Center or a regular Joe on top of Universal Hill. Di Blasio performed in early December last year at the Summit of the Americas, a star-studded gala that honored the 54 Presidents of the democracies of the Western Hemisphere who gathered in Miami. The performance was aired nationally on the PBS network later that month.

The Los Angeles concert was in support of Piano De America 2, Di Blasio’s highly acclaimed and most popular recording so far, and the Real Di Blasio Live in Concert home video taken from his recent series of sold-out concerts at Miami’s Jackie Gleason Theatre, both available from BMG U.S. Latin.

If the L.A. concert was anything similar to the Miami shows, one can understand why this rather modest pianist from the Nequen province of Southern Argentina is as successful as he is today. Few artists, regardless of national origin, can actually establish a solid rapport with an audience. Di Blasio demonstrated no difficulty in relating to a crew of 7,000-plus. Then again, few can masterfully manipulate their instrument, be it of voice or mechanical nature, so artistically and graceful as Di Blasio.

Di Blasio took his captive audience on a sort of musical carpet ride through the Americas—North, Central and South—as well as a jaunt through the Caribbean. Effortlessly, the Maestro would perform Paraguayan harp songs as readily as execute a classical medley. His 22-song set ranged from Latin pop to traditional folk tunes. Di Blasio added a few of his own compositions in addition to paying tribute to Ruben Blades who was sitting in the audience. There was a display of passionate numbers like “Evita,” “Caminito” and “El Dia Que Me Quieres.” Di Blasio’s material seemed to mesmerize his audience. His enthusiasm served to playfully tease them.

Di Blasio is already a million-selling artist in Latin America. He continues to steadily expand his American following, of course, through his recordings and dynamic live shows. For this to continue on an upward curve, some critics would venture to say that a more bilingual approach is clearly advantageous. Any artist of international ilk would best refrain from not giving equal time when standing on a multi-cultural stage. Di Blasio is the closest yet in the easy-listening genre to do just that. As he has always said, “I want to make my piano available to all people.” Perhaps all people will soon be amenable to his piano.

**DI BLASIO, LIVE!! IN CONCERT:** This live concert at the Jackie Gleason Theatre of the Performing Arts in Miami, Florida was recorded last September 9-11. The hour-long concert was drawn from Di Blasio’s recent series of sold-out concerts. The Argentine instrumentalist is known to always win an audience over. The video comes on the heels of the pianist’s latest BMG U.S. Latin album, Piano De America 2, which has helped to propel Di Blasio to a new level of pop crossover recognition in the U.S. A/C market since its release last summer.

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**REVIEWS By Hector Resendez**

**MATECANA ORQUESTA:** Sentimental y Salvaje (BMG/Sony 81495) Producer: Chicho Ramirez.

After scoring a number of chartbusters in their native country of Colombia, South America, the Matecana Orquesta returns with their second Salsa album. “Te Quiero A Ti” is the first single release, and ten songs in all are featured. This project is expected to fare better than the first lackluster album for Matecana. With the exception of two romanticized cuts, retailers should be able to promote this as a hot dance album for Salsa enthusiasts.

**ELDORADO:** Romanticumbias (BMG U.S.Latin 24333) Producer: Tony Munoz.

Adapting popular romantic covers to a cumbia beat would seem to be a great marketing idea, but the missing ingredient in this recipe got lost somewhere in the recording studio. Mexican consumers will likely be attracted to this album if it is found in the economy bin. The musical numbers were well-selected for their popularity. The recorded end-product is unimaginative and quite monotonous.

**ANTONIO PRIETO:** Malagueña (BMG Tropical Series 21910) Producer: Domingo Echeverria.

Another compilation of classic tropical ballads from one of the popular male vocalist of tropical music during the mid- to late 50s. The 14 selections were digitally remastered directly from the original first-generation analog tapes by Domingo Echeverria, the genius behind the Tropical series for BMG. All of the featured selections were originally recorded in Mexico between the years of 1956-58 in Mexico and Cuba. Connoisseurs of the Latin high-society big bands will enjoy this product as well as the many others in this historical series.

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**PICK OF THE WEEK**

**WILLIE COLON & RUBEN BLADES:** Tras La Tormenta (Sony Tropical 81498) Producers: Willie Colon and Ruben Blades.

The Colon and Blades reunion has been long-awaited. These artists created an incredible sensation in the Salsa music world in the '70s. They soon went their separate ways. Each secured numerous Gold and Platinum records over their long illustrious careers. They indeed paved the way and established themselves as icons to not only fans, but to artistic peers as well. Now the Salsa superstars have come together on an album that will go down in history. The first single, “Tras La Tormenta,” was written by Blades and features both vocalists. Excellent production!
Spotlight

Andru Donalds, Artist, Metro Blue Records
By Steve Baltin

Andru Donalds

GRANTED, METRO BLUE is a subsidiary of Capitol Records. But when you're the kick-off artist for a new label, everything is approached from the independent way of thinking, as you are dealing with uncharted waters. That was the role Jamaican-born Andru Donalds found himself in when his self-titled debut effort was released last year. When it came time to make the decision of whether or not to accept the pressure of being the inaugural artist on a label, Donalds says, "I thought about it and realized I would get the best of both worlds. I'd have the attention of Metro Blue, but I'd get all the promotions of Capitol."

Along with the new attention in America has come an added bonus—respect in his home country. Like many places (let's not forget Jimi Hendrix had to make it in England before America accepted him), Jamaicans take "a prove it to me" attitude. In Donalds' case, part of that stems from his unique musical vision. Donalds discovered pop at an early age, specifically the Beatles, whom he calls "the greatest songwriters ever," and that is the road he has stayed closer to on his debut effort. However, Donalds hasn't completely ignored the man who would be king in his native land and credits Bob Marley with being a major influence in both his music and life. Along those lines, Donalds—who co-wrote all 11 tracks on the CD (most of them with producer and engineer Eric Foster White)—would like to do an album devoted to reggae stylings somewhere down the road. For the time being, though, pop is his medium.

And up to this point, Donald's American pop sensibilities, a lot of which he says come from Prince, have paid off for him and Metro Blue as the record's first single, "Mishura," has been making its way up the charts for some time and is now nestled in the top 30, thanks to support from CHR radio.

Normally the word pop is associated with fluff, but Donalds doesn't limit himself to the normal "boy-meets-girl, boy-loss-girl" themes in his work, instead exploring the issue of "boy-meets-boy, boy-owns-boy" in the song "Ronnie, Don't Fail." He addresses the song in the liner notes of the CD by saying simply, "I'll respect the choice you've made if you respect the choice that's mine."

Defending his chosen vehicle, Donalds cites Elton John and Billy Joel as two respected musicians who write "great pop songs." Talking to Donalds is like talking with an encyclopaedia of popular music of the past 30 years. In addition to the acts already mentioned, Donalds expresses an interest in Slade, T. Rex and Rick James, to name but a few.

There's an old proverb that says "A little knowledge can be a powerful tool," and for Andru Donalds that is certainly holding true, as he's taken an appreciation and understanding of popular music to carve out his own spot on the charts...#28 with a bullet on Cash Box's pop charts this week, to be specific.

REIEWS By Steve Baltin and M.R. Martinez

VARIOUS ARTISTS: The Marley Family Album (Heartbeat 7660)
With Bob Marley's 50th birthday this past week, this is just one of the many special events likely to take place during 1995. After all, Marley still dominates the reggae scene in ways that no artist in any other genre even approaches. This album is a good indication of that in more ways than one, as not only Marley's music, but his ancestry, keep his reign tight. The 14-song CD starts off with Marley's version of "I Know," an interesting choice in that it is more uptempo than most of his work and not one of his better-known tracks. Credit should go to Rita Marley, who exec-produced and compiled the record for not playing it safe with "No Woman, No Cry!" or "Three Little Birds." The rest of the clan is represented here, with Rita appearing on several tracks and Ziggy, the most successful descendant, on a couple of numbers. A nice try, but for Marley tributes, the Songs of Freedom boxed set remains definitive. (S.B.)

MICHAEL NESMITH: The Garden (Rio Records 2001)
Nesmith is the former Monkee who went on to win a Grammy award for Elephant Parts, the first long-form video winner in the award's history. For his latest project, Nesmith has again gone the ambitious route, putting together a set that resembles a double CD, and once again he has been nominated for a Grammy. A predominantly instrumental work, The Garden is more of a soundtrack for the accompanying book than a free-standing record. Also included in the packaging are replicas of seven Claude Monet paintings. Nesmith has clearly taken the best out of his theatrical days with the Monkees to create an impressive multi-media project. (S.B.)

ROSEMARY CLOONEY: Demi-Centennial! (Concord Jazz 4633)
What's remarkable about Rosemary Clooney is that she manages to successfully homogenize several styles into her own unique blend of mainstream music—whether the song be a cultural staple like "Danny Boy," the samba-influenced "The Coffee Song," the bluesy "I'm Confessin' I Love You" or the moody reading of a songbook standard. "I Left My Heart in San Francisco." Given her resurgence the last year on the tour circuit and guest appearances on television, her core fans will be thrilled by this collection, and new fans will discover through this disc a dependable ambience in her honest voice and the easy arrangements. (M.R.M.)

THE SHADOWCAST: Set In Motion (Barry Records 6790)
The Shadowcast are a pop/alternative quintet whose lead vocalist, Lori Thurman, conjures up the ghosts of former Quarterflash vocalist Randy Ross. Though most of the 11 songs here fall into the alternative vein (in the '90s sense of the term) like "Reinvented" and "Call It A Night," the group obviously feel comfortable with down-home rock, a fact evidenced by the live closing number, "Foot For A Pretty Face." (S.B.)

PICK OF THE WEEK

MUSHFACE: Buxom And De Soto (POV Records 710)
Hailing from Ventura County, CA, Mushface are a traditional power-pop trio with a great deal of punk undertones. The ensuing 16-song collection is a noise party with ample amounts of melody thrown in. Full of energy and festive vibes, Mushface are very adept at coming up with the catchy hook, though the record does get redundant at times. However, the group's sense of humor will infect listeners in the way Frank Black's wit does, a perfect example being the trio's rousing cover of the Beatles' "I've Just Seen A Face." (S.B.)
News From England & The United Kingdom
By David Courtney

CHRYSALIS DIVIDE UP LABELS: Chrysalis Records is dividing up into two separate labels in a restructuring exercise which sees the departure of Chrysalis A&R director John Williams. The company will split in two, with former marketing director Mike Andrews becoming director of the Chrysalis label and Ken Grunbaum director of the Cooltempo label.

VIRGIN EXPANDS ITS LONDON MEGASTORE: Virgin retail is opening its new 14,000 sq. ft. rock and pop department on the first floor of its flagship megastore on London's Oxford Street on February 28. It will stock more than 22,000 CDs and cassettes and contain 46 listening posts.

BIG U.K. TURNOUT AT MIDEM: British participants declared MIDEM '95 a roaring success in what was a record year for U.K. turnout, with the number of companies represented up by 28%. Some 512 British companies attended compared with 400 last year, making the U.K. the best represented country along with the U.S. By the end of Thursday, 3,360 companies had registered from 79 different countries with 436 taking stands.

FRENCH POLICE SWOOP ON PALAIS: Distributor Delta Music is considering its legal options after Paris police raided the company’s MIDEM stand and impounded all copies of its 1995 catalogue. The police swooped on the stand in a two-hour raid accompanied by a judge from the nearby town of Grasse following a complaint made by EMi France. The label was objecting to the inclusion in a Delta catalogue of an Edith Piaf compilation on the Laserlight label.

BBC SIGN DEAL FOR NEW YORK OPERA: BBC Worldwide Television has concluded an exclusive three-year worldwide distribution arrangement to handle TV rights to New York’s Metropolitan Opera. The deal, which was unveiled on Monday, will see the BBC distribute up to four new TV productions a year, the first of which will be a double bill of two one-act operas, Puccini’s Il Tabarro and Leoncavallo’s I Pagliacci, which feature Placido Domingo and Luciano Pavarotti, respectively.

ELTON SCOPS TOP SWEDISH AWARD: Elton John and Slava Rosrotchov were announced as the winners of Sweden’s Polar Music Prize at MIDEM on Thursday. The awards, which come with prize money of $130,000, will be presented by the King of Sweden in Stockholm on May 9.

POLYDOR RE-RELEASE WHO CLASSIC: The Who’s Live At Leeds album is being re-released by Polydor Records on February 20 to mark the 25th anniversary of the group’s most famous gig. The re-mixed, re-mastered and re-packaged release features eight tracks not included on the original Track album.

R.E.M.’S BUCK TIES THE KNOT; GLB TIES ONE ON: It was quite an evening in Perth, Australia, where R.E.M. kicked off their current world tour. But the festivities began before the group even hit the stage when guitarist Peter Buck married Stephanie Dorgan in a celebration that rocked the seaside town.

Family, fellow bandmates and friends, including MTV’s Tabitha Soren, partied late into the night to the champagne-soaked sounds of “Crystal Myth.” The Luxen-clad trio performed everything from “We’ve Only Just Begun” to “The Air That I Breathe” and wound up the evening with a medley of R.E.M.’s “The One I Love” and War’s “Low Rider.”

After the party, no one was more surprised to discover that Crystal Myth was in actuality Grant Lee Buffalo, currently opening for R.E.M., than the band itself. “Give me a glass of the bubbly and I’m a whole different guy,” remarked Buffalo.

MAMMOTH GETS RAYES FROM THE U.K.: U.S.-based Mammoth Records continues to diversify its roster and expand internationally through a new distribution agreement between its subsidiary Mammoth Distributed Labels (MDL) and Planet Dog Records in the U.K. Planet Dog, a cutting-edge label in the techno/ambient genre, is owned by British rave maestros Michael Dog and Bob Dog.

Under the terms of the agreement, Mammoth will have U.S. distribution rights to the entire Planet Dog roster. MDL will release albums by U.K. chart-toppers Banco De Gaia and East Static at the end of February. Two of East Static’s members are already well-known in the States, having had critical success with their other project, Ozric Tentacles.

Mammoth Records president Jay Faires looks upon this deal as an opportunity to introduce England’s alternative dance scene to music fans in the U.S. “This is exactly what we had in mind when we established MDL,” says Faires. “Planet Dog has such a great musical direction. We were really impressed with what Bob and Michael were doing and couldn’t wait to work with them.”

Ray Conroy has been appointed label manager of the new Mammoth London office, where he will coordinate the label’s English and European releases with distributors for those regions, East West and Real Time. Prior to his appointment, Conroy was an artist and tour manager in England for such acts as The Pixies, Cocteau Twins, Lush and Modern English. His label experience includes working at 4AD. The label’s London address is Premier House, Premier corner, London, W9 3EG; ph. # 011-44-81-968-6633.

The New York office is the label’s new Media Relations nucleus in the U.S. Mammoth NYC will handle all artist-related press and publicity needs and is headed up by Dominique Leomporta. She was most recently senior director, media and artist relations for Capitol Records. The N.Y. address is 594 Broadway, Suite 406, NY, NY 10012; ph. # (212) 431-5011.

Mammoth Records, an independent label based in Carrboro (Chapel Hill), North Carolina, was founded by Faires in 1988 as a label dedicated to developing artists via grassroots marketing and national and international distribution. The label’s roster of 13 acts includes Victoria Williams, Juliana Hatfield, Frentel, Machines Of Loving Grace and others.

U.K. SINGLES CHART:
1. “Think Twice” ........................................... Celine Dion
2. “Set You Free” ............................................ N-Trance
3. “Cotton Eye Joe” ........................................... Rednex
4. “Here Comes The Hotstepper” ........................... Ini Kamu
5. “Total Eclipse Of The Heart” ............................. Nick French
6. “I’ve Got A Little Something For You” .................... MNB
7. “Run Away” .............................................. MC Sar
8. “Reach Up (Papa’s Got A Brand New Pig Bag)” ........... Perfecto Alzar
9. “Open Your Heart” ......................................... M People
10. “Riverdance” ............................................. Bill Whelan

Highest climber of the week at #8 is “Reach Up” by Perfecto Alzar: highest entry at #15, Sting’s “This Cowboy Song.”

U.K. ALBUM CHART:
1. The Colour Of My Love ...................................... Celine Dion
2. Good News From The Next World ......................... Simple Minds
3. Leftism ...................................................... Leftfield
4. Carry On Up The Charts .................................... Beautiful South
5. Pan Pipe Moods ........................................ Free The Spirit
6. Dummy .................................................. Porishead
7. Crocodile Shoes ........................................ Jimmi Nail
8. Bizarre Fruit ............................................ M People
9. Always & Forever ...................................... Eternal
10. Waiting For The Punchline .......................... Extreme

Highest climber of the week at #55 is Dog Man Star by Suede; highest entry at #2, Good News From The Next World by Simple Minds.

U.K. RAP SINGLES CHART:
1. "Mad Izm" ............................................. Channel Live
2. "Shook Ones Part 2" ............................... Mobb Deep
3. "Nuttin But Flavor" ................................. Funkmaster Flex & The Ghetto Celebs
4. "Can't Wait" ............................................ Redman
5. "Super Star" ........................................... Group Home
6. "Get Down" ............................................ Craig Mack
7. "Get Lifted" ............................................ Keith Murray
8. "Bring The Pain" ...................................... Method Man
9. "Warning" ............................................. Notorious B.I.G.
10. "Chill With That (RG Mix)" ..................... ILL AL Skratch (courtesy of Sam Schneider U.K.)

U.K. MUSIC VIDEO CHART:
1. The Last Performance ............................... Elvis Presley
2. Cross Road ............................................ Bon Jovi
3. Berlin .................................................... Take That
4. Live Tonight Sold Out ............................... Nirvana
5. River Dance/Rwanda ............................... Bill Whelan
6. Just For You ........................................... Danniel O'Donnell
7. The Concert ........................................... Barbra Streisand
8. The Seekers 25-Year Reunion .................... Judith Durham
9. Always & Forever .................................... Eternal
10. Everything Changes ................................. Take That

THE U.K. TOP 10 RENTAL VIDEOS
1. Maverick ............................................... (Warner Home Video)
2. Four Weddings & A Funeral ..................... (Columbia)
3. Schindler's List ....................................... (CIC)
4. The Getaway ........................................... (Warner Home Video)
5. Fortress ................................................ (Columbia)
6. Cool Runnings ....................................... (Buena Vista)
7. Ace Ventura, Pet Detective ........................ (Warner Home Video)
8. True Romance ......................................... (Warner Home Video)
9. Mrs. Doubtfire ........................................ (Fox)
10. The Crow ............................................. (Ent In Video)

—courtesy Titles Video, for the week ending February 11, 1995.

News From Japan And The Orient
By Sachio Saito

TOTAL SHIPMENTS OF AUDIO AND VIDEO softwares in Japan for 1994 at the wholesale level, according to a survey by Record Industries Association of Japan (RIAJ), were $6,174 million, up 2% over 1993 with 473.875 million units in volume, up 2% over the prior year. Breaking them down: audio softwares were $5,192 million, 77% of the total, up 1%, a volume of 410,450 million units, 87% of the total and down 2%; video softwares were $1,294 million, 19% of the total and 3% down with 36,998 million units in volume, 8% of the total and up 6%; audio disks were $4,993 million, up 2% and 380.59 million units in volume; CDs were $4,922 million, almost 100% of the audio disks in money while, 379.97 million units in volume; audio tapes were $259.24 million, down 18%, 29.86 million units, 15% down; video softwares were $1,294 million, down 3% while 36,998 million units in volume, up 6% over the prior year.

ISAMU TOMIZUKA, soft business section chief of JVC (Japan Victor) has been named Victor Entertainment Co., Inc. president. Jun Deguchi, former president of the company, has been selected as advisor to the company. Tomizuka joined JVC in 1960 after graduating from Tokyo University and became executive of the company in 1993, section chief in 1994.

RIAJ (Record Industries Association of Japan) has instituted a relief office for persons damaged by the Kobe earthquake. Matsuo, RIAJ president, has been named chairman. As a first step, the office sent goods to record dealers or distributors who suffered damages in the area.

LOCAL 45s TOP 10

TW 1 LW
1 1 "Crazy Gonna Crazy" (AveX) .................... Trf
2 2 "Musuko" (Sony) ..................... Tamio Okada
3 3 "Corolla II Ni Notte" (Toshiba EMI) ....... Kenji Ozawa
4 2 "Tomorrow Never Knows" (Toshiba Factory) .......... Mr. Children
5 5 "Everybody Goes" (Toshiba Factory) .......... Mr. Children
6 4 "Seiten Homuranara Yugeusemac" (Toshiba EMI) ... Ask
7 7 "Hero" (King) ................................ Milho Nakayama
8 9 "Da Yo Ne" (Epic Sony) .................. East End X Yuri
9 8 "Tabun All Right" (Victor) ............. Snap
10 6 "Anatao Kanjiiteita" (Biram) .............. Zard

LOCAL CDs TOP 10

1 2 Atomic Heart (Toshiba Factory) .......... Mr. Children
2 1 - Singles Flight Recorder H (Tokuma Japan) ... Lindberg
3 3 - Mugen No Hateni (Pony Canyon) ........ The Alfece
4 8 Cornerstones (Fun House) .............. Chikuzen Sato
5 1 Cool (Victor) ............................... Snap
6 3 Max (Sony) .................................... Various Artists
7 4 The Dancing Sun(Toshiba EMI) ..... Yumii Matsuyona
8 6 We Are Shampoo (Toshiba EMI) .... Shampoo
9 5 Now 2 (Toshiba EMI) ................. Various Artists
10 - Cyndi Lauper's Greatest Hits (Epic Sony) .... Cyndi Lauper
Film Review

Gramercy's Shallow Grave, Stylish But Shallow

By John Goff

The suddenly greedy trio of Kerry Fox, Ewan McGregor and Christopher Eccleston do away with their rag-UD-ed flatmate, murder to dementia. The elements are all here on screen, but there are some synapses missing which makes for not misunderstanding but understanding. Hodge presents three young Scottish flatmates who've created a world of their own, and when a new flatmate dies with a suitcase full of money, they decide to dispose of the body and keep the drug money. Basically, that's the beginning of the film and what happens from that point is central to the trio and the audience's senses. Hodge's characters range from caring to callous with each undergoing some sort of change: A mild young accountant (Christopher Eccleston) morphs into a killer; a caring doctor's (Kerry Fox) greed moves her into a form of torture; and a young journalist (Ewan McGregor) undergoes the least change. He's pretty obnoxious, self-absorbed and uncaring to begin with and remains that way. Hodge is onto something here, but it's mostly surface material. He seems unable or unwilling to get to the core of the behavior of his characters. We never really know them and therefore, never care for them.

Director Danny Boyle opens the film with what amounts to sound-bites to set character and setting. He imbues it with a stylizedness, with the help of photographer Brian Tufano, which continues throughout and attempts to bring up Hodge's stabs at humor. But that humor is mostly mean-spirited and sometimes out there that it's recognized as irrelevant.

Boyle's handling of disembowelment and disfiguring, while not graphically photographed, are given sound effects which cause stomach-churning, and a final confrontation between the trio with knives—again not graphically photographed—became very off-putting. And a directorially gaping hole opened up in this particular sequence when a character stabs another three times, angle is changed and not only is there no evidence of it, he's still alive... sound and fury signifying... grunt.

Hitchcock-esque stretch ending is anti-climactic after that, leaving the audience to wonder, "Waaaaaa... ?" Eccleston comes off best of the trio since we are allowed to see a reason for his move into dementia. Fox is nicely suggestive but not enough to make us care, and McGregor carries the callousness as far as it will go. The Film Four International, Glasgow Fund and Figment Film was produced by Andrew Macdonald and executive produced by Allan Scott.

News

Greenfield Named Creative VP At Republic Entertainment

REPUBLIC ENTERTAINMENT has promoted Ron Greenfield to vice president of creative services, according to Republic president/CEO Robert Sigman. Greenfield joined the company as director of creative services in 1986. As senior director, Greenfield has led the division's creative development and production for domestic and international television, theatrical and home video releases. His departmental responsibilities include overseeing creative direction for development, production, advertising and package design necessary to market the company's home video's titles. Also under Greenfield's direction is the production for artwork for quarterly and annual reports and trade shows.

"Ron has proven an enormous asset to our studio marketing activity," said Sigman. "I am delighted to recognize his accomplishments with this well deserved promotion."

Higgins Named Col/TriStar MP Publicity VP

DENNIS HIGGINS has been named Columbia/TriStar Motion Pictures publicity vice president, announced Ed Russell, sr. vp, publicity, promotions and field operations. Higgins has been the company's East Coast publicity v.p. for the last five years. In this new post he will relocate to the studio's L.A. headquarters and work closely with Russell in overseeing all publicity for both Columbia and TriStar features.

"Dennis brings a great deal of positive experience and attitude to his new position," said Russell. "I am very excited to have him join us here at the studio where he will continue to be a great asset to the department."

FILM GROSSES

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DIST.</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKEND TOT</th>
<th>AVG</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Legends Of The Fall</td>
<td>TriStar</td>
<td>7</td>
<td>2,038</td>
<td>$11,888</td>
<td>$2,508</td>
<td>$42,617,018</td>
</tr>
<tr>
<td>2. Boys On The Side</td>
<td>Warner Bros</td>
<td>1</td>
<td>1,322</td>
<td>$4,808,873</td>
<td>$3,638</td>
<td>$4,808,873</td>
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<tr>
<td>3. The Jerky Boys</td>
<td>Buena Vista</td>
<td>1</td>
<td>1,513</td>
<td>$3,492,403</td>
<td>$2,903</td>
<td>$3,492,403</td>
</tr>
<tr>
<td>4. In The Mouth Of Madness</td>
<td>New Line</td>
<td>1</td>
<td>1,510</td>
<td>$3,441,807</td>
<td>$2,279</td>
<td>$3,441,807</td>
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<tr>
<td>5. Dumb And Dumber</td>
<td>New Line</td>
<td>8</td>
<td>2,010</td>
<td>$3,351,838</td>
<td>$1,668</td>
<td>$108,367,087</td>
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<tr>
<td>6. Nobody's Fool</td>
<td>Paramount</td>
<td>7</td>
<td>1,007</td>
<td>$3,098,748</td>
<td>$2,908</td>
<td>$24,483,636</td>
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<tr>
<td>7. Highlander 3: Final Dimension</td>
<td>Miramax</td>
<td>2</td>
<td>1,903</td>
<td>$2,881,260</td>
<td>$1,809</td>
<td>$9,947,082</td>
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<tr>
<td>8. Higher Learning</td>
<td>Columbia</td>
<td>4</td>
<td>1,363</td>
<td>$2,251,909</td>
<td>$1,628</td>
<td>$33,064,518</td>
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<tr>
<td>9. Murder In The First</td>
<td>Warner Bros</td>
<td>3</td>
<td>1,302</td>
<td>$2,209,076</td>
<td>$1,697</td>
<td>$12,692,166</td>
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<td>10. Little Women</td>
<td>Columbia</td>
<td>7</td>
<td>1,355</td>
<td>$1,673,008</td>
<td>$1,235</td>
<td>$42,774,021</td>
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<tr>
<td>11. Houseguest</td>
<td>Buena Vista</td>
<td>5</td>
<td>1,294</td>
<td>$1,535,049</td>
<td>$1,186</td>
<td>$22,334,059</td>
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<tr>
<td>12. Disclosure</td>
<td>Warner Bros</td>
<td>9</td>
<td>1,181</td>
<td>$1,151,829</td>
<td>$975</td>
<td>$78,189,971</td>
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<tr>
<td>13. Pulp Fiction</td>
<td>Miramax</td>
<td>17</td>
<td>823</td>
<td>$1,140,984</td>
<td>$1,386</td>
<td>$74,538,655</td>
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<tr>
<td>14. Miami Rhapsody</td>
<td>Buena Vista</td>
<td>2</td>
<td>180</td>
<td>$1,058,946</td>
<td>$5,883</td>
<td>$1,161,507</td>
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<tr>
<td>15. Before Sunrise</td>
<td>Columbia</td>
<td>2</td>
<td>471</td>
<td>$1,018,531</td>
<td>$2,162</td>
<td>$2,933,613</td>
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</tbody>
</table>

Domestic box-office, which includes USA and Canada for the weekend of February 3-5, totaled $39,036,149, breaking down to a $2,056 per-screen average of a total of 18,982 screens, thus giving a combined total of $465,767,136. (Courtesy Entertainment Data, Inc.)
Another Sellout For Fan Fair '95

By Richard McVey

FOR WHAT HAS BECOME COMMONPLACE, the International Country Music Fan Fair has sold-out in advance—for the fifth consecutive year. The 24th annual event, sponsored by the Country Music Association and the Grand Ole Opry, will feature 30 hours of concerts June 3-10 at the Tennessee State Fairgrounds.

"Another advance sell-out of Fan Fair indicates the continued excitement surrounding country music and its artists," says Ed Benson, executive director of the CMA. "While Fan Fair features shows by Nashville's major record labels, no announcements have been made regarding which artists will appear, validating how much country music fans love this unique event.

Each year more than 24,000 people attend the week-long event. The tickets, priced at $85, are purchased through the Grand Ole Opry and go on sale the first working day of each year.

In Other News...

THINK VIDEOS DON'T HELP ARTISTS?—According to Clayton Cooper, coordinator, video promotions. RCA Label Group, Clint Black showed an increase of 30 percent in sales of One Emotion following his selection as Showcase Artist of the Month on CMT. Mary Chapin Carpenter, following her selection as a Showcase Artist, achieved Platinum sales status within four weeks, along with significant sales increases of her entire catalog. Also take a look at the Garth Brooks' single, "The Red Strokes," which topped out at #42 this week in Cash Box. Although the video was released and played in heavy rotation on CMT and TNN, the single was never released to radio in the U.S.

U.S. TRADE REPRESENTATIVE MICKY KANTOR announced that he has accepted CMT's petition and initiated an investigation of certain practices of the Canadian Radio-Television and Telecommunications Commission (CRT), the petition is the result of CMT being bumped off Canadian airwaves and replaced by a Canadian-owned video channel. Kantor said, "Canadian government support for the arts is a noble and worthwhile policy objective. However, it cannot be effectively achieved by discriminating against U.S. interest or by discouraging U.S. investment in Canada."

NASHVILLE MAY BE KNOWN AS THE HOME OF Country Music, but from February 1-4 it was anything but. As part of the 10th annual Extravaganza, nearly 200 alternative acts hit 16 Music City venues. Some of the better-known acts included Drivin' N Cryin', Jackyl and Jason & the Scorchers. Sponsored by the Nashville Entertainment Association (NEA), the event raised $10,000, which will be applied to day-to-day expenses and help fund next year's event.

FANFEST '95 IS SET FOR ITS SOPHOMORE YEAR—patterned after Nashville's long-running Fan Fair in Nashville, FANFEST is set to take place at the Los Angeles County Fair and Exposition Complex, May 5-7. Several acts have already been confirmed: John Anderson, Boy Howdy, Confederate Railroad, Diamond Rio, Toby Keith, Tracy Lawrence, Little Texas, Martina McBride, Neal McCoy, John Michael Montgomery, Buck Owens, Sawyer Brown, Doug Supernaw and Rick Trevino. Look for a final roster as the event nears.

WYNONNA JUDD'S DEBUT ALBUM Wynonna topped the four-million mark, making it the best-selling studio album by a female country artist. Two other female country artists, Patsy Cline and Anne Murray, also achieved four million; however their success was with "Greatest Hits" packages.

LISA STEWART, best known as the co-host of TNN's "Yesteryear," has signed a new management agreement with Kelly Junkeremann of the Kragen & Company offices in L.A. Stewart released one album on BNA in 1992.

TRACY LAWRENCE WILL MAKE his next video leap to the days of pirates, swashbucklers, buccaneers and damsels in distress for his latest single, "As Any Fool Can See..."

SONGWRIITING DUO DARY BAKER AND FRANK MYERS, best known for the #1 hit "I Swear," have landed their own recording contract with Curb Records. Although currently in the studio, no release date has been set for their first album.

CHARLIE KELLEY HAS BEEN SIGNED as the first country act for Blue Eye Records, distributed by Sony Music Nashville. Charlie will be in the studio early this year and we look forward to making a great record," said Kelley's producer and label president, Steve Buckingham. Blue Eye Records was established by Dolly Parton, in association with Sony Music New York. Label heads include Parton, Buckingham, Sandy Gallin and Jim Morey.

WYNN JACKSON, PRESIDENT AND FOUNDER of Country Club Enterprises (CCE), is preparing for the second annual Country Dance Music Seminar (CMDs) at the Music City Sheraton in Nashville April 2-5.

Jackson's company acts as a liaison between the music industry and the country dance clubs around the nation.

ALAN JACKSON'S BLACK "IN CONCERT" T-SHIRT tallied the most purchases, according to the first annual Country Music T-Shirt Index, published by the Music City General Store. Other top-selling artist t-shirts of 1994 included Vince Gill, Hank Williams Sr., Reba McEntire, Patsy Cline, Wynonna, Garth Brooks, John Michael Montgomery, Brooks & Dunn and Marty Stuart.

KEN MELLOWS TIED THE KNOT with longtime sweetheart Stephanie Poole on January 14 at the Lebanon Road Church of Christ.

AT A GATHERING AT BMI IN NASHVILLE, River North Records announced the addition of singer/songwriter Steve Azar to their roster.

VISA AND BROOKS & DUNN ARE TEAMING UP: A Visa card carrying the trademark Brooks & Dunn logo is now available through Nashville's Music Industry Division of Third National Bank. The card extends all the privileges of a traditional bank card along with sizable discounts on all Brooks & Dunn catalog merchandise. Applications to receive the Visa card can be obtained through the official fan club newsletter or by calling 1-800-327-5600.

TRISHA YEARWOOD HAS BEEN CHosen as the March Showcase Artist for CMT, CMT Europe and CMT Pacific.

Radio News

WDGG-FM IN HUNTINGTON, WV announced plans to debut six solid hours of the single "Bad Dog, No Biscuit" by Giant recording artist Darun Norwood on February 6. The station, formerly WRVC Radio, will become a 100,000-watt country radio station on that day. The idea stems from the stations new call letters, "The Big Dog" (WDGG).

ALABAMA IS SET TO KICK OFF the 12th annual KSCS (Dallas/Fort Worth) Country Fair on April 20-23.

THE CHARTER MEMBERS of the Country Music Disc Jockey Association of 1953 and the Country DJ Hall of Fame Foundation are hosting the second annual reunion of disc jockeys and music industry pioneers during CRS at the Opryland Hotel's Staircase Lounge, March 3-4 from 1-7 p.m. In addition, pioneer DJs are invited to register to attend the DJ Hall of Fame presentation in the Tennessee Ballroom March 4.

MCA Records/Nashville hosted a reception in Nashville honoring George Strait, where it was announced that Strait had signed a new long-term contract with the label. Strait, who originally signed with MCA in 1981, has since released 13 albums and sold over 30 million records. During the reception, MCA presented Strait with a special plaque commemorating his 14 years with the label. Pictured (l-r): Bruce Hinton, chairman, MCA Records/Nashville; George Strait; Eyi Wealsey, manager of George Strait; and Tony Brown, president, MCA Records/Nashville.
# CASH BOX CHARTS

## TOP 100 COUNTRY SINGLES

**FEBRUARY 18, 1994**

<table>
<thead>
<tr>
<th>#1 SINGLE: Patty Loveless</th>
</tr>
</thead>
<tbody>
<tr>
<td>#51 I'LL NEVER FORGIVE MY HEART (Anita)</td>
</tr>
<tr>
<td>#32 DEJA BLUE (Mercury)</td>
</tr>
<tr>
<td>#53 LET IT SWING (Deep South)</td>
</tr>
<tr>
<td>#54 UNDERCOVER KING OF FRANCE (Song-1)</td>
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<tr>
<td>#55 TILL YOU LOVE ME (MCA 10994)</td>
</tr>
<tr>
<td>#56 TAKE THAT (Patent 0025)</td>
</tr>
<tr>
<td>#57 CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)</td>
</tr>
<tr>
<td>#58 GONE COUNTRY (Anita)</td>
</tr>
<tr>
<td>#59 NIGHT IS Fallin' IN MY HEART (Anita)</td>
</tr>
<tr>
<td>#60 NOT A MOMENT TOO SOON (Curt)</td>
</tr>
<tr>
<td>#61 I GOT IT HONEST (RCA 66420)</td>
</tr>
<tr>
<td>#62 SOMEBODY ONCE TOLD ME (Platinum Plus)</td>
</tr>
<tr>
<td>#63 GON' THROUGH THE BIG D (Decca 11094)</td>
</tr>
<tr>
<td>#64 HIDE &amp; SEEK (Platinum Plus)</td>
</tr>
<tr>
<td>#65 TOUGHER THAN THE REST (Liberty 20770)</td>
</tr>
<tr>
<td>#66 FRIENDS BEHIND BARS (Platinum Plus)</td>
</tr>
<tr>
<td>#67 HEART TROUBLE (RCA 66268)</td>
</tr>
<tr>
<td>#68 MIKE'S BIKE (Beacon)</td>
</tr>
<tr>
<td>#69 DOCTOR TIME (Columbia 53560)</td>
</tr>
<tr>
<td>#70 TAKE ME AS I AM (Vander Bros. 7079)</td>
</tr>
<tr>
<td>#71 I AN'T GON' PEACEFULLY (Curts)</td>
</tr>
<tr>
<td>#72 QUALITY TIME (Song-1)</td>
</tr>
<tr>
<td>#73 PICKUP MAN (Epic 77715)</td>
</tr>
<tr>
<td>#74 WORKIN' MAN'S BLUES (Anita)</td>
</tr>
<tr>
<td>#75 DADDY FINALLY MADE IT TO CHURCH(SONG-1)</td>
</tr>
<tr>
<td>#76 MAYBE SHE'S HUMAN (Mercury 10552)</td>
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<tr>
<td>#77 THIS IS ME (Vander Bros. 7127)</td>
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<td>#78 NOW I KNOW (RCA 62396)</td>
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<td>#79 BIG CITY GIRL (Start)</td>
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<tr>
<td>#80 HARD LOVIN' WOMAN (MCA 11055)</td>
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<tr>
<td>#81 THE BALLAD OF PATSY MONTANA</td>
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<td>#82 LIVIN' ON THE EDGE (Song-1)</td>
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<td>#83 ANGELS AMONG US (RCA)</td>
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<td>#84 THE DRIFTER (A&amp;R)</td>
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<tr>
<td>#85 UNTANGLIN' MY MIND (RCA 66419)</td>
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<tr>
<td>#86 THE VOICE OF AMERICA (Echo Summit)</td>
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<td>#87 WHEN LOVE FINDS YOU (MCA 11947)</td>
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<td>#88 HEY FRIEND (Beacon)</td>
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<td>#89 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME</td>
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<tr>
<td>(#Vander Bros. 7045)</td>
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<td>#90 WE GOT A LOT IN COMMON (Atletic)</td>
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<td>#91 THERE GOES MY HEART (MCA 10961)</td>
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<td>#92 WHAT THEY'RE TALKIN' ABOUT (Decca 11003)</td>
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<td>#93 FIRE'S GOING OUT (Platinum Plus)</td>
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<td>#94 McLOVE STORY (Fraternity)</td>
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<td>#95 SANTE FE (Cafe Records)</td>
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<td>#96 I DON'T FEEL AS GOOD (Platinum Plus)</td>
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<tr>
<td>#97 SIEGE AT LUCASVILLE (Fraternity)</td>
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<tr>
<td>#98 WHEN WE FIRST MET (Platinum Plus)</td>
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<tr>
<td>#99 STORMS IN THE HEARTLAND (Merry 1344)</td>
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<tr>
<td>#100 LONG LEGGED HANNAH (BNA)</td>
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**TO WATCH: Alabama #40**

**HIGH DEBUT: Randy Travis #39**

**#1 INDIE: Don Cox #41**
COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

FEBRUARY 18, 1994

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

1. THE HITS (Liberty 2968P/F)(G) Garth Brooks 1 6
2. WHO I AM (Arista 18759)(G) Alan Jackson 2 30
3. IF I COULD MAKE A LIVING (Giant 4582) Clay Walker 7 16
4. READ MY MIND (MCA 10994)(P) Reba McEntire 4 39
5. LEAD THE WAY (Atlantic 18732)(G) George Strait 10 16
6. THE TRACTORS (Atlantic 18723)(G) The Tractors 3 25
7. STONES IN THE ROAD (Columbia 643279)(P) Mary Chapin Carpenter 6 15
8. NOT A MOMENT TOO SOON (Curb 776599)(P) Tim McGraw 8 44
9. WAITIN' ON SUN DOWN (Arista 18767P)(G) Brooks & Dunn 9 16
10. WHEN LOVE FINDS YOU (MCA 11074P)(G) Vince Gill 10 33
11. YOU MIGHT BE A REDNECK IF (Warner Bros. 45314)(P) Jeff Foxworthy 12 22
12. TAKE ME AS I AM (Warner Bros. 45389)(G) Faith Hill 11 56
13. THINKIN' PRIVILEGE (Warner Bros. 45382)(G) David Ball 12 32
14. JOHN BERRY (Liberty 50742)(G) John Berry 14 42
15. OLD ENOUGH TO KNOW BETTER (Columbia) Wade Hayes 16 4
16. WHAT A CRYING SHAME (MCA 10996Y)(G) The Mavericks 21 60
17. THIRD ROCK FROM THE SUN (Curb 64307P)(G) Joe Diffie 15 28
18. ONE EMOTION (RCA 661419) Clint Black 17 15
19. GREATEST HITS III (Columbia 07863)(G) Alabama 19 15
20. GREATEST HITS VOL. II (MCA 10906)(P) Reba McEntire 31 57
21. KICKIN' IT UP (Atlantic 82589)(P) John Michael Montgomery 18 52
22. WISHES (RCA 66395) Lari White 25 30
23. SWEETHEART'S DANCE (Arista 18758)(G) Pam Tillis 26 39
24. LOVE A STRONGER (Atlantic 18767)(G) Diamond Rio 24 26
25. LOOT ME AT MYSELF (RCA 66394) Aaron Tippin 22 10
26. I SEE IT NOW (Mantle)(G) Tracy Lawrence 23 18
27. WHEN FALLEN ANGELS FLY (Epix 641680)(G) Patty Loveless 27 21
28. KICK LITTLE (Warner Bros. 45379) Little Texas 29 17
29. GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096) Various Artists 32 14
30. LYSER (Decca 61618) Nanci Griffith 33 18
31. FOG WALK (Curb) Hank Williams Jr. 35 2
32. IN THE VICINITY OF THE HEART (Liberty 31109) Shenandoah 33 8
33. A THOUSAND MEMORIES (Decca 11008) Rhett Akins 39 3
34. BLACKWOOD (MCA 11098)(G) Various Artists 30 12
35. SKYNYRD FRYNDS (MCA)(G) Suzy Bogguss & Chet Atkins 42 12
36. BOOMTOWN (Polydor 524070)(G) Toby Keith 35 17
37. GREATEST HITS (Epix 66003) Doug Stone 31 9
38. I LOVE EVERYBODY (CurbMCA 10908) Lyle Lovett 28 11
39. HEALING HANDS OF TIME (Liberty 30420) Garth Brooks 37 112
40. IN PIECES (Liberty 60557)(P) Garth Brooks 37 112
41. NO ORDINARY MAN (MCA 10991)(G) Tracy Byrd 40 33
42. WHAT A BLAST LIVE (Decca 11004) Mark Chesnutt 41 19
43. SIMPATIC0 (Liberty 29060) Suzy Bogguss & Chet Atkins 42 12
44. MAMA'S HUNGRY EYES (Arista 18750) Various Artists 44 14
45. MAYNED (Decca 61670) Clay DaLox 33 18
46. GREATEST HITS 1990-1995 (Curb 77666) Randy Travis 39 3
47. HARD WORKIN' MAN (Arista 18716)(P) Doug & Dunn 54 97
48. KEN MELLONS (Epix 53746) Ken Mellons 50 19
49. RICK TREVINO (Columbia 53930) Randy Travis 47 48
50. THIS IS ME (Warner Bros. 45501G)(G) Neal McCoy 58 50
51. COUNTRY 'TIL I DIE (BNA 66417) John Anderson 46 13
52. FEEL THE STRAIN (Mercury 522639) John Anderson 41 12
53. STORM IN THE HEARTLAND (Mercury 52603)(G) Billy Ray Cyrus 48 10
54. A LOT ABOUT LOVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18717P)(G) Alan Jackson 49 114
55. THE WAY THAT I AM (RCA 66208)(G) Martina McBride 46 56
56. NO FENCES (Liberty 93656)(P) Garth Brooks 52 222
57. PURE COUNTRY (Original Motion Picture Soundtrack) Various Artists 62 17
58. COME ON CME ONE (Columbia 45804)(P) Mary Chapin Carpenter 56 127
59. CHEAP SEATS (RCA 66209) Alabama 65 63
60. TEN FEET TALL AND BULLETPROOF (Warner Bros. 45050)(P) Various Artists 34 16
61. NOTORIOUS (Atlantic 82505)(P) Confederate Railroad 66 43
62. HEARTSONG (Blue Eye/Columbia 68123) Dolly Parton 59 15
63. EASY COME, EASY GO (MCA 10070Y)(P) George Strait 60 67
64. DEEP THOUGHTS FROM A SHALLOW MIND (BNA 07863) Doug Supernaw 61 19
65. LOVE AND HONOR (Columbia 60153) Ricky Van Shelton 63 10
66. RYTHM COUNTRY AND BLUES (MCA 10905)(P) Various Artists 71 47
67. ROPIN' THE WIND (Liberty 93350)(P) Garth Brooks 68 167
68. COME ON READ THE SONGS OF THE EAGLE (Warner Bros. 45451)(P) Various Artists 69 63
69. GARTH BROOKS (Liberty 90897)(P) Garth Brooks 70 278
70. WALKING AWAY A WINNER (Mercury 518052) Kathy Mattea 67 36
71. RED HOT + COUNTRY (Mercury 522639) Little Texas 75 84

REVIEWS By Richard McVey

- BROTHER PHELPS: “Anyway The Wind Blows” (Asylum)

Don’t expect anything soon to hear a song that has such a wide array of instruments as this title cut. With shining harmonies via Rickie Lee Phelps and Doug Phelps and more than enough instrumentally to listen to, this cut should put the twosome back on the charts.

- ALISON KRAUSS & UNION STATION: “When You Say Nothing At All” (BNA 66416)

If this song doesn’t help skyrocket Krauss onto mainstream country radio, it’s hard to tell what will. Off the Keith Whitley: A Tribute Album and her upcoming greatest hits album, this ballad is driven by Krauss’ high, flawless vocals and backed by unb中华丽 music accompany-ment. Wholette would be proud.

- ALABAMA: “Give Me One More Shot” (RCA 66410)

Off their Greatest Hits III album, this is what you’ve come to expect from this super-group—Randy Owen’s smooth vocals, sweet harmonies and down-home lyrics. You’ve got to hand it to these guys; they just keep getting better.

- WESLEY DENNIS: “I Don’t Know (But I’ve Been Told)” (Mercury 1397)

With the vocal culmination of the likes of John Anderson, John Conlee and Merle Haggard, to name a few, Dennis should turn up more than a few heads with the first release off his self-titled album. Written by Dennis, this upbeat single is as good (if not better) as any new artist’s first shot at radio.

PICK OF THE WEEK

- HAL KETCHUM: “Stay Forever” (MCG/Curb)

This is one song that stood out off the already noteworthy Every Little Word album. Co-written by Ketchum, this single is lyrically one of the most impressive cuts out today—just listen to the opening lines. With the addendum of Ketchum’s high vocals, “Stay Forever” is truly worthy of play.
High Debuts

1. RANDY TRAVIS—"The Box"—(Warner Bros.)—#39
2. TANYA TUCKER—"Between The Two Of Them"—(Liberty)—#47
3. HAL KETCHUM—"Stay Forever"—(MCA/Curb)—#48
4. RICK TREVINO—"Looking For The Light"—(Columbia)—#50

Most Active

1. ALABAMA—"Give Me One More Shot"—(RCA)—#40
2. VINCE GILL—"Which Bridge To Cross"—(MCA)—#22
3. TRACY LAWRENCE—"As Any Fool Can See"—(Atlantic)—#11
4. DIAMOND RIO—"Bubba Hyde"—(Arista)—#36

Powerful On The Playlist

The Cash Box Top 100 Country Singles chart is led by the Patty Loveless single "Here I Am." The chart displays a couple of big movers and four debuts breaking into the Top 50. Alabama leads the way in the most-movement category, up a whopping 16 spots to #40 with "Give Me One More Shot." Vince Gill follows, up 12 spots to #22 with "Which Bridge To Cross." Tracy Lawrence edges her way up the chart, moving up five spots to #11 with "As Any Fool Can See." Finally, Diamond Rio continue their rise, jumping five places to #36 with "Bubba Hyde" to finish out the big movers this week.

As for debuts, four acts hit this week's Top 50. Randy Travis leads the way for the highest debut position with "The Box" at #39. Tanya Tucker falls eight spots behind at #47 with "Between The Two Of Them." Hal Ketchum appears at #48 with "Stay Forever," while Rick Trevino finishes out the debuts at #50 with "Looking For The Light."

Songwriter Of The Week: Congratulations go out to Tony Arata, who penned the Patty Loveless #1 hit "Here I Am."

CMT Top 12 Video Countdown

1. PATTY LOVELESS .......................... "Here I Am" (Epic)
2. SAWSY BROWN ............................. "This Time" (Curb)
3. MARY CHAPIN CARPENTER  "Tender When I Want To Be" (Columbia)
4. DOUG STONE .............................. "Little Houses" (Epic)
5. WADE HAYES .................. "Old Enough To Know Better" (Columbia/DKC)
6. ALAN JACKSON .......................... "Gone Country" (Arista)
7. COLLIN RAYE ...................... "My Kind Of Girl" (Epic)
8. NEAL MCCOY ............................ "For A Change" (Atlantic)
9. SHENANDOAH/ALISON KRAUSS .......... "Somewhere In The Vicinity Of The Heart" (Liberty)
10. CLAY WALKER ...................... "This Woman And This Man" (Giant)
11. JOHN BERRY ...................... "You And Only You" (Liberty)
12. LITTLE TEXAS .................. "Amy's Back In Austin" (Warner Bros.)

—Compliments of CMT video countdown, week ending February 8, 1995.

Charlie Kelley has been signed as the first country act on Blue Eye Records, which is distributed by Sony Music Nashville. Pictured at the signing is (l-r): Kelley, Jim Morey, a label head at Blue Eye; and Steve Buckingham, Kelley's producer and label president.

Artist/musical director Randy Scruggs (l) is pictured with Carl Perkins (c) and father Earl Scruggs (r) backstage at the Ryman Auditorium after a TNN taping of the "Red, Hot & Country" concert in support of the fight against AIDS. The show is set to air March 1 at 8 p.m. (Eastern).

Ken Mellons wed his longtime sweetheart Stephanie Poole in Nashville on January 14 at the Lebanon Road Church of Christ. The church was packed with over 700 guests including several executives from Sony Music and Epic Records. Pictured following the ceremony are (l-r, front row): Stephanie and Ken; (second row): Eric Marcuse and Allen Whitcomb, both of Sound & Serenity Management; (back row): Dale Dodson, Sony Music Publishing Nashville; Jerry Cupit, Cupit Music; Jack Lanier, v.p., national Epic promotion; and Doug Johnson, v.p., Epic A&R.
Indie Chart Action

This was another busy week for the independents. A total of 12 independent artists are currently finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for his third week is Don Cox on the Step One label with “Honey Don’t Pay The Ransom.” The single currently resides at #41 on the chart. In the second highest spot for the indies is H.J. Bonow, who moves to #54 with “Undercover King of France.” To finish out the movers, W.C. Taylor, Jr., moves to #57 with “Crying On Your Shoulder Again.” Delia Charlene moves to #60 with “Somebody Once Told Me.” Todd Cordle moves to #64 with “Hide & Seek.” Michael Copeland moves to #66 with “Friends Behind Bars.” Michael Grandé moves to #68 with “Mike’s Bike.” Gary Lee Kirkpatrick moves to #72 with “Quality Time.” Jim Fullen moves to #75 with “Daddy Finally Made It To Church.” Buddy & Kaye Bain move to #81 with “The Ballad Of Patsy Montana.” And finally, Ruthie Steele moves to #84 with “The Drifter.” As for indie debuts, only Jamie Harper with “Big City Girl” at #79 hit this week’s chart.

Top Ten Rising Independents

1. DON COX—“Honey Don’t Pay The Ransom”
2. H.J. BONOW—“Undercover King Of France”
3. W. C. TAYLOR, JR.—“Crying On Your Shoulder Again”
4. DELIA CHARLENE—“Somebody Once Told Me”
5. TODD CORDLE—“Hide & Seek”
6. MICHAEL COPELAND—“Friends Behind Bars”
7. MICHAEL GRANDÉ—“Mike’s Bike”
8. GARY LEE KIRKPATRICK—“Quality Time”
9. JIM FULLEN—“Daddy Finally Made It To Church”
10. JAMIE HARPER—“Big City Girl”

Reviews

DEAN CHANCE WLISA VAN WYE: “Will You Stay With Me Forever?” (SOR)

Written by Chance, this cut/duet draws upon the past with its laid-back, traditional melody and style. Off the album Standing Up For Country, traditional country music listeners will surely appreciate this ballad.

P.J. LA DOI R: “Somebody Loves Me” (La Doir)

A very melodic-driven single that comes more from the old school of country music with a whining steel guitar and a dash of piano highlighting it, this slow-paced cut off La Doir’s self-titled album should easily fare quite well among other indie releases.

Indie Spotlight

P.J. La Doir: Ready To Hit The Chart

P.J. LA DOI R—WHILE THE NAME may not be familiar yet, don’t expect it to stay that way. La Doir, armed with her single “Somebody Loves Me,” is set to hit and no doubt travel its way up the Cash Box Top 100 Country Singles chart.

La Doir, although born in Sorel, Quebec, has spent most of her life in the U.S. Few people, even performers, can boast more travel experiences than this up-and-coming new artist. P.J., who happens to be bilingual, has visited seven countries and traveled about most of America, including Alaska and Hawaii.

As an avid golfer, tennis player and skier, La Doir says she is constantly looking for new challenges. Her professional life has taken her from hostess to administrative duties to an investment property owner, only to come back to her first and greatest love—singing and performing.

It was in 1992 that La Doir and her manager, Dr. Doris Sekicki, made the first step into furthering her career as the two formed their own record label, La Doir Records, Inc. The second big step for P.J. was when she trekked to Nashville in May of 1994, under the guidance of producer and keyboard player Bunkie Keels. It was there that she recorded her first CD album, P.J. La Doir, complete with seven original songs.

As her first release, “Somebody Loves Me,” P.J. La Doir recently completed a video for the song and is looking to hit the charts sometime soon.

B.J. Thomas was recently in Nashville to record “The Show,” written by veteran songwriters Jon Vezner and Don Henry, for the upcoming Let’s Play Ball album. Other artists singing on the project include TNN’s Charlie Chase, Christian recording artist Bruce Carroll and some new Nashville talent. David Lipscomb University head baseball coach Ken Dugan, a collector of baseball songs, brought the idea to producers Mickey Hiler and Stan Xidas. The album was released through Five Star Music and On-Line Distribution of Nashville on February 10. Pictured (l-r): Hiler; Xidas; Thomas; and Dugan.
This Week's Debuts

KEN HOLLOWAY—"Trailer Hitch"—(Ransom/Brentwood)—#36
THE MARKSMEN—"Grandpa Was a Farmer"—(Mountain Home Records)—#30
PAULA MCCULLA—"Whole Lotta People Doing Right"—(Cheyenne)—#33
MIDSOUTH—"Without You (I Haven't Got a Prayer)"—(Warner/Alliance)—#34

Most Active

ANDY LANDIS—"Watch Me Run"—(Starsong)—#8
MARVELL—"Only Christian Country"—(Circuit Rider)—#10
BRUSH ARBOR—"Swingin' Bridge"—(Benson)—#12
BOBBY MILLER—"Christian Outlaw"—(Christian Outlaw Music)—#28

Powerful On The Playlist

"There Is A Candle" by Susie Luchsinger once again tops the Cash Box Positive/Christian Country Singles chart. Bruce Haynes takes a two-spot jump to move with "Jesus & John" to #2. "Gloryland Hold On" by the Manuel Family Band holds the #3 position, followed by Kathy Yoder Treat and Ken Holloway with "Going Off The Deep End" at #4. Ron David Moore moves up another two spots this week to put "What Then" at #5. "Out Of His Great Love" by The Martins is at #6 and Gene Reasoner's "I'll Trust A Mighty God" follows at #7. A big six-spot leap takes a new one for Andy Landis, "Watch Me Run," to #8. Judy Deramus holds at the #9 position with "Be A Beacon" and Marvell's "Only Christian Country" moves six spots this week to finish off the top 10.

Looking Ahead

This week radio has given a considerable amount of play to "Over The Edge" by River & Owens, Ronny McKinley's "Double Yellow Lines," Cross Country's "Uncommon Man," "No One Knows My Heart" by Brian Barret and Del Way's "He Was Thinking Of Me."

RADIO PLAYLISTS

Some Of What's Playing In Heavy Rotation

WKID/Vevay, IN
LENNY LEBLANC—"All My Dreams"
SUSIE LUCHSINGER—"There Is A Candle"
ANDY LANDIS—"Watch Me Run"
MIDSOUTH—"Give What It Takes"
HERMAN TRUELOVE—"Rock-a-Bye-Daddy"

KLTT/Denver, CO
BRUCE HAYNES—"Jesus & John"
JASON CAMPBELL—"Narrow Path"
CATHY LAKE—"What About Tomorrow"
JOE DIFEE—"I'm No Stranger To The Rain"
BRUSH ARBOR—"Swingin' Bridge"

WDBL/Springfield, TN
MANUEL FAMILY BAND—"Gloryland Hold On"
TED WHITE—"Tornado Saloon"
KATHY YODER TREAT—"Goin' Off The Deep End"
SUSIE LUCHSINGER—"There Is A Candle"
STEVE HAMBY—"Sowin' Seeds"

POSITIVE/CHRISTIAN COUNTRY

FEBRUARY 18, 1994

1 THERE IS A CANDLE (Integrity) .................. Susie Luchsinger 1 9
2 JESUS & JOHN (Cheyenne) ...................... Bruce Haynes 4 5
3 GLORYLAND HOLD ON (Manuel) ................. Manuel Family Band 2 10
4 GOING OFF THE DEEP END (Crossties) ......... Kathy Yoder Treat/Ken Holloway 3 8
5 WHAT THEN (Warner Alliance) .................. Ron David Moore 7 4
6 OUT OF HIS GREAT LOVE (Chapel) .............. The Martins 5 13
7 I'LL TRUST A MIGHTY GOD (Rising Star) ........ Gene Reasoner 6 9
8 WATCH ME RUN (Star Song) ....................... Andy Landis 14 5
9 BE A BEACON (Tina) ............................. Judy Deramus 9 11
10 ONLY CHRISTIAN COUNTRY (Circuit Rider) .... Marvell 16 8
11 CRYIN' ON YOUR SHOULDERS AGAIN (Circuit Rider) ....... W.C. Taylor 12 8
12 SLOWIN' BRIDGE (Tension) ....................... Brush Arbor 18 3
13 TORNADO SALOON (Heaven Span) .............. Ted White 13 12
14 IT'S ABOUT TIME (Heartbeats) ................... David Patillo 8 12
15 THE BOY IN ME (New Haven) ................. Glen Campbell 15 4
16 SOWIN' SEEDS (S & K) .......................... Steve Hamby 11 9
17 DON'T KILL THE WOUNDED (Hornland) ........ Margo Smith & Holly 17 6
18 GIVE WHAT IT TAKES (Warner Alliance) .... MidSouth 10 13
19 THE SMALLER THE TOWN (Time) ................. Don Richmond 19 11
20 HEART OF A SINNER (Psalm) ..................... Billy Arnett 20 10
21 I'M GONNA HAVE A LITTLE TALK (Warner Bros) .... Randy Travis 21 4
22 ACROSS THE MILES (New Haven) ............... Third Tyme Out 22 4
23 THE NARROW PATH (MSS) ....................... Jason Campbell 27 3
24 ROCK-A-BYE-DADDY (Circuit Rider) .......... Herman Truelove 26 3
25 I BELIEVE HEAVEN IS REAL (Rain) ............. Dinah & The Desert Crusaders 24 11
26 TRAILER HITCH (Ransom) ....................... Ken Holloway DEBUT
27 WORTH IT ALL (Genesis) ........................ Brent Lamb 23 13
28 CHRISTIAN OUTLAW (New Voice) ............. Bobby Miller 34 2
29 FAIRWEATHER FRIENDS (Hitstop) ............... Mark Hampton 28 6
30 GRANDPA WAS A FARMER (Mountain) ........ Marksmen DEBUT
31 THE PROMISE TREE (Benson) .................... Vince Wilcox 25 9
32 IT AIN'T GONNA WORRY MY MIND (Liberty) .................. Cleve Francis 30 10
33 WHOLE LOT OF PEOPLE (Cheyenne) ............. Paula McCulla DEBUT
34 WITHOUT YOU (I HAVEN'T GOT A PRAYER) .... (Warner/Alliance) .................. Mid South DEBUT
35 TOMORROW (Freedom) .......................... Monte Stephens 35 7
36 ALL MY DREAMS (Integrity) ..................... Lenny LeBlanc 31 12
37 I NEED YOU (Chapel) ............................ Jeff & Sheri Easter 36 16
38 MIDDLE AGES (Vird) .............................. Bruce Carroll 32 7
39 WRONG PLACE AT THE RIGHT TIME (Cheyenne) ........ Bruce Haynes 29 13
40 HE EVEN LOVES ME (King's Day) ................. Kara-Lee 33 7
AMOA/NDA Names New Executive Director

CHICAGO—Michael T. Smythe has been appointed executive director of the Amusement and Music Operators Association (AMOA)/National Dart Association (NDA). "Mike has been associated with the organization since its inception in 1985," commented Jerry Borth, president of the AMOA/National Dart Association. "He has been a member of the board of directors since 1990 and was the immediate past president of the organization. With Mike's unlimited enthusiasm and knowledge, we see the AMOA/NDA heading into the next century bigger and better than ever."

In his new position, Smythe will be responsible for the day-to-day operations of the association. His duties include preparing and executing promotions and presentations that will enhance the development of the AMOA/NDA, monitoring operations to ensure the uniform enforcement of the association's policies and procedures and to provide leadership and direction for the staff and association members.

Smythe has over 21 years of experience in the amusement industry and over 10 years of league organization experience. In 1973, he joined a small family-owned business which is known today as Indy Amusements, Inc. In 1978, he was promoted to service manager and in 1989, vice president and general manager. In addition to AMOA/NDA, his professional affiliations include the Indiana Amusement and Music Operation Association, where he served as president from 1992 to 1994 and, since 1988, has been a member of the board of directors. He is also a member of Billiard Congress of America, the Indiana License Beverage Association and the Marion County License Beverage Association.

He currently resides in Indianapolis, Indiana with his wife, Nina "Nikki" and children Michelle, Anna, Abigail and stepson, Alex.

A main purpose of AMOA/NDA is to promote and standardize the sport of soft-tip electronic darts. The association has a nationwide membership of 60,000 and regulates darting leagues in 43 states. AMOA/NDA holds two international darting tournaments each year—Team Dart, to be held in Las Vegas, Nevada, May 1-6, 1995 (celebrating its tenth anniversary) and the International Singles & Doubles Tournament, which will be held in Orlando, Florida in October.

Correction

CHICAGO—Please refer to the February 4 edition of Cash Box, under the heading "Notice," which referred to the March 22 AAMA Spring Board of Directors meeting. Persons interested in attending must make their own travel arrangements and not contact AAMA headquarters for this purpose. A line of copy was accidentally dropped from the original article and Cash Box apologizes for any misunderstanding this caused.

NOTICE!

CHICAGO—Following are dates and locations of some important trade events that will be coming up between now and May of this year.

ACME ’95—The American Coin Machine Exposition—is slated for March 23-25 at the Reno/Sparks Convention Center in Reno, Nevada. For information contact William T. Glasgow, Inc. at 708-333-9292.

NAMA Western Convention & Trade Show will take place April 20-22 at the Reno/Sparks Convention Center in Reno, Nevada. For information contact the National Automatic Merchandising Association at 312-346-0370.

AMOA Government Affairs Conference will be held May 21-23 in Washington, D.C. For information contact the Amusement & Music Operators Association at 312-245-1021.

ACME ’95 Offers Ops A “Bigger And Better” Format

CHICAGO—For the first time since 1988, the American Coin Machine Exposition will return to Reno, Nevada and show management is promoting operators an even bigger, better and more comprehensive program. Convention dates are March 23-25, with exhibits at the Reno/Sparks Convention Center and the Reno Hilton as the official headquarters hotel.

"The ACME show committee has made operators their #1 priority in planning this year's event," according to show committee chairman Bill Cravens (Bulldog Amusements). "We've made an all-out effort to develop operator-oriented programs that will attract more operators to ACME '95 in Reno."

Among these new programs are: Randy Fromm's TechFest, which will feature a special exhibit area where technicians and coin-op service personnel will be offered a stimulating new program of technical displays, lectures, presentations, a video training center, "Job Shop" employment center, as well as technician certification program information and more; a Coupon Book Program, where operators can save thousands of dollars on purchases made at the show by redeeming discount coupons offered by exhibitors; and Treasure Hunt, where operators will receive treasure hunt cards which will qualify them to win valuable prizes at drawings held each day at the show.

In addition, there will be a wide range of pertinent topics addressed during ACME's noted seminar program. Following in the footsteps of last year's successful Redemtion Field Trip, ACME will take instruction out of the meeting room and into the field in Reno. Visits to the Reno Hilton's Super Arcade, "FunQuest" and Boomtown Hotel Casino's "Family Fun Center," plus a mystery location have been planned. Space will be limited, however. Also on the agenda is a "League & Tournament Roundtable," which will give operators inside tips from the experts on how to run successful leagues and tournaments for pinball, pool, darts, video, foosball and air hockey. The redemption seminars will cover such topics as: "Redemption Profitability A-Z—Not Forgetting Customer Service"; "Will This Center Survive In Your Market?"; "Fun With Merchandising Promotions and Merchandising Redemption On A Retail Level"; and "If It's Not Broke It May Still Need Fixing..."

Seminars focusing on profitability will include: "Merchandising Your Music"; "The Profitability of Coin-Operated Kiddie Rides"; and "SBA Loans—Do You Qualify?"

ACME's social events will kick-off with AAMA's Spring Distributor's Gala on Wednesday evening (admission by invitation only). The annual Operators Cocktail Party will take place at the Reno Hilton on opening night (Thursday, March 23). Admission is free to all operators. The American Amusement Machine Charitable Foundation’s Appreciation Dinner, honoring Rowe’s Jerry Gordon, will be held on Friday, March 24. Tickets are priced at $125 per person and will include dinner, dancing and entertainment.

With exhibit space sales up 11% over last year, indications are that ACME '95 will be the largest show to date. Over 100,000 net square feet of space in the Reno/Sparks Convention Center will house this year's exhibits.

Further information regarding the show may be obtained by contacting the convention's management firm, William T. Glasgow, Inc., 16066 South Park Avenue, South Holland, IL 60473-1500 or phoning 708-333-9292. FAX number is 708-333-4086.
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Please briefly describe your activities concerning Christian Country music ___________________________

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Musician/actor Adam Ant joined Nine Inch Nails as a surprise guest for encores after two of the band’s recent shows in New York and Worcester, MA. Ant, who will release Wonderful on March 7, his first album for Capitol Records and his first new material in five years, performed three songs from his days with Adam and the Ants: “Physical (You’re So),” “Red Scab” and “Beat My Guest.” Nine Inch Nails covered “Physical” on their Platinum album Broken. Shown after the N.Y. show are Ant, Nine Inch Nails’ lead singer Trent Reznor and longtime Adam Ant collaborator Marco Pirroni.

Music legend Waylon Jennings has chosen the Bobby Roberts Company as his booking agency. Roberts and his staff handle worldwide booking for more than 16 country artists, and Roberts himself manages John Anderson, Paul Overstreet and Mark Farner (of Grand Funk Railroad). Shown (l-r): Roberts; Anderson; Jennings; and Schatzl Hageman of Hot Schatz Productions, Jennings’ media/PR management.

Mammoth/Atlantic recording artist Victoria Williams’ recent SRO performance at Trampas in N.Y.C. earned her unanimous critical kudos. In the course of the marathon show, she was joined onstage by Atlantic recording artist Evan Dando of the Lemonheads, Lou Reed and Mark Olson of the Jayhawks. “You R Loved,” the next single from her debut album Loose, is shipping to alternative and rock outlets nationwide. Williams is slated to embark on a monthlong nationwide club tour, commencing with a March 17th appearance at the South By Southwest convention in Austin, TX. Shown following the Trampas show are (l-r): Dando; Williams; and fellow Atlantic artist Jim Lauderdale.

The recent grand opening of the Hard Rock Cafe San Antonio, the ninth U.S. location for Orlando-based Hard Rock Cafe International, Inc., set the stage for a unique multi-cultural jam session. The sounds of rock ‘n’ roll mixing with Southwest soul were heard on the San Antonio River Walk at the 16,000-sq. ft. dining/entertainment complex. Combining musical forces are (l-r): Rick Nielsen of Cheap Trick, Tejano superstar and Grammy Award nominee Selena and Freddy Fender, former member of the Texas Tornados. The extravaganza raised more than $30,000 for the Children’s Shelter of San Antonio and the San Antonio Children’s Museum.

Big Beat/Atlantic recording group Baha Men recently joined Lenny Kravitz in the studio to collaborate on “Sunny Day,” the second single from the Baha Men’s sophomore album Kalik for the label. Kravitz, part-Bahamian himself, is a longtime fan of Junkanoo, the joyous West African-styled dance music Baha Men play. In addition to writing and producing “Sunny Day,” Kravitz also provided bass, drums and backing vocals for the track. This spring, the band is slated to hit the road in support of Kravitz on a U.S. tour. Shown (l-r, back row): Fred Ferguson, Anthony “Monk’s” Flowers, Herschel Small, Isaiah Taylor & Nehemiah Hied of Baha Men; (front row): engineer Tom Edmonds; and Lenny Kravitz.

Rhino Records exec. v.p. Bob Emmer (right) recently presented Joyce Bogart Trabulus (wife of the late Neil Bogart) and Warner/Chappell chairman/CEO and member of the Neil Bogart Memorial Fund Board Of Directors Les Bider (left) with a check in the amount of $26,000 in advance of sales for the soon-to-be-released Rhino compilation Best Of Broadway. The collection features original cast recordings of some of the biggest hits to ever grace the “Great White Way,” and Rhino will be donating a portion of the proceeds to the Neil Bogart Memorial Fund (a division of the T.J. Martell Foundation) for children’s cancer, leukemia and AIDS research.