Eazy Duz It
For The Last Time
Cover Story

Eazy Duz It For The Last Time

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

—see page 9

The 67th Annual Academy Awards

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

—see page 5, 14

CONTENTS

COLUMNS

East/West ........................................ 4
Rhythm/Rhyme ..................................... 8, 9
Latin Lowdown .................................. 20

CHARTS

Top 100 R&B Singles .......................... 6
Top 75 R&B Albums ............................ 8
Top 25 Rap Singles ............................ 9
Top 100 Pop Singles ......................... 10
Top 100 Pop Albums ......................... 12
Top 25 Jazz Albums ......................... 16
Latin Singles ................................ 20-21
U.K./Tokyo Top 10s .......................... 18-19
Top 15 Weekly Film Grosses .............. 14
Top 100 Country Singles .................. 22
Top 75 Country Albums .................. 24
CMT Top 12 Video Countdown ............ 26
Top 40 Positive Country Singles .......... 29

DEPARTMENTS

Industry News ................................. 3
R&B Album Reviews .......................... 7
Rap Reviews ................................... 9
Pop Reviews .................................. 11, 13
Media Reviews ................................. 14-15
Jazz News/Reviews ............................ 16
Indie News/Reviews .......................... 17
U.K./Tokyo News ............................. 18-19
Latin Reviews ................................ 21
Country Singles Reviews .................. 24
Coin Machine News .......................... 30
RIAA YEAR END STATS: The Recording Industry Association of America (RIAA) has released its annual consumer profile for 1994 providing demographic information about purchasers of sound recordings in the United States. Domestic shipments in 1994 topped $12 billion—a 20% growth rate over 1993’s $10 billion. The dominant music genres in the country were revealed as Rock and Country with 35.1% and 16.3%, respectively, of the total market. Rock showed a 4.9% increase over last year while Country registered a 2.4% drop to 16.3%.

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

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

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

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

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

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

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

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

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

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

ON THE MOVE

The RCA Record Label has named Robert Jamison president. Jamison, who had served as president and general manager of BMG Canada since 1991, will oversee all aspects of the legendary record label. PolyGram has launched a new music imprint, Loose Cannon Records, and Lisa Cortes has been named president. Prior to launching the new label, Cortes was vice president of A&R, Mercury Records, and she has held senior management positions at Def Jam Records, Rush Artists Management and Rush Producers Management. The Atlantic Group has established a new label, Lava Records, and long-standing Atlantic A&R executive Jason Flom has been appointed president. Flom, who joined Atlantic in 1978, will remain a senior vice president of Atlantic Records. TAG Recordings has appointed Leyla Turkkan executive vice president/general manager. Founded of Set To Run Public Relations, Turkkan was most recently vice president of national publicity at Columbia Records. Warner Bros. Records has named Greg Peck senior vice president of marketing and promotions for the newly reorganized black music division. He was most recently Quest Records’ vice president of promotion and marketing.

Epic Records has promoted Laura Curtin to vice president, rock promotion. She had served as director, national album promotion since 1993. Virgin Records has announced the following appointments: Carol Burnham has been promoted to senior director, public relations; Troy Johnson has been promoted to national director, R&B publicity; and Anna Pryor has been promoted to manager, publicity. Burnham had served as director of publicity since joining the label in mid-1994 after stints at Paisley Park, A&M, Scotti Brothers and Island Records. Johnson was most recently Virgin publicity director, a position held since January 1993; and Pryor was East Coast publicity coordinator prior to her promotion.

Capitol Records has named Gwendolyn Quinn national director, publicity & media relations and Donna Torrence manager, publicity & media relations. Quinn joins the label after more than two years as national director of publicity at Flavor Unit Records and Management; Torrence was previously at Gee Street Records. Arista Records has named Jackie Rhinehart director, R&B publicity. She began her career in publicity at Arista in 1990 and in 1991 was named senior director, artist development for Mercury Records. Joanne Farucci-Saffioti has been promoted to director of merchandising for Atlantic Records. She was most recently Atlantic’s merchandising manager, a position she held since 1993. John Shea has been promoted to senior vice president, marketing, MTV; Music Television. Shea had been senior vice president, ad trade marketing, MTV. Also, Dave Sirulnick has been promoted to senior vice president and executive producer, news and specials, MTV; Music Television. Prior to joining MTV as news producer in 1987, Sirulnick produced segments for CNN. Jocelyn A. Cooper has been named president and CEO of Midnight Songs, a boutique music publishing company established in 1993 as a co-venture between PolyGram Music Publishing International, Mercury Records and Cooper. Prior to heading Midnight, she was director of creative services for Warner Chappell Music Publishing; Roudour Music International has promoted Ron Moss to director of A&R, North America. Moss served for the past three years as one of the publishing company’s West Coast creative managers. Jeff Lavenda has been appointed president of the Westwood One Radio Networks. He had been senior vice president of Catrin Fever Entertainment since 1990. On-air personality Holly Lewis has left her #1 Arbitron-rated weekday show on CD101.9 in New York to work at Sony’s new SW Networks: The Radio Picture Company. She will now be the voice of SMOOTH-FM, the world’s first 100% digital, satellite-distributed 24-hour New Adult/Contemporary network.
Cash Box East Coast

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

SUGE KNIGHT, CEO of RAP standard-bearing record label Death Row Records, joined Hampton University students in a discussion of the effects and influence of rap music on American culture on March 3rd at the school's Virginia campus. The program was sponsored by the school's Texas pre-alumni association.

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

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

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

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

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

Cash Box West Coast

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

Though now recording as a trio, the band, led by Kristin Hersh, took to the stage of the Henry Fonda Theatre as a quartet and proceeded to tear through their repertoire of hard-edged pop songs for over an hour to the delight of the collegiate audience.

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

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

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

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

“67th Annual Academy Awards,” ABC-TV

By John Goff

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

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

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

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

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

And the Oscars went to:

BEST PICTURE: Forrest Gump (Paramount)

BEST ACTRESS: Jessica Lange (Blue Sky)

BEST SUPPORTING ACTOR: Martin Landau (Ed Wood)

BEST SUPPORTING ACTRESS: Dianne Wiest (Bullets Over Broadway)

BEST DIRECTOR: Robert Zemeckis (Forrest Gump)

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

BEST ADAPTED SCREENPLAY: Eric Roth (Forrest Gump)

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

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

BEST ORIGINAL SCORE: Hans Zimmer (The Lion King)

BEST CINEMATOGRAPHY: John Toll (Legends Of The Fall)

BEST EDITING: Arthur Schmidt (Forrest Gump)

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

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

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

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

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

BEST SOUND EFFECTS EDITING: Stephen Hunter Flick (Speed)

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

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

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

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

(Continued on page 14)
REVIEWS by M.R. Martinez

JAZZ LEE ALSTON: Jazz Lee Alston (Rhyme Cartel/American 549784). Producers: J.L. Alston and others.

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

DANCEHALL DIVAS: Dancehall Divas (ResalBluemoon 25208). Producers: Oniel Clarke, Ricky Myrie & Philip Smart.

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


The title and cover art of this record tells the whole story, but the sonically rich and harmonized history of the riddim dancehall styles that Slabba Ranks has made famous (he is responsible for the title track) in the U.S. Some of it is delivered with uncompromising slackness (Red Dragon's "Good Hole College"), some of it is funny (General Degrec's "The Pianist"), bragadocious ("Wicked In Bed" by Slabba Ranks) and very cheeky (Yellowman's "I'm Gettin' Married") in this album is musical agony.

BREAKDOWN: Ain't Nuttin' But...Bass (Scotty Bros. 75462). Producer: John Keys.

The title does indeed tell the whole story. But while each track is drenched in cardram-rattling bass sounds, the production by Keys cleverly enough is interwoven and use of samples to frame the mic flow of Juice and A G. Tracks like "Can't Get Enough," "Dip Baby Dip" (which features a lollipoppin' of Cheryl Lynn's "Endless""), "Ooh...That's My Song" (which samples Tag Team) and humorous "Cry Baby" serve up variations on the bass theme.

PICK OF THE WEEK


It's the nick flow that makes this highly-stylized album a real wordplay treat. There's a social consciousness on this album that transcends the beats. It could all be tongue-in-check treatise on inner-city chest-puffing and pop politics, but this record brings the noise on several tracks, including the double-entendre of "Lock It Up," the prudish consciousness of "What (Cause And Effect)," the old-school groove of "Mad Izm," the safe-sell sarcasm of "Sex For The Sport" and the title track. This album is more of that great Boon Bap that's been missing from a lot of recent work.
TOP 75 R&B ALBUMS

CASH BOX • APRIL 8, 1995

1. ME AGAINST THE WORLD (Interscope/5209)
2. 2PAC
3. WILLIAMS LUTHER (Interscope/41588)
4. RHYTHM
5. THE NOTORIOUS B.I.G.
6. BRANDY
7. Howard
8. Boyz II Men
9. Boyz II Men
10. Safe + Sound (Profile Records 1452)
11. Groove On (East West/2617)
12. The Icon Is Love (JAM 0115)
13. Cocktails (Dungeon/1955)
14. The Diary (Rap-Lot/1659)
15. Conversation Peace (Motown/32368)
16. Kirk Franklin & Family
17. All In The Game (Epic 5364)
18. Volume 1 (Interscope 52090)
19. That Life
20. Method Man
21. Surrender (Kela/EEG/1658)
22. Reality Of Love (Kela/15595)
23. Nine Lives (Profile 14062)
24. Higher Learning
25. Bone Thugs N Harmony
26. All That Matters (Capitol 23709)
27. The Alkaholiks
28. Not A Perfect Man
29. The Whispers
30. Ice Cube
31. Bone Thugs N Harmony
32. Kirk Franklin & Family
33. The Alkaholiks
34. The Whispers
35. Ice Cube
36. Kirk Franklin & Family
37. The Alkaholiks
38. The Whispers
39. Ice Cube
40. Kirk Franklin & Family
41. The Alkaholiks
42. The Whispers
43. Ice Cube
44. Kirk Franklin & Family
45. The Alkaholiks
46. The Whispers
47. Ice Cube
48. Kirk Franklin & Family
49. The Alkaholiks
50. The Whispers
51. Ice Cube
52. Kirk Franklin & Family
53. The Alkaholiks
54. The Whispers
55. Ice Cube
56. Kirk Franklin & Family
57. The Alkaholiks
58. The Whispers
59. Ice Cube
60. Kirk Franklin & Family
61. The Alkaholiks
62. The Whispers
63. Ice Cube
64. Kirk Franklin & Family
65. The Alkaholiks
66. The Whispers
67. Ice Cube
68. Kirk Franklin & Family
69. The Alkaholiks
70. The Whispers
71. Ice Cube
72. Kirk Franklin & Family
73. The Alkaholiks
74. The Whispers
75. Ice Cube

By M.R. Martinez

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

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

Long-time RCA Records executive Skip Miller recently resigned his position as senior v.p. of black music. It was not immediately known what his next venture will be. “I’m proud of my role in helping revitalize the black music division at this legendary label,” Miller said in a written statement. “In the urban and hip-hop scene, RCA has become an important player, while RCA’s jazz roster is on the road to new strength with reactivation of Bluebird and the establishment of Groove Town.” Prior to joining RCA in 1985, Miller held a variety of executive positions during a 16-year tenure at Motown.

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

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

EASY DOES IT FOR THE LAST TIME: It appears that even on his way to the cemetery, Eric "Eazy-E" Wright, one of the architects of gangsta rap and co-founder of lyrically-explicit rap icon N.W.A., remains at the center of raging controversy and legal challenges.

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

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

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

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

On other fronts, fans are out in force after Eazy-E and N.W.A., which forever changed the genre of rap in 1988 with release of Eazy's solo album Eazy-Duz-It. That album was eventually certificled double-Platinum and led to the formation of N.W.A., comprised of Wright, Ice Cube, Dr. Dre, MC Ren and Yella. The group's debut album Straight Outta Compton put the Los Angeles suburb and the group on the international map, including controversial topography spawned by the single "F --k Tha Police." The single, which is self-explanatory, earned N.W.A., a threatening letter from an FBI official and the animosity of police nationwide. Several of the act's tour dates were cancelled due to protests from police, further enhancing the group's rapacious cachet fueled by frequent complaints that N.W.A.'s lyrics were ultra-violent and misogynistic. Ice Cube left the group after that album in a dispute with Eazy-E and his then-manager Jerry Heller over fair distribution of earnings. The group's last album before disbanding, Efil4zaggin', was a multi-Platinum hit which solidified the group's niche in the history of rap.

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

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

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

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

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

---

TOP 25 RAP SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Song</th>
<th>Artist/Grammy/Award</th>
<th>Peak Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dear Mama (Interscope/AG 9273)</td>
<td>2Pac</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Big Poppa/Warning</td>
<td>(Bad Boy/Arista 7-9015)</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td>Keep Thier Heads Ringing</td>
<td>(Priority 51150)</td>
<td>Dr Dre</td>
</tr>
<tr>
<td>4</td>
<td>Get Down (Bad Boy/Arista 7-9012)</td>
<td>Craig Mack</td>
<td>29</td>
</tr>
<tr>
<td>5</td>
<td>MAD IZM (Capitol 58313)</td>
<td>Channel Live</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>BROOKLYN Zoo (Elektra/EGG 64477)</td>
<td>Ol Dirty Bastard</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>1-LUV (Sick VAD/Olive 42295)</td>
<td>(Featuring Levitt)</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>PEOPLE DON'T BELIEVE (Rap-A-Lot/Noel Tribe 55649)</td>
<td>Scarface</td>
<td>6</td>
</tr>
<tr>
<td>9</td>
<td>SAFE + SOUND (Profile 5432)</td>
<td>(Deejay Roots)</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>FOE THA LOVE OF $</td>
<td>(Relativity/5540)</td>
<td>Bone Thugs N Harmony</td>
</tr>
<tr>
<td>11</td>
<td>SITIN' IN MY CAR</td>
<td>(Def Jam/RAI/Island 855922)</td>
<td>Slick Rick Feat.</td>
</tr>
<tr>
<td>12</td>
<td>KITTY-KITTY (Rip It 6821)</td>
<td>69 Boyz</td>
<td>9</td>
</tr>
<tr>
<td>13</td>
<td>GET LIFTED (Jive 42282)</td>
<td>Keith Murray</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>SHOOK ONES PART II (Loud/AMC 64284)</td>
<td>Mobb Deep</td>
<td>16</td>
</tr>
<tr>
<td>15</td>
<td>WORLD OF MINE (Priority 53857)</td>
<td>Big Mike</td>
<td>14</td>
</tr>
<tr>
<td>16</td>
<td>OH YEAIH! (IT Town/Mad Sounds/Motown 611 243)</td>
<td>Rottn Razkals</td>
<td>19</td>
</tr>
<tr>
<td>17</td>
<td>COCKTAILS (Dangerous/Jive 42555)</td>
<td>Too Short</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>WHUTCHA WANT? (Profile 5426)</td>
<td>Nine</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>RODEO (Rip It 6511)</td>
<td>95 South</td>
<td>16</td>
</tr>
<tr>
<td>20</td>
<td>CAN'T WAIT (RAI/Island 14464)</td>
<td>Redman</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>OWA LOWD (PARTY PEOPLE) (Vaip/ophicion 291)</td>
<td>D.J. Smurf</td>
<td>DEBUT</td>
</tr>
<tr>
<td>22</td>
<td>TOUR (Gin'ner/RAFL 16Z)</td>
<td>Capleton</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>I'LL BE AROUND (Crysalis/EMI 58331)</td>
<td>Rappin 4'Tay</td>
<td>24</td>
</tr>
<tr>
<td>24</td>
<td>REMEMBER WE (Reprize 18002)</td>
<td>Da Bush Babees</td>
<td>DEBUT</td>
</tr>
<tr>
<td>25</td>
<td>RECORD JOCK</td>
<td>(Lifestyles/Maverick/Warner Bros 10065)</td>
<td>Dana Dane</td>
</tr>
</tbody>
</table>
CASH BOX

CHARTS

TOP

100
POP
SINGLES

APRIL 1995

#1 SINGLE: Madonna

1. Madonna
2. "Ready to Wear"

TO WATCH: Brownstone

HIGH DEBUT: Des'mee

1. Madonna (Maverick/EMI 7507)
2. "Ready to Wear"

4. "Girls Just Want to Have Fun"

5. "Who Let the Dogs Out"

6. "Forever"

7. "I Want to Be\n8. "Here We Go"

9. "The Story"

10. "Don't Stop"

11. "I Can't Help Myself"

12. "Make It Happen"

13. "I'll Be There"

14. "I'm Gonna Make You Mine"

15. "I'll Be There"

16. "I'll Be There"

17. "I'll Be There"

18. "I'll Be There"

19. "I'll Be There"

20. "I'll Be There"

21. "I'll Be There"

22. "I'll Be There"

23. "I'll Be There"

24. "I'll Be There"

25. "I'll Be There"

26. "I'll Be There"

27. "I'll Be There"

28. "I'll Be There"

29. "I'll Be There"

30. "I'll Be There"

31. "I'll Be There"

32. "I'll Be There"

33. "I'll Be There"

34. "I'll Be There"

35. "I'll Be There"

36. "I'll Be There"

37. "I'll Be There"

38. "I'll Be There"

39. "I'll Be There"

40. "I'll Be There"

41. "I'll Be There"

42. "I'll Be There"

43. "I'll Be There"

44. "I'll Be There"

45. "I'll Be There"

46. "I'll Be There"

47. "I'll Be There"

48. "I'll Be There"

49. "I'll Be There"

50. "I'll Be There"

51. "I'll Be There"

52. "I'll Be There"

53. "I'll Be There"

54. "I'll Be There"

55. "I'll Be There"

56. "I'll Be There"

57. "I'll Be There"

58. "I'll Be There"

59. "I'll Be There"

60. "I'll Be There"

61. "I'll Be There"

62. "I'll Be There"

63. "I'll Be There"

64. "I'll Be There"

65. "I'll Be There"

66. "I'll Be There"

67. "I'll Be There"

68. "I'll Be There"

69. "I'll Be There"

70. "I'll Be There"

71. "I'll Be There"

72. "I'll Be There"

73. "I'll Be There"

74. "I'll Be There"

75. "I'll Be There"

76. "I'll Be There"

77. "I'll Be There"

78. "I'll Be There"

79. "I'll Be There"

80. "I'll Be There"

81. "I'll Be There"

82. "I'll Be There"

83. "I'll Be There"

84. "I'll Be There"

85. "I'll Be There"

86. "I'll Be There"

87. "I'll Be There"

88. "I'll Be There"

89. "I'll Be There"

90. "I'll Be There"

91. "I'll Be There"

92. "I'll Be There"

93. "I'll Be There"

94. "I'll Be There"

95. "I'll Be There"

96. "I'll Be There"

97. "I'll Be There"

98. "I'll Be There"

99. "I'll Be There"

100. "I'll Be There"

(Columbia 77614)
POP SINGLES

CASH BOX APRIL 8, 1995 11

POP SINGLES INDEX

PREVIEW

REMBIE DURAN: "White Lines" (Capitol 79557)

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

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

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

ZERO: "Chances in a Million" (A&M 8416)

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

BROWNSTONE: "Grapevine" (MJJ/Epic 77864)

"Grapevine" is the follow-up to the band's Top 5 single "If You Love Me." Coming out while the latter is still locked into the top ten ensures a high amount of interest for Brownstone's latest single.

PICK OF THE WEEK

"Dancing Queen" (Polydor 1944)

"See that girl/watch that scene/dig the dancing queen/Friday night and the lights are low... You are the dancing queen/young and sweet/only 17." Who knew that the queen of the clubs would be the procurer to hands like Winger by dealing with the heady topic of underage drinking? 20 years later, after Ace of Base have bastardized their name, the originals are back with a chance to redefine their unfairly deserved image as a fluff band thanks to the hit film Meltier's Wedding. Almost as much fun as the original is the pleasant earthen instrumental version performed by the Wedding Band featuring Breyee Best. Be gone with you, Ace of Base, the king is back... all hail Abba!"
<table>
<thead>
<tr>
<th>#1 ALBUM: Bruce Springsteen</th>
<th>TO WATCH: Matthew Sweet</th>
<th>HIGH DEBUT: Elton John</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ME AGAINST THE WORLD (Interscope/AG 92399)</td>
<td>2. Pac</td>
<td>2. YES (Ryotaxic/AG 10320)</td>
</tr>
<tr>
<td>2. GREATEST HITS (Columbia 67060)</td>
<td>Bruce Springsteen</td>
<td>2. NOW THAT I'VE FOUND YOU (Epic 66025)</td>
</tr>
<tr>
<td>3. CRACKED REAR VIEW (Atlantic 26213)</td>
<td>Hootie &amp; The Blowfish</td>
<td>3. HOLD ME, THRILL ME, KISS ME (Epic 66025)</td>
</tr>
<tr>
<td>4. HELLO FREEZER OVER (Geffen 31165)</td>
<td>The Eagles</td>
<td>4. COCKTAILS (Dangerous Live 41553)</td>
</tr>
<tr>
<td>5. TUESDAY NIGHT MUSIC CLUB (A&amp;M 0128)</td>
<td>Sheryl Crow</td>
<td>5. THE BEST OF SADIE (Epic 66060)</td>
</tr>
<tr>
<td>8. II (Motown 530323)</td>
<td>Boyz II Men</td>
<td>8. LIVE AT RED ROCKS (GTO 45759)</td>
</tr>
<tr>
<td>10. THROWING COPPER (Radioactive/MCA 10997)</td>
<td>Live</td>
<td>10. AUGUST &amp; EVERYTHING ELSE (DGC/Geffen 24565)</td>
</tr>
<tr>
<td>11. DOOKIE (Reprise/Warner Bros. 45299)</td>
<td>Green Day</td>
<td>11. DEFINITELY MAYBE (Creation/Epic 68431)</td>
</tr>
<tr>
<td>12. MADE IN ENGLAND (Rocket/Island 314526)</td>
<td>Elton John DEBUT</td>
<td>12. LIVE AT THE COLISEUM (Private Music 81203)</td>
</tr>
<tr>
<td>13. CRAZY SEXY COOL (L.A. Face/Arista 20099)</td>
<td>TLC</td>
<td>13. MONSTER (Warner Bros. 45740)</td>
</tr>
<tr>
<td>15. CONVERSATION PIECE (Motown 30723)</td>
<td>The Cranberries</td>
<td>15. TO BRING YOU MY LOVE (Island 522455)</td>
</tr>
<tr>
<td>16. VITALOGY (Epic 66000)</td>
<td>Mary J. Blige</td>
<td>16. PURPLE (Atlantic 82607)</td>
</tr>
<tr>
<td>17. MY LIFE UPN (Atlantic 11595)</td>
<td>Jeezy</td>
<td>17. NINETEEN NINTY QUAD (Rap-It 6901)</td>
</tr>
<tr>
<td>18. YES I AM (Island 54309)</td>
<td>Melissa Etheridge</td>
<td>18. SUPERUNKNOWN (A&amp;M 10989)</td>
</tr>
<tr>
<td>20. BRANDY (Atlantic 25216)</td>
<td>Brandy</td>
<td>20. 1995 GRAMMY NOMINEES (Columbia 10934)</td>
</tr>
<tr>
<td>22. UNPLUGGED IN NEW YORK (DGC/Geffen 24727)</td>
<td>Nirvana</td>
<td>22. CANDLEBOX (Maverick/Sony/Warner Bros. 45313)</td>
</tr>
<tr>
<td>24. UNDER THE TABLE AND DREAMING (RCA 86449)</td>
<td>Dave Matthews Band</td>
<td>24. 100% FUN (Zoo/BMG 11081)</td>
</tr>
<tr>
<td>25. SIXTEEN STONE (Interscope/AG 92351)</td>
<td>Bush</td>
<td>25. TICAL (Def Jam/RAL/Island 52350)</td>
</tr>
<tr>
<td>26. PULP FICTION (MCA 11023)</td>
<td>Soundtrack</td>
<td>26. WHO I AM (Island 18759)</td>
</tr>
<tr>
<td>27. I AIN'T MovIN (Motown 64324)</td>
<td>Des'ree</td>
<td>27. FROM THE CRADLE (Vertigo/Interscope 45730)</td>
</tr>
<tr>
<td>29. COLLECTIVE SOUL (Atlantic/AG 8745)</td>
<td>Collective Soul</td>
<td>29. WHAT A CRYING SHAME (MCA 10961)</td>
</tr>
<tr>
<td>30. GREATEST HITS (Capitol 30334)</td>
<td>Various Artists</td>
<td>30. KIRK FRANKLIN AND THE FAMILY (Gospel-Centric 2119)</td>
</tr>
<tr>
<td>31. CREEPIN ON AH COME UP (Interscope 92345)</td>
<td>Bob Seger &amp; The Silver Bullet Band</td>
<td>31. STONES IN THE ROAD (Columbia 64327)</td>
</tr>
<tr>
<td>32. NOT A MOMENT TOO SOON (Curb/77695)</td>
<td>Tim McGraw</td>
<td>32. ROTTING PINATA (Vanti/Columbia 57800)</td>
</tr>
<tr>
<td>33. FROM THE BOTTOM UP (MCA 57827)</td>
<td>Blue</td>
<td>33. READY TO DIE (Def End/Atlantic 79300)</td>
</tr>
<tr>
<td>34. THE LONG BLACK VEIL (RCA/Victor 62702)</td>
<td>The Chieftains</td>
<td>34. OLD ENOUGH TO KNOW BETTER (Columbia 6484)</td>
</tr>
<tr>
<td>35. THE LION KING: RHYTHM OF THE PRIDE LANDS (Walt Disney 60701)</td>
<td>Various Artists</td>
<td>35. MURDER WAS THE CASE (Death Row/Interscope/AG 92454)</td>
</tr>
<tr>
<td>36. BONE THUGS N HARMONY (RTS/Relativity 5526)</td>
<td>Bone Thugs N Harmony</td>
<td>36. FUNBLING TOWARDS ECTASY (Vonter/Island 13725)</td>
</tr>
<tr>
<td>37. AEROSMITH (Columbia 64330)</td>
<td>Aerosmith</td>
<td>37. GEORGE STRAIT (Mercury 11092)</td>
</tr>
<tr>
<td>38. ELASTICA (Columbia 64330)</td>
<td>Elastica</td>
<td>38. NINE LIVES (Polydor 14610)</td>
</tr>
<tr>
<td>40. BARBIE (A&amp;M 43115)</td>
<td>Barry White</td>
<td>40. JAMIE WALTERS (Atlantic 52600)</td>
</tr>
<tr>
<td>41. CLAY WHITAKER (Warner Bros. 45282)</td>
<td>Clay Walker</td>
<td>41. BOOTLEGS &amp; B-SIDES (Private Music 81203)</td>
</tr>
<tr>
<td>42. JEFF FOXWORTHY (Warner Bros. 45314)</td>
<td>Jeff Foxworthy</td>
<td>42. READE MCENTIRE (MCA 10989)</td>
</tr>
<tr>
<td>43. THE SIGN (Island 15749)</td>
<td>Ace Of Base</td>
<td>43. LUTHER Vandross 80 28</td>
</tr>
<tr>
<td>44. ADINA HOWARD (RTS/Relativity 5526)</td>
<td>Adina Howard</td>
<td>44. BLACKSTREET (Interscope/AG 92351)</td>
</tr>
<tr>
<td>45. TRACY BYRD (RTS/Relativity 5526)</td>
<td>Tracy Byrd</td>
<td>45. KNIGHTLESS (Atlantic 13846)</td>
</tr>
<tr>
<td>46. THE CREAM OF CLAPTON (Polygram 31452)</td>
<td>Eric Clapton</td>
<td>46. ELTON JOHN DEBUT</td>
</tr>
</tbody>
</table>
REVIEWS by Steve Balmat

NEW ORDER: The Best Of New Order (QWesti Warner Bros. 45794)

It certainly can’t be disputed that New Order was one of the most prominent bands on the dance club scene throughout the '80s. Even hopelessly mainstream frat boys were into “that How Does It Feel” song (“Blue Monday”), although they had no recollection of Joy Division, the progressive underground band that spawned New Order. Incapably fun songs like “Bizarre Love Triangle” and “Fine Time” stayed true to their depressed synth-band roots, yet were awash with just enough sugar-pop to snare in the masses. They, and a handful of others, (Depeche Mode, Pet Shop Boys, etc.) took the early ’80s New Wave movement one step further and, in doing so, laid the groundwork for today’s techno movement (Mellish, Moby). It seems appropriate then, in the industry’s current fixation with all that’s retro, to pay a little homage. There is an obvious overlap with Substance, the 1987 singles collection, but new mixes are offered here alongside rarities, B-sides and selections from last year’s release. Some of the tracks were even chosen from an Internet poll of the fans themselves. Though a good retrospective, only a true fan would appreciate the album’s treasures, while the casual listener yearning to relive a little ’80s nostalgia would do just as well with Substance. (by Karen Allen)

LINDA RONSTADT: Feels Like Home (Elektra 61703)

Feels Like Home is an appropriate title for Ronstadt’s long-awaited return to her country/pop roots. The veteran stylist, who made her mark in the California singer-songwriter ’70s, demonstrates she has not forgotten anything during her sabbatical from the genre, during which she recorded with the Nelson Riddle Orchestra and experimented with Mariachi music. Opening with a cover of Tom Petty’s 1982 hit “The Waiting,” Ronstadt once again hits her best moments with the country-tinged tunes that showcase her vocals, as is the case with “High Sierra” or a strong version of Neil Young’s lovely “After The Gold Rush.” Fans who’ve waited for this moment will not be disappointed, making this a potential hit at A/C and AAA.

ST. JOHN: Let It Come Down (DGC 24801)

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

RADIOHEAD: The Bends (Capitol 29626)

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

JULIANA HATFIELD: Only Everything (Atlantic/Mammouth 92540)

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

PICK OF THE WEEK

SARAH McLACHLAN: The Freedom Sessions (Arista 18784)

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

POP ALBUM INDEX

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>2Pac /1</td>
<td>Frankie, Kirk /82</td>
</tr>
<tr>
<td>09 Boyz /67</td>
<td>Kenny G /99</td>
</tr>
<tr>
<td>Ace Of Base /48</td>
<td>Green Day /11</td>
</tr>
<tr>
<td>Acornium /42</td>
<td>Harvey, Pi /85</td>
</tr>
<tr>
<td>Baker, Anita /71</td>
<td>Hayes, Wade /88</td>
</tr>
<tr>
<td>Blackstreet 98</td>
<td>Hendrix, Jimi /79</td>
</tr>
<tr>
<td>Big Tree /22</td>
<td>Hootie &amp; The Blowfish /3</td>
</tr>
<tr>
<td>Bon Jovi /64</td>
<td>Howard, Adina /49</td>
</tr>
<tr>
<td>Bone Thugs N Harmony /41</td>
<td>Ice Cube /95</td>
</tr>
<tr>
<td>Boyz II Men /8</td>
<td>Jackson, Alan /77</td>
</tr>
<tr>
<td>Brand /25</td>
<td>John, Elton /12</td>
</tr>
<tr>
<td>Brooks, Garth /9</td>
<td>Krauss, Alison /52</td>
</tr>
<tr>
<td>Brownstone /57</td>
<td>Lemioz, Annie /7</td>
</tr>
<tr>
<td>Bush /30</td>
<td>Live /10</td>
</tr>
<tr>
<td>Boyd, Tracy /50</td>
<td>Madonna /24</td>
</tr>
<tr>
<td>Candlebox /73</td>
<td>Mad Season /16</td>
</tr>
<tr>
<td>Carpenter, Mary Chapin /83</td>
<td>Maverick, The /81</td>
</tr>
<tr>
<td>Channel Live /72</td>
<td>McEntire, Reba /96</td>
</tr>
<tr>
<td>Chiffon, The /99</td>
<td>McGraw, Tim /56</td>
</tr>
<tr>
<td>Clayton, Eric /100</td>
<td>McLachlan, Sarah /90</td>
</tr>
<tr>
<td>Collective Soul /34</td>
<td>Method Man /76</td>
</tr>
<tr>
<td>Counting Crows /60</td>
<td>Morphine /51</td>
</tr>
<tr>
<td>Cranberries, The /14</td>
<td>New Order /80</td>
</tr>
<tr>
<td>Crow, Sheety /5</td>
<td>Nine /92</td>
</tr>
<tr>
<td>Dave Matthews Band /29</td>
<td>Nine Inch Nails /74</td>
</tr>
<tr>
<td>De’slee /52</td>
<td>Nirvana /27</td>
</tr>
<tr>
<td>Diffie, Joe /87</td>
<td>Notepon B.L.G., The /38</td>
</tr>
<tr>
<td>D.J. Quik /33</td>
<td>Oasis /91</td>
</tr>
<tr>
<td>E-40 /18</td>
<td>Offspring /19</td>
</tr>
<tr>
<td>Eagles /4</td>
<td>Pearl Jam /21</td>
</tr>
<tr>
<td>Elastica /43</td>
<td>Petty, Tom /26</td>
</tr>
<tr>
<td>Estefan, Gloria /53</td>
<td>R.E.M. /63</td>
</tr>
<tr>
<td>Etheridge, Melissa /23</td>
<td>Ronstadt, Linda /85</td>
</tr>
<tr>
<td>Farris, Dionne /86</td>
<td>Sade /55</td>
</tr>
<tr>
<td>Fozzyworth, Jeff /47</td>
<td>Sawyer Brown /56</td>
</tr>
<tr>
<td></td>
<td>Scarface /89</td>
</tr>
<tr>
<td></td>
<td>Seger, Bob /35</td>
</tr>
<tr>
<td></td>
<td>Smashing Pumpkins /97</td>
</tr>
<tr>
<td></td>
<td>Soundgarden /98</td>
</tr>
<tr>
<td></td>
<td>SOUNDTRACKS:</td>
</tr>
<tr>
<td></td>
<td>Boys On The Side /28</td>
</tr>
<tr>
<td></td>
<td>Lion King, The /6</td>
</tr>
<tr>
<td></td>
<td>Murder, The Case /89</td>
</tr>
<tr>
<td></td>
<td>Pulp Fiction /31</td>
</tr>
<tr>
<td></td>
<td>Sponge /84</td>
</tr>
<tr>
<td></td>
<td>Springsteen, Bruce /2</td>
</tr>
<tr>
<td></td>
<td>Sting /93</td>
</tr>
<tr>
<td></td>
<td>Stone Temple Pilots /56</td>
</tr>
<tr>
<td></td>
<td>Strait, George /91</td>
</tr>
<tr>
<td></td>
<td>Sweet, Keith /72</td>
</tr>
<tr>
<td></td>
<td>Sweet, Matthew /75</td>
</tr>
<tr>
<td></td>
<td>Tesh, John /58</td>
</tr>
<tr>
<td></td>
<td>TLC /13</td>
</tr>
<tr>
<td></td>
<td>Too Short /54</td>
</tr>
<tr>
<td></td>
<td>Tractors, The /57</td>
</tr>
<tr>
<td></td>
<td>Vandross, Luther /97</td>
</tr>
<tr>
<td></td>
<td>Van Halen /17</td>
</tr>
<tr>
<td></td>
<td>Various Artists: 1995 Grammy Nominees</td>
</tr>
<tr>
<td></td>
<td>(DGC 50015)</td>
</tr>
<tr>
<td></td>
<td>Enchanted: A Tribute To</td>
</tr>
<tr>
<td></td>
<td>Lodi Zepplin /15</td>
</tr>
<tr>
<td></td>
<td>Lion King, The /40</td>
</tr>
<tr>
<td></td>
<td>Walker, Clay /46</td>
</tr>
<tr>
<td></td>
<td>Walters, Jamie /74</td>
</tr>
<tr>
<td></td>
<td>Weezer /44</td>
</tr>
<tr>
<td></td>
<td>White, Barry /45</td>
</tr>
<tr>
<td></td>
<td>Wonder, Stevie /20</td>
</tr>
<tr>
<td></td>
<td>Yanni /62</td>
</tr>
<tr>
<td></td>
<td>Yearwood, Trisha /59</td>
</tr>
</tbody>
</table>
(Continued from page 5)

Sidelong Glances From An Electronic Sideline

By J.G.

SHOULD ANYONE BE SURPRISED that Forrest Gump won the race for the Oscars—total of six out of 13 nominations? He was the fastest runner in the film (or, rather, of the film's make-up)--and isn't the Oscar race a race after all? Coming down the stretch the horses...uh...contestants began hitting the red carpet outside the Shrine Auditorium shortly after 4 p.m. and were greeted by TV crews from E Entertainment with Joan Rivers at the entrance and daughter Melissa on a platform above it all. Joan got off a couple good lines but balanced that off by stepping in a couple deep holes; To Best Actor nominees: Nigel Hawthorne—"You're absolutely the most brilliant actor of our generation!" Joan, please, on the subject of over-gush—can we talk?...Best Supporting Actress nominee Jennifer Tilly appeared to be the first arrival at 4:10 and stopped for a few words. Was she acting in Bullets Over Broadway?...Can You Imagine Dept.: There were two women in the stands for whom this year's Oscar trek made their 26th consecutive pilgrimage to the festivities! Would You Believe: People came from Arizona and Colorado to sit in the stands? And some people camped out Friday to Monday! Give 'em a hand! What A Life!...KABC-TV had an on-the-floor team of Roger Ebert and Pam Thompson dishing with the nominees and local anchors Harold Greene and the freshest looking of them all, the lovely Lisa McRee on their platform overlooking the herds...Ebert pushed Quentin Tarantino's start button. I wanna know: Does someone sprinkle Tarantino's popcorn with amphetamines or is he naturally that hyper? Everyone he gets in front of a camera, I wonder how he ever sat long enough to write a script...A funny Hugh Grant on reading Four Weddings And A Funeral: "I always thought it was a good script and was absolutely confident I could screw it up"...And a great, honest, reflective insight into today's Hollywood from Sylvester Stallone when asked to look back on getting Rocky together, the way it went down almost 20 years ago: "If I tried to do it today...never happened...never happened...never happened."

AND THE SHOW INSIDE: Well, sometimes you just have to turn your head and cringe. At least I do...And sometimes you just have to wonder if those who vote really know how the elements of filmmaking come together, such as: Forrest Gump, on his way to Best Picture, is given awards for Best Editing and Best Visual Effects, but the fulcrum in that delicate and crucial combination, the cinematographer—Don Burgess in this instance—is left out of the equation. If that camerawork wasn't right on excellent blending both technical and creativity, neither visual effects nor editing could or would have worked. Taking nothing away from winner John Toll for his lensing on Legends Of The Fall because there is expertise to filming majestic Nature; mountains, plains, oceans, and beautiful they may be, God made those and scenery isn't cinematography...TE RRIFIC MOMENTS WITH TOUCHES OF CLASS: Nobody can get the mileage out of an acceptance speech like Tom Hanks, two years in a row tying him with Spencer Tracy...Quincy Jones' acceptance of the Jean Hersholt Award from Oprah Winfrey...Sigourney Weaver paying tribute to those who passed away in '94...Jack Nicholson's presentation of an honorary Oscar to Michelangelo Antonioni with respect, friendship and admiration...Clint Eastwood's acceptance of the Irving Thalberg Award... And so the race is over, and two minutes after the credits rolled the race for next year began. Wouldn't it be fun to be able to listen in on the phone lines the day after the humility has had a chance to be slept on and now the losers begin changing agents and the winners shout at their agents to boost their prices a couple mil for the next project. Ah, the sweet smell of success...So, after all that dignity and humility Monday night, I had to turn off the TV Tuesday morning after a hard-hitting media maven on "Live With Regis And Kathie Lee" promised to be right back after commercial with clips from apres-Oscar parties with all the news as to who celebration celebrity "almost fell out of her dress" in the wee hours and "who threw up in the bathroom..." Click...Back to business as usual. The race is over, let the race begin....

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

Touchstone, Merchant Ivory’s Jefferson In Paris
A Long Trip

By John Goff

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

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

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

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

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

Nick Nolte as Jefferson is confined. His costumes look more like girdles, and his speech pattern is inhuman, here he acts. Nobody plays world-weary like Nolte. Stick him in some rumbled contemporary outfit with a Marlboro dangling from his mouth, a gun in one hand and some piece of female anatomy in the other and I’ll pay to go see him. Well, Gable learned his lesson with Parrish as Nolte should with Jefferson. If he’s going back in history for a character, he shouldn’t go any farther back than, say, North Dallas Forty. Greta Scacchi fares little better as a woman he falls in love with but who turns

Vid Reviews

Sergei Eisenstein’s Alexander Nevsky

By John Goff

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

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

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

Drop Squad

By Dick Shinnub

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

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

By M.R. Martinez

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

Top 25 Jazz Albums

<table>
<thead>
<tr>
<th>CASH BOX • APRIL 8, 1995</th>
</tr>
</thead>
</table>

1. **BREATHELESS** (Arista 15644) ............................................................ Kenny G ........................................... 1 ........................................... 88
2. **WE LIVE HERE** (Geffen 24729) .......................................................... Pat Metheny Group ........................................... 3 ........................................... 7
3. **ILLUSIONS** (Warner Bros. 45755) ......................................................... George Duke ........................................... 2 ........................................... 7
4. **NIGHT CREATURES** (GRP 9603) ................................................................. Tom Scott ........................................... 10 ........................................... 5
5. **SHARE MY WORLD** (EMI 76929) .......................................................... Najee ........................................... 4 ........................................... 29
6. **AFTER THE STORM** (Mojazz/Motown 0201) ........................................... Norman Brown ........................................... 6 ........................................... 31
7. **GOODBYE MANHATTAN** (Blue Note/Capitol 28552) .................................. Pieces Of A Dream ........................................... DEBUT
8. **PURE PLEASURE** (GRP 4028) ................................................................. Phil Perry ........................................... 8 ........................................... 16
9. **SAX BY THE FIRE** (GTS 34672) .............................................................. John Tesh Project ........................................... 9 ........................................... 32
10. **THE BEST OF DAVID SANBORN** (Warner Bros. 45765) ................. David Sanborn ........................................... 7 ........................................... 17
11. **POSITIVITY** (Verve Forecast/Verve 522 036) ........................................... Incognito ........................................... 11 ........................................... 26
12. **WEST SIDE STORIES** (Verve Forecast/Verve 52373) ................. Jeff Lorber ........................................... 5 ........................................... 12
13. **ALL MY TOMORROW'S** (CBS 54319) .................................................... Grover Washington ........................................... DEBUT
14. **TRUTH** (Jive) ....................................................................................... Warren Hill ........................................... 12 ........................................... 21
15. **A HOME FAR AWAY** (GRP 9790) ....................................................... George Howard ........................................... 16 ........................................... 26
16. **LIVIN' LARGE** (Cachet/Shanachie) ....................................................... Fatburger ........................................... DEBUT
17. **AFTER DARK** (Blue Note/Capitol 27638) .......................................... Richard Elliot ........................................... 18 ........................................... 21
18. **LUCKY MAN** (Capitol 95862) ............................................................... Dave Koz ........................................... 19 ........................................... 53
19. **SAHARA**/**FOR THE RIDING** ............................................................. Russ Freeman & The Rippingtons ........................................... 13 ........................................... 25
20. **AGAINST THE GRAIN** (GRP 9783) ....................................................... Acoustic Alchemy ........................................... 15 ........................................... 12
21. **ONE FROM THE HEART**/**SAX AT THE MOVIES II** (Discovery 77015) .......................................................... Jazz At The Movies Band ........................................... 20 ........................................... 4
22. **REFLECTIONS** (Giro-Drome 1000) ....................................................... Peter White ........................................... 22 ........................................... 21
23. **HEAD TO HEAD** (Mercury 24882) ....................................................... Jonathan Butler ........................................... 17 ........................................... 23
24. **L.A.** (Qwest 49501) ............................................................................... Hiroshima ........................................... 14 ........................................... 23
25. **HARDCASTLE** (AVC 2033) ................................................................. Paul Hardcastle ........................................... 23 ........................................... 37

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

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

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

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

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

Review

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

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

*By Steve Baltin*

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

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

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

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

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

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

---

**REVIEWS**

*By Steve Baltin and Nicki Ronco*

- **SPARKS: Gratuiuos Sax & Senseless Violins** (Logic Records 23267)
  The new album from Sparks features such song titles as “Now That I Own The BBC,” “The Ghost Of Liberase” and “Frankly, Scarlett, I Don’t Give A Damn.” The same lovable goofiness that made “Angst In My Pants” a novelty hit is evident in the titles and lyrics, but when one gets to the music there is a noticeable difference as the fun has been replaced by the more musically precise techno-styled album that distinguished the Mael brothers’ early work. Whether there is an audience for Sparks today remains to be seen, but the duo have given a valiant comeback effort with *Gratuiuos Sax & Senseless Violins*. (S.B.)

- **FREEMASONARY: Sparrin’ With The Varmin** (Sky/Ichiban 3106)
  Some seriously bombastic tendencies mark this extremely loud, fast and aggressive one-note 15 song collection. Though the group’s name and album title suggest a Southern rock feel, this is very traditional heavy metal. Fans of the genre will be suitably impressed enough to bang their heads hard against the nearest wall. (S.B.)

- **THE RUGBURNS: Mommy, I’m Sorry** (Bizarre/Planet 40284)
  Having made “Hitchhiker Joe” a “folk hero” in their hometown of San Diego, The Rugburns are back for a second album of regimented humor, including a cover of “Saxophone Street.” While the group’s sense of mirth may not fit everyone’s tastes, their brand of droll songwriting has them breaking ground nationally. On this six-song effort, the Rugburns tackle such issues as bondage (“This Flood”) and transsexuals (“The Fairies Came”), which may be the best song on the EP. The band’s robust comedy is heightened during their live show, making for an all-around swell time. (N.R.)

- **MASON DARLING: The Secret Of Roan Inish** (Darling/Rounder 3015)
  Though a bit late for St. Pat’s day, this wonderfully traditional Irish-sounding album is a dazzling and accurate reflection of the true Irish sound incorporated into American rock by acts like Black 47 and the Young Dubliners. Based primarily on fiddles and fiddles, the livelier side of the soundtrack will make you want to wear green all year round, while the lovely pieces like “The Roan Inish” theme may bring a tear to your eye. Based on the art house success the John Sayles film is enjoying, this could be a sleeper album. (S.B.)

---

**PICK OF THE WEEK**

- **LIDA HUSIK: Jovvite** (Caroline Records 1778)
  Sounding like a cross between Liz Phair vocally and the Velvet Underground musically, Husik’s fourth album and first for Caroline is an enchanting work that is wonderfully mysterious. A complete cycle of songs, like Van Morrison’s *Astral Weeks*, *Jovvite* stays confidentially with its slow and haunting style from the opening title track to the closing “Dreamlike.” A sure hit at National Public Radio and potential breakout at AAA. (S.B.)
U.K. SINGLES CHART:
1. "Don't Stop (Wiggle, Wiggle)" . The Outthere Brothers
2. "Love Can Build A Bridge" . Cher, Chrissie Hynde, Nenich Cherry, Eric Clapton
3. "Julia Says" . Wet Wet Wet
4. "Think Twice" . Celine Dion
5. "Two Can Play That Game" . Bobby Brown
6. "U Sure Do" . Strike
7. "Baby It's You" . The Beatles
8. "Don't Give Me Your Life" . Alex Party
9. "Turn On, Tune In, Cop Out" . Freak Power
10. "Let It Rain" . East 17

Highest climber of the week at #40 is "Bridge" by Queensryche; highest entry at #7, The Beatles' "Baby It's You."

U.K. ALBUM CHART:
1. The Colour Of My Love . Celine Dion
2. Medicine . Annie Lennox
3. Made In England . Elton John
4. Greatest Hits . Bruce Springsteen
5. Electric . Elsatica
6. Pan Pipe Moods . Free The Spirit
7. Crocodile Shoes . Jimmy Nail
8. Olympian . Gene
9. No Need To Argue . Cranberries

Highest climber of the week at #40 is End Of Part One by Wet Wet Wet; highest entry at #3, Made In England by Elton John.

U.K. RAP SINGLES CHART:
1. "Brooklyn Zoo" . Oi Dirty Bastard
3. "Gettin' No Airplay" . LL Cool J
5. "Mad Love" . Channel Live
6. "One, Two, Pass It" . D & D All Stars
7. "Bring It On (Re-Mix)" . Organized Konfusion
8. "Warning" . The Notorious B.I.G.
9. "Get Down" . Craig Mack

(courtesy of Sam Schneider U.K.)

U.K. MUSIC VIDEO CHART:
1. Danielle And Friends . Danniel O'Donnell
2. Just For You . Danniel O'Donnell
3. The Lost Performances . Elvis Presley
4. Show Time . Blur
5. By Request . Foster & Allen
7. The Undertaker . Prince
8. The Concert . Barbra Streisand
9. The Sacrifice Of Victor . Prince
10. Memories Of Ireland . Various Artists

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

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

News From The Commonwealth & Europe

By David Courtney

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

BIG SPEND BY SMASH HITS: EMap Metro is re-launching Smash Hits Magazine with a £75,000 national TV advertising campaign, a record spend for a music title. The publisher is aiming to reposition the magazine and will attempt to tone down its "boy band" image. The campaign, which centers on a 30-second ad created by Bean MC using the tagline "The Beat Gets Better," launches on April 25.

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

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

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

VCI SCORE HIGH PROFITS: Video Collection International's first year-end results since flotation last June have revealed the company's most successful trading period in its 10-year history. VCI founder and managing director Steve Ayres announced pre-tax profits up 32% to £6.9 million, with
triplet music at £60.1 million for the year to December 31, 1994. Ayres says the group’s record company division MCI recorded a particularly strong performance, with operating profit leaping 28% from £1.7 million to £2.2 million. Turnover increased 2% to £10.5 million.

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

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

News From Japan And The Orient

By Sachio Saito

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

Of the total revenues, WEA Japan was £186 million, 49% of the total, down 10.8% from the prior fiscal year. Subsidiary companies EastWest Japan, TDK Records and One Up Music showed increases over the prior year with £91 million, up 43.3%. Local repertoire were £74.9 million, 40.1% of the total, down 27.8%. International repertoire were £111.9 million, up 7.3%, 59.9% of the total. EastWest Japan showed a contribution to the total sales increase with hits from Mariya Takeuchi and Snow.

Company president Riu Kuosi re-elected as the top manager at the shareholders meeting.

ACCORDING TO A SURVEY conducted by JVA (Japan Video Software Association), the total shipment of video softwares in 1994 amounted to £2.7 billion, a slight increase of 0.5% over the prior year which indicates that drops from the previous two years have come to an end. Breaking down the figures: video cassettes were £1.584 billion, up 1.2% over the prior year while video disks were £796.48 million, down 9.3%.

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

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

MTV: MUSIC TELEVISION has announced a new April 21 launch date of its Mandarin language MTV Asia, announced Peter Jamieson, president MTV-A. “The Chinese calendar is responsible for our fine-tuning the exact date of the commencement for MTV Asia’s transmission. I can think of no more appropriate reason for making a change,” said Jamieson in making the announcement. “April 21st is a good day to launch a new business and it will be a lucky day to celebrate the return of MTV.”

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

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

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

Ten made Gold awards: “Maica,” East End X Yuri (Epic/Sony); “Futaragi Koibito,” Chisato Moritaka (One Up); “Hello, It’s Me,” R-Pony Canyon; “Single Bed,” Sharan Q (BMG Victor); “Lovely,” Kenji Ozawa (Toshiba EMI); “Moon Light Densetsu,” Dali (Nichip Columbia); “Anatono Sedaie Kuchizakeo,” Arisa Kangesu (Nippon Columbia); “Ki-namikii Yumikenni Torawarette,” Manish (Zain); “Endless Love,” Maria Carey (Sony); and “Nekono Kiyoshi Konoyoru,” Jingle Cats (Fun House).

In albums, Impressions by Mariya Takeuchi (East/West Japan) made three million while Triple-Platinum went to World Groove by Trf (Avex). Million went to Calling from Masaharu Fukuyama (Sony) while Daru-gai-nen Kenkawaru by Syo (Tony) Fukuyama (Sony) went double-Platinum.

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

Gold went to Guitarhythm Forever, Vol. 2, Torayasu Futai (Toshiba EMI); JAM, Judy And Mary (Epic/Sony); It’s Only A Ballad, Hoshi Nakanishi (Nippon Columbia); Final Fantasy, Game Music (Polystar); and Junyo Kan Ootomorro, Yuki Ueda (King).

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

LOCAL 45s TOP 10

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“Overnight Sensation”</td>
<td>Avex</td>
</tr>
<tr>
<td>2</td>
<td>“Ra Ra Ra”</td>
<td>Baram</td>
</tr>
<tr>
<td>3</td>
<td>“Hello”</td>
<td>BMG Victor</td>
</tr>
<tr>
<td>4</td>
<td>“Kanshashite”</td>
<td>Victor</td>
</tr>
<tr>
<td>5</td>
<td>“Maica”</td>
<td>Epic/Sony</td>
</tr>
<tr>
<td>6</td>
<td>“So Na”</td>
<td>Epic/Sony</td>
</tr>
<tr>
<td>7</td>
<td>“Kiseki No Chikyu”</td>
<td>Toys Factory, Victor</td>
</tr>
<tr>
<td>8</td>
<td>“Thank You”</td>
<td>Epic/Sony</td>
</tr>
<tr>
<td>9</td>
<td>“Masquerade”</td>
<td>Avex</td>
</tr>
<tr>
<td>10</td>
<td>“Tsuoi Kintochi Tsuoi Ai”</td>
<td>Toshiba EMI</td>
</tr>
</tbody>
</table>

LOCAL CDs TOP 10

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Forever You</td>
<td>Zard</td>
</tr>
<tr>
<td>2</td>
<td>29</td>
<td>Tamiko Okuda</td>
</tr>
<tr>
<td>3</td>
<td>Decade</td>
<td>Kome Kome Club</td>
</tr>
<tr>
<td>4</td>
<td>Collection II</td>
<td>Miho Nakanishi</td>
</tr>
<tr>
<td>5</td>
<td>Never End</td>
<td>Aka</td>
</tr>
<tr>
<td>6</td>
<td>Guitarhythm Forever</td>
<td>Bruce Springsteen</td>
</tr>
<tr>
<td>7</td>
<td>Greatest Hits</td>
<td>Toys Factory</td>
</tr>
<tr>
<td>8</td>
<td>Atomic Heart</td>
<td>Mr. Children</td>
</tr>
<tr>
<td>9</td>
<td>Conversation Peace</td>
<td>Polydor</td>
</tr>
<tr>
<td>10</td>
<td>Guitarhythm Forever Vol. 1</td>
<td>Toshiba EMI</td>
</tr>
</tbody>
</table>
**MEXICAN REGIONAL**

**APRIL 8, 1995**

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>QUE NO ME OLVIDA (Fonovisa)</td>
<td>Bronco</td>
</tr>
<tr>
<td>2</td>
<td>MITAD TU Y MITAD YO (Luna)</td>
<td>Banda Pachucito</td>
</tr>
<tr>
<td>3</td>
<td>QUE POCA SUERTE (AGF Giga)</td>
<td>Los Temerarios</td>
</tr>
<tr>
<td>4</td>
<td>TESORO (EMI Latin)</td>
<td>Graciela Beltran</td>
</tr>
<tr>
<td>5</td>
<td>EL TATXISTA (Fonovisa)</td>
<td>Los Dinos</td>
</tr>
<tr>
<td>6</td>
<td>TU CASTIGA (Fonovisa)</td>
<td>Ezequiel Pena</td>
</tr>
<tr>
<td>7</td>
<td>FOTOS Y RECUERDOS (EMI Latin)</td>
<td>Selena</td>
</tr>
<tr>
<td>8</td>
<td>BORDADA A MANO (Fonovisa)</td>
<td>Los Mier</td>
</tr>
<tr>
<td>9</td>
<td>PREGUNTA ME A MI (Fonovisa)</td>
<td>Los Rehenes</td>
</tr>
<tr>
<td>10</td>
<td>VIDA (Jupiter)</td>
<td>Tentacion</td>
</tr>
<tr>
<td>11</td>
<td>COMO AGUA PARA CHOCOLATE (Sony)</td>
<td>Ana Gabriel</td>
</tr>
<tr>
<td>12</td>
<td>MUSICA ROMANTICA (Balboa)</td>
<td>Jorge L. Cabrera</td>
</tr>
<tr>
<td>13</td>
<td>EVA MARIA (Fonovisa)</td>
<td>Banda Maguey</td>
</tr>
<tr>
<td>14</td>
<td>NO (Sony)</td>
<td>A. Fernandez</td>
</tr>
<tr>
<td>15</td>
<td>PREFIERO PARTIR (Fonovisa)</td>
<td>Ezequiel Pena</td>
</tr>
<tr>
<td>16</td>
<td>VUELVE MI AMOR (Fonovisa)</td>
<td>Liberacion</td>
</tr>
<tr>
<td>17</td>
<td>HOY SE CASA MI (Fonovisa)</td>
<td>Group Zarko</td>
</tr>
<tr>
<td>18</td>
<td>QUE DEBO HACER? (Fonovisa)</td>
<td>Sparx</td>
</tr>
<tr>
<td>19</td>
<td>LA QUE ME HACE... (LMA)</td>
<td>Arkangel R-15</td>
</tr>
<tr>
<td>20</td>
<td>CUPIDO BANDIDO (Fonovisa)</td>
<td>Fito Olivoares</td>
</tr>
<tr>
<td>21</td>
<td>A ESA (Fonovisa)</td>
<td>Liberacion</td>
</tr>
<tr>
<td>22</td>
<td>SIN UN AMOR (Sony)</td>
<td>Vincente Fernandez</td>
</tr>
<tr>
<td>23</td>
<td>LA FORMA DE SENTIR (Polygram)</td>
<td>Pedro Fernandez</td>
</tr>
<tr>
<td>24</td>
<td>MI FORMA DE SENTIR (Polygram)</td>
<td>Pedro Fernandez</td>
</tr>
<tr>
<td>25</td>
<td>POPURRI (Fonovisa)</td>
<td>Marco Solis</td>
</tr>
<tr>
<td>26</td>
<td>YO SE QUE NO ES (Sony)</td>
<td>Ramon Ayala Jr.</td>
</tr>
<tr>
<td>27</td>
<td>SE REMATA EL JACALITO (Fonovisa)</td>
<td>Jose J. Solis</td>
</tr>
<tr>
<td>28</td>
<td>EL LLORON (Gisa)</td>
<td>Los Reyes Locos</td>
</tr>
<tr>
<td>29</td>
<td>TE AMO (Fonovisa)</td>
<td>Los Mier</td>
</tr>
<tr>
<td>30</td>
<td>ESPERO TU LLAMADA (Fonorama)</td>
<td>Grupo Secreto</td>
</tr>
</tbody>
</table>

**CONTEMPORARY POP**

**APRIL 8, 1995**

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

**NEWS FROM U.S. & LATIN AMERICA**

By Hector Resendez

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

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

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

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

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

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

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

(P) Latin Legends: Larry Harlow, Ray Barretto, Yomo Toro, and Adalberto Santiago.
REVIEWS By Hector Resendez

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

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

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

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

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

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

PICK OF THE WEEK

PAQUITO HECHEVARRIA: Piano (Sony Latin Jazz 81466) Producer: Rey Nerlo.

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

TEXAN / TEJANO

APRIL 8, 1995

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

TROPICAL

APRIL 8, 1995

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

Courtesy of: Darty Press
## CASH BOX CHARTS

### TOP 100 COUNTRY SINGLES

**APRIL 8, 1995**

<table>
<thead>
<tr>
<th>#1 SINGLE: Vince Gill</th>
<th>TO WATCH: Woody Lee #48</th>
<th>HIGH DEBUT: George Strait #38</th>
<th>#1 INDIE: Michael Grandé #44</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>WHICH BRIDGE TO CROSS (MCA 11047)</td>
<td>Vince Gill 4 9</td>
<td>FALIN IN LOVE (BNA 86562)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>AMY'S BACK IN AUSTIN (Waver Bros)</td>
<td>Little Texas 2 13</td>
<td>TRUE TO HIS WORD (Curb)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>SO HELP ME GIRL (Epic 62457)</td>
<td>Joe Diffie 5 9</td>
<td>QUALITY TIME (SONG-1)</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>THE HEART IS A LONELY HUNTER (MCAG-10994)</td>
<td>Reba McEntire 6 7</td>
<td>CLOWN IN YOUR RODEO (Mercury 518852)</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>GIVE ME ONE MORE SHOT (RCA 6410)</td>
<td>Alabama 8 9</td>
<td>DADDY FINALLY MADE IT TO CHURCH (SONG-1)</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>LIPSTICK PROMISES (Liberty)</td>
<td>George Ducas 7 14</td>
<td>ONE AND ONLY YOU (Reprise 45076)</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>LITTLE MISS HONKY TONK (Arista 27108)</td>
<td>Brooks &amp; Dunn 15 6</td>
<td>AS ANY FOOL CAN SEE (Atlantic 25959)</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>THE BOX (Waver Bros)</td>
<td>Randy Travis 10 9</td>
<td>BIG CITY GIRL (Starday)</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>LOOK WHAT FOLLOWED ME HOME (Waver Bros)</td>
<td>David Ball 12 11</td>
<td>ANYWAY THE WIND BLOWS (Asylum)</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>SONG FOR THE LIFE (Arista)</td>
<td>Alan Jackson 13 7</td>
<td>WILLIN' TO WORK (Arista)</td>
</tr>
<tr>
<td></td>
<td>I CAN LOVE YOU LIKE THAT (Atlantic)</td>
<td>John Michael Montgomery 16 6</td>
<td>FRIENDS BEHIND BARS (Platinum Plus)</td>
</tr>
<tr>
<td></td>
<td>THINKIN' ABOUT YOU (MCA 54973)</td>
<td>Trisha Yearwood 1 12</td>
<td>THE LIKES OF ME (MCA 11204)</td>
</tr>
<tr>
<td></td>
<td>THAT'S HOW YOU KNOW (RCA)</td>
<td>Lari White 18 10</td>
<td>LOOK AT ME NOW (Asylum 9081)</td>
</tr>
<tr>
<td></td>
<td>REFRIED DREAMS (Curb)</td>
<td>Tim McGraw 19 6</td>
<td>BIGGER FISH TO FRY (Curb)</td>
</tr>
<tr>
<td></td>
<td>THE KEEPER OF THE STARS (MCA 10991)</td>
<td>Tracy Byrd 21 6</td>
<td>BLACK DRESSES (River North)</td>
</tr>
<tr>
<td></td>
<td>FOR A CHANGE (Atlantic)</td>
<td>Neal McCoy 3 13</td>
<td>SOMEBODY LOVES ME (Lador)</td>
</tr>
<tr>
<td></td>
<td>BUBBA HYDE (Arista)</td>
<td>Diamond Rio 20 9</td>
<td>BEND IT UNTIL IT BREAKS (BNA)</td>
</tr>
<tr>
<td></td>
<td>GONNA GET A LIFE (Decca 11094)</td>
<td>Mark Chesnutt 22 6</td>
<td>YOU WILL STAY WITH ME FOREVER (SOR 0031)</td>
</tr>
<tr>
<td></td>
<td>WHAT MATTERED MOST (EPIC 77843)</td>
<td>Ty Herndon 23 6</td>
<td>YOU CAN'T MAKE A HEART LOVE SOMEBODY (MCA)</td>
</tr>
<tr>
<td></td>
<td>WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Mercury)</td>
<td>Shania Twain 25 11</td>
<td>SOMEBODY WILL (MCA 54960)</td>
</tr>
<tr>
<td></td>
<td>WAS BLOWN AWAY (Arista)</td>
<td>Pam Tillis 29 4</td>
<td>LITTLE BY LITTLE (Epic 57501)</td>
</tr>
<tr>
<td></td>
<td>DOWN IN FLAMES (Arista 27116)</td>
<td>Blackhawk 9 14</td>
<td>OLD ENOUGH TO KNOW BETTER (Columbia 66412)</td>
</tr>
<tr>
<td></td>
<td>BETWEEN THE TWO OF THEM (Liberty)</td>
<td>Tanya Tucker 27 8</td>
<td>I BRAKE FOR BRUNETTES (Decca)</td>
</tr>
<tr>
<td></td>
<td>SHOULD HAVE BEEN TRUE (MCA)</td>
<td>The Mavericks 24 11</td>
<td>SEA OF COWBOY HATS (Polydor)</td>
</tr>
<tr>
<td></td>
<td>STAY FOREVER (Curb)</td>
<td>Hal Ketchum 28 8</td>
<td>BAD DOG, NO BISCUIT (Giant)</td>
</tr>
<tr>
<td></td>
<td>STANDING ON THE EDGE OF GOODBYE (Patrol 28495)</td>
<td>John Berry 30 4</td>
<td>COST OF LOVIN' (Fraternity)</td>
</tr>
<tr>
<td></td>
<td>THIS WOMAN AND THIS MAN (Giant 24582)</td>
<td>Clay Walker 11 12</td>
<td>HONEY DON'T PAY THE RANSOM (Step One 0003)</td>
</tr>
<tr>
<td></td>
<td>FAITH IN ME, FAITH IN YOU (Columbia)</td>
<td>Doug Stone 33 5</td>
<td>MY KIND OF GIRL (Epic 53952)</td>
</tr>
<tr>
<td></td>
<td>DON'T BELIEVE IN GOODBYE (Curb)</td>
<td>Sawyer Brown 32 3</td>
<td>YOU WIN AGAIN (NE/Poly)</td>
</tr>
<tr>
<td></td>
<td>WHEREVER YOU GO (RCA 66419)</td>
<td>Clint Black 14 11</td>
<td>TENDER WHEN I WANT TO BE (Columbia 6327)</td>
</tr>
<tr>
<td></td>
<td>I'M STILL DANCIN' WITH YOU (Columbia 66412)</td>
<td>Wade Hayes 38 3</td>
<td>HERE I AM (Epic 64158)</td>
</tr>
<tr>
<td></td>
<td>YOU DON'T EVEN KNOW WHO I AM (Epic 64188)</td>
<td>Patty Loveless 36 3</td>
<td>THIS TIME (CUMB)</td>
</tr>
<tr>
<td></td>
<td>LOOKING FOR THE LIGHT (Columbia)</td>
<td>Rick Trevino 34 8</td>
<td>SOUTHBOUND (Mercury 522125)</td>
</tr>
<tr>
<td></td>
<td>SHE FEELS LIKE A BRAND NEW MAN TONIGHT (RCA)</td>
<td>Aaron Tippin 35 6</td>
<td>THE FIRST STEP (MCA 10991)</td>
</tr>
<tr>
<td></td>
<td>YOU AIN'T MUCH FUN (Polydor 314523)</td>
<td>Toby Keith 41 2</td>
<td>LITTLE HOUSES (Epic 66003)</td>
</tr>
<tr>
<td></td>
<td>I DON'T KNOW BUT I'VE BEEN TOLD (Mercury 314526)</td>
<td>Wesley Dennis 37 5</td>
<td>YOU AND ONLY YOU (Liberty 80472)</td>
</tr>
<tr>
<td></td>
<td>IF YOU'RE GONNA WALK I'M GONNA CRAWL (Mercury 314522)</td>
<td>Sammy Kershaw 40 3</td>
<td>LOVE IS NOT A THING (Reprise)</td>
</tr>
<tr>
<td></td>
<td>ALABAMA (MCA 11092)</td>
<td>George Strait DEBUT</td>
<td>CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)</td>
</tr>
<tr>
<td></td>
<td>HOUSE OF CARDS (Columbia 64327)</td>
<td>Mary Chapin Carpenter 42 2</td>
<td>I CAN BRING HER BACK (Epic 77579)</td>
</tr>
<tr>
<td></td>
<td>SOMEWHERE IN THE VICINITY OF THE HEART (RCA)</td>
<td>Shenandoah 17 17</td>
<td>LOSING YOUR LOVE (Columbia 66411)</td>
</tr>
<tr>
<td></td>
<td>WHERE I USED TO HAVE A HEART (RCA 07953-66228)</td>
<td>Martina McBride 45 3</td>
<td>MI VIDA LOCA (Arista)</td>
</tr>
<tr>
<td></td>
<td>WHEN YOU SAY NOTHING AT ALL (BNA)</td>
<td>Alison Krauss 43 5</td>
<td>HIDE &amp; SEEK (Platinum Plus)</td>
</tr>
<tr>
<td></td>
<td>CAN'T SLEEP (Polydor)</td>
<td>4 Runner 46 3</td>
<td>SOMEBODY ONCE TOLD ME (Platinum Plus)</td>
</tr>
<tr>
<td></td>
<td>MIKE'S BIKES (ECC/Beacon)</td>
<td>Michael Granger 48 13</td>
<td>TRYIN' TO GET TO NEW ORLEANS (Arista 07822)</td>
</tr>
<tr>
<td></td>
<td>CHEROKEE HIGHWAY (Beacon)</td>
<td>Western Flyer 49 2</td>
<td>THE RED STROKES (Liberty)</td>
</tr>
<tr>
<td></td>
<td>WHAT'LL I DO ABOUT ME (BNA)</td>
<td>Doug Supernaw 56 11</td>
<td>TYLER (Polydor 51815)</td>
</tr>
<tr>
<td></td>
<td>WORKING FOR THE WEEKEND (Epic 53748)</td>
<td>Ken Mellons 54 2</td>
<td>UNDERCOVER KING OF FRANCE (SONG-1)</td>
</tr>
<tr>
<td></td>
<td>GET OVER IT (Atlantic)</td>
<td>Woody Lee 61 2</td>
<td>LOLA'S LOVE (Columbia 66153)</td>
</tr>
<tr>
<td></td>
<td>PARTY CROWD (MCA)</td>
<td>David Lee Murphy 50 3</td>
<td>THE BALLAD OF PATSY MONTANA (American Image)</td>
</tr>
</tbody>
</table>

**Total Weeks**

**Last Week**
ALAN Jackson—"It's Difficult"

COLE Swindell—"Celebrate Tonight"

CALEB Johnson—"If You Ever Change Your Heart"

CHAD Brownlee—"Lovesick Blues"

CROSS COUNTRY MUSICAL—"That Ain't My Dog"

DAN + SHAY—"We Should Be Here"

ERIKA Christensen—"Keep Me Right Here"

JORDAN Davis—"In a Hole Like That"

KENNY Chesney—"Beautiful Girl"

KELSEY SEAMAN—"Young Man"

LACRISE Cheatham—"I'm One of Them"

LIZzy HUDDLESTON—"Tell Your Friends"

LUKE Combs—"Beautiful"}

MATT Stell—"You Ain't Goin' Nowhere"

MEGHAN Trainor—"Dancing With a Stranger"

Morgan Wallen—"You Can't Make Me"

NASHVILLE—"Love Wins"

PARKER McCOCY—"What a Man"

RIP Achievement—"Right Where You Left Me"

SAM HUNT—"Hard To Believe"

SUNDERLAIN—"Can't Say It Ain't So"

TATUM—"Purpose"

TOBY Keith—"I Get Off"

TOMOURRIS—"Family"

TYLER Faust—"Somebody"

WILLIE Nelson—"Always"

WILLIE STARR—"Motivation"

WYNTON Marsalis—"Watercolor"

WYNONNA—"I'm Never Gonna Get Over You"

ZAC Brown Band—"IT's been a Good Life"

ZAC Gidental—"Foxygen"

ZACH Bryan—"Blame It On the Whiskey"

COUNTRY SINGERS INDEX

BILL Anderson—"There's A Place In My Heart"

COUNTRY RADIO PLAYLISTS

Some of what's playing in heavy rotation:

**KIXS/Victoria, TX**

**GEORGE DUCAS—"Lipstick Promises"

**BLACKHAWK—"Down In Flames"

**VIRGIN—"Which Bridge To Cross"

**JOE DIFFIE—"So Help Me Girl"

**WMDH/Newcastle, IN

**TRISHA YEARWOOD—"Thinkin’ About You"

**George STRAIT—"All My Ex's Live In Texas"

**TODD LEE—"This is It"

**KCY/Dallas, TX

**KATY/Perry, TX

**THE GEORGE TAYLOR—"Thinkin’ About You"

**JOE DIFFIE—"So Help Me Girl"

**REBA MCENTIRE—"The Heart Is A Lonely Hunter"

**ALABAMA—"Give Me One More Shot"

**WWT/Eugene, IL

**GEORGE DUCAS—"Lipstick Promises"

**TRISHA YEARWOOD—"Thinkin’ About You"

**SHENANDOAH—"Somewhere In The Vicinity Of The Heart"

**LITTLE TEXAS—"Why Am I In Love"

**CLINT BLACK—"Wherever You Go"

**KZZY/Dayton, OH

**TRISHA YEARWOOD—"Thinkin’ About You"

**NEAL MCGOON—"For A Change"

**TRISHA YEARWOOD—"Thinkin’ About You"

**DAVID BALL—"Look What Following Me Home"

**KWY/Memphis, TN

**Vince GILL—"Which Bridge To Cross"

**GLORIA WARRICK—"Thinkin’ About You"

**JOE DIFFIE—"So Help Me Girl"

**REBA MCENTIRE—"The Heart Is A Lonely Hunter"

**ALABAMA—"Give Me One More Shot"

**KTKO/Columbus, NE

**VIRGIN—"Which Bridge To Cross"

**GEORGE DUCAS—"Lipstick Promises"

**RANDY TRAVIS—"The Box"

**TRISHA YEARWOOD—"Thinkin’ About You"

**WWW/Tulsa, OK

**KATY/Perry, TX

**WMDH/Newcastle, IN

**TRISHA YEARWOOD—"Thinkin’ About You"

**NEAL MCGOON—"For A Change"

**TRISHA YEARWOOD—"Thinkin’ About You"

**DAVID BALL—"Look What Following Me Home"

**KCY/Dallas, TX

**KATY/Perry, TX

**THE GEORGE TAYLOR—"Thinkin’ About You"

**JOE DIFFIE—"So Help Me Girl"

**REBA MCENTIRE—"The Heart Is A Lonely Hunter"

**ALABAMA—"Give Me One More Shot"
COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

APRIL 8, 1995

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

1. THINKIN' ABOUT YOU (MCA 11201)  [2, 5]  Trisha Yearwood
2. THE HITS (Liberty 29699)(P)  [1, 13]  Garth Brooks
4. IF I COULD MAKE A LIVING (245065)(P)  [8, 23]  Clay Walker
5. NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325)  [6, 5]  Alison Krauss
6. I'M GONNA BE YOUR.Visibility... (MCA 10861)(P)  [25, 2]  John Berry
7. WHAT A CRYING SHAME (MCA 10961)(P)  [11, 57]  The Mavericks
8. STONES IN THE ROAD (Columbia 36375)(P)  [22, 8]  Mary Chapin Carpenter
10. YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)  [7, 29]  Jeff Foxworthy
11. WHEN LOVE FINDS YOU (MCA 11074)(P)  [12, 40]  Vince Gill
12. READ MY MIND (MCA 10984)(P)  [10, 46]  Reba McEntire
13. WHO I AM (Arista 18759)(P)  [9, 37]  Alan Jackson
14. NO OLYMPUS MAN - A 10991)(G)  [14, 40]  Tracy Byrd
15. YOU GOTTA LOVE THAT (Atlantic)  [16, 6]  Neal McCoy
16. THIRD ROCK FROM THE SUN (Epic 64357)(P)  [13, 3]  Joe Diffie
17. THE TRACTORS (Epic 64278)(P)  [15, 32]  The Tractors
18. THE WOMAN IN ME (Mercury 522358)  [30, 4]  Shania Twain
19. GREATEST HITS III (Atlantic)  [20, 22]  Alabama
20. HOG WILD (Columbia)  [21, 9]  Hank Williams Jr.
21. THINKIN' PROBLEM (Warner Bros. 45662)(G)  [23, 39]  David Ball
22. OLD ENOUGH TO KNOW BETTER (Columbia)  [18, 11]  Wade Hayes
23. WISHES (RCA 6395)  [17, 37]  Lari White
24. LET ME BE (MCA 10922)(P)  [19, 16]  George Strait
25. LOOKING FOR THE LIGHT (Columbia)  [27, 2]  Rick Trevino
26. KICKIN' IT UP (Atlantic 82559)(P)  [22, 59]  John Michael Montgomery
27. LOVE A LITTLE STRONGER (Atlantic)  [29, 33]  Diamond Rio
28. SWINGIN' CENTURY DANCE (Atlantic)  [31, 23]  Pam Tillis
29. WATIN' ON SUNDOWN (Atlantic)  [27, 23]  Brooks & Dunn
30. WHEN FALLEN ANGELS FLY (Atlantic)  [28, 28]  Patty Loveless
31. ONE OF THESE NIGHTS (Atlantic)  [24, 29]  Clint Black
32. TAKE ME AS I AM (Warner Bros. 45389)(P)  [32, 62]  Faith Hill
33. GREATEST HITS VOL.II (MCA 11201)(P)  [31, 74]  Reba McEntire
34. IN THE VIGNETTE OF THE HEART (Liberty 31109)  [34, 15]  Shenandoah
35. THE PARTY MARY MCCARTY (MCA 11204)  [27, 27]  Marty Stuart
36. I SEE IT NOW (Atlantic)  [35, 27]  Tracy Lawrence
37. GREATEST HITS (Echo)  [33, 16]  Doug Stone
38. FLYER (Elektra 61618)  [40, 25]  Nanci Griffith
39. BLACKHAWK (Atlantic)  [35, 55]  Blackhawk
40. JOHN BERRY (Atlantic)  [36, 49]  John Berry
41. RHYTHM OF THE WIND (Asylum 61712)  [24, 29]  Brother Phelps
42. KICK A LITTLE (Warner Bros. 45739)(G)  [42, 24]  Little Texas
43. COME ON COME ON (Columbia 4851)(P)  [38, 134]  Mary Chapin Carpenter
44. COUNTRY "TIL I DIE (Liberty 16647)  [43, 20]  John Anderson
45. A LOT ABOUT LIVING (AND A LITTLE "BOUT LOVE) (Atlantic)  [45, 121]  Alan Jackson
46. BORN THAT WAY (Curb 77991)  [54, 3]  Boy Howdy
47. LOOKIN' BACK AT MYSELF (RCA 65420)  [41, 17]  Aaron Tippin
48. PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10561)(P)  [44, 124]  George Strait
49. BOOMTOWN (Polydor 52340)(G)  [39, 24]  Toby Keith
50. A THOUSAND MEMORIES (Decca 11988)  [52, 16]  Rhea Atkins
51. FEELIN' GOOD (Mercury 521525)(P)  [51, 37]  Sammy Kershaw
52. KEN MELLONS (Epic 53746)  [49, 26]  Ken Mellons
53. STORM IN THE HEARTLAND (Mercury 525001)(P)  [50, 17]  Billy Ray Cyrus
54. IN PIECES (Atlantic)  [46, 119]  Garth Brooks
55. THE WAY THAT I AM (Atlantic 66288)(P)  [55, 73]  Martina McBride
56. HARD WORKIN' MAN (Arista 18716)(P)  [48, 104]  Brooks & Dunn
57. KEITH WHITLEY: A TRIBUTE ALBUM (Atlantic)  [60, 24]  Various Artists
59. HEALING HANDS OF TIME (Liberty 30420)  [57, 18]  Travis Tritt
60. TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P)  [56, 44]  Randy Travis
61. THIS IS ME (Warner Bros. 45501)(G)  [61, 46]  Randy Travis
62. NIGHT CANDY (Warner Bros. 45738)(G)  [55, 14]  Neal McCoy
63. WHAT A WAY TO LIVE (Decca 11984)  [58, 26]  Mark Chesnutt
64. MAMA'S HUNGRY EYES (Atlantic 18780)  [65, 21]  Various Artists
65. RICKY TREVIN (Columbia 53660)  [62, 55]  Rick Trevino
66. RHYTHM COUNTRY AND BLUES (MCA 10655)(P)  [63, 53]  Various Artists
67. CHEAP SEATS (Liberty 66290)(G)  [66, 70]  Alabama
68. COLUMBIA THREAT: THE SONGS OF THE EAGLES (Giant 24531)(P)  [Various Artists 64, 70]  Alabama
69. NO FENCES (Liberty 93890)(P)  [69, 229]  Garth Brooks
70. BIG TIME (Warner Bros. 45729)(P)  [68, 91]  Little Texas
71. SAMPATICO (Liberty 93197)  [67, 19]  Suzy Bogguss & Chet Atkins
72. ROPIN' THE WIND (Liberty 93033)(P)  [71, 174]  Garth Brooks
73. EASY COME, EASY GO (MCA 10970)(P)  [70, 74]  George Strait
74. LOVE, RESPECT AND HONOR (Columbia 66115)  [72, 17]  Ricky Van Shelton
75. SKYFIRD PRINCES (MCA 6325)  [74, 19]  Various Artists

REVIEWS By Richard McVey

SHENANDOAH: "Darzed If I Don't (Dangded If I Do)" (Liberty 31109)

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

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

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

COLLIN RAYE: "If I Were You" (Epic 53982)

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

CLINT BLACK: "Summer's Comin'" (RCA 64641)

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

PICK OF THE WEEK

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

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

By Richard McVey

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

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

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

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

In Other News...

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

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

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

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

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

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

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

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

Country Sales Set Record In '94

CONSUMER SALES OF COUNTRY MUSIC reached an all-time high of $2 billion in 1994, according to the RIAA's 1994 Consumer Profile. "It's significant that country music is on a growth cycle in which the dollar value of country music has quadrupled since 1989," said Ed Benson, executive director of the Country Music Association.

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

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

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

Warner Bros. hosted a party in Nashville to celebrate the success of Travis Tritt's album Ten Feet Tall & Bulletproof, which was certified Platinum. Pictured (l-r): Demetria Harris, v.p. of Edisto Sound International; Tritt; and Stewart Harris, co-writer of such Tritt hits as "I'm Gonna Be Somebody," "Drift Off To Dream" and "Can I Trust You With My Heart."
High Debuts
1. GEORGE STRAIT—“Adalida”—(MCA)—#38
2. KENNY CHESSNEY—“Fall In Love”—(BNA)—#50

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

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

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

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

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

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

The remarkable debut album from 18 year old
DANIEL RAY EDWARDS

"Watch this new star rising."

Bill Reed  KXXY FM.
Oklahoma City.
Oklahoma

"Great up and coming
talent and will have a big
future. The sound is
contemporary and the
production is great!"

John Allen  WGNA FM.
Albany, New York

"A promising new talent."

Richard Ryan  KSAN FM.
San Francisco, California

National Promotion Coordinator
James Williams
(615) 264-3456

Chuck Dixson
Cashbox
(615) 754-7492

Chris Taylor
R&R
(615) 792-4753

Bill Wense, Gavin
(615) 776-2060

Tracker Country
Charts
James Williams

YOU WIN AGAIN
The Single From
DESIRE

AVAILABLE ON NEMS/FLY CD'S & CASSETTES & FULL LENGTH VIDEO
Indie Chart Action

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

No independent acts debuted on this week's chart.

Top Rising Independents

1. MICHAEL GRANDÉ—"Mike's Bike"
2. WESTERN FLYER—"Cherokee Highway"
3. JIM FULLER—"Daddy Finally Made It To Church"
4. JAMIE HARPER—"Big City Girl"
5. P.J. LA DOIR—"Somebody Loves Me"
6. DEAN CHANCE—"Will You Stay With Me Forever?"
7. ELAINE DIEHL—"Cost Of Lovin'"
8. DANIEL RAY EDWARDS—"You Win Again"

Album Review

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

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

Indie Spotlight

A Young & Talented Daniel Ray Edwards

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

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

Just how did this drastic change come about? In the summer of 1993, Edwards was at the Western theme park "Frontier Town" near Lake George, NY. In July, award-winning writer/director/producer Marino Amoruso, who is also CEO of NFE Entertainment, came to Frontier Town to scout locations for a children's music video he was shooting. While in the park, Edwards introduced himself and handed Amoruso a tape of a song he had written and recorded titled "Desire."

"People hand me tapes all the time," says Amoruso. "Most of the time the material I get just isn't that good, but I always listen to or watch the tapes I get, because you just never know."

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

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

A few weeks later, Edwards returned to New York City to record two more demo songs, "Born & Bred" and "Crystal Blue." Shortly thereafter, production was scheduled on videos for all three songs. This, too, was a new experience for Edwards. "I was wicked nervous about that," says Edwards. "I had never performed in front of a camera before, and I found out it's a real different than performing a song on stage. But Marino gave me very good direction, and I was happy with the way the videos came out. I learned a lot as I went along."

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

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

SUSIE LUCHISINGER—“Take It To The Rock”—(Integrity)—#18
DAVID PATILLO—“Mercy Is The Reason”—(Heartwrite)—#27
JEFF & SHERI EASTER—“Speak To The Mountain”—(Chapel)—#31
TERRY LYNN—“Fearless”—(Brentwood)—#33

Most Active

CHARLIE DANIELS—“Jesus Died For You”—(Sparrow)—#13
CLARKS—“Writing On The Wall”—(Thoroughbred)—#20
BRENT LAMB—“Monkey See, Monkey Do”—(Genesis)—#21
MARK HAMPTON—“White Haired Preacher Man”—(Hilltop)—#25

Powerful On The Playlist

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

Looking Ahead

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

POSITIVE COUNTRY

April 8, 1995

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

RADIO PLAYLISTS

Some of what’s playing in heavy rotation:

KPBC Dallas-Fort Worth, TX
4 RUNNER—“Cain’s Blood”
SENeca—“By Way Of The Son”
RIVER & OWENS—“Over The Edge”
Tom DeVoursney—“Sound Of The Son”
DAVID PATILLO—“Mercy Is The Reason”

JukeBox America
RANDY TRAVIS—“Gonna Have A Little Talk”
GLEN CAMPBELL—“The Boy In Me”
RONNY MCKINLEY—“Double Yellow Lines”
ALABAMA—“Give Me One More Shot”
RON DAVID MOORE—“What Then”

KNEO Neosho, MO
DEL WAY—“He Was Thinking Of Me”
BRUCE HAYNES—“Jesus & John”
RIVERS & OWENS—“Over The Edge”
LISA DAGGS—“I Wanna Thank You”
BRUSH ARBOR—“Swingin’ Bridge”

CASH BOX APRIL 8, 1995
Video Lottery Bill To Aid Education Introduced in Minnesota

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

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

Proponents of the bill feel that while video lottery legislation has not had the political support to pass in previous years, the governor's intention to increase funding for education, the probability of a $300-$400 million shortfall in the state budget and the legislature's pledge to not raise taxes will give the bill enough votes to pass. The bill has the support of House Speaker Irv Anderson.

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

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

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

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

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

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

Williams' Dirty Harry

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

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

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

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

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

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

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

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

Gottlieb's Stargate

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

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

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

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

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

CHUCK DIXON PROMOTIONS: #1 Cash Box promoter 8 years in a row. “Hard work always makes the difference.” Documented chart history. Production—Promotion—Career Development. (615) 754-7492.

CHRISTIAN COUNTRY

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

CLASSIFIED AD RATE

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

SUBSCRIPTION ORDER:

PLEASE ENTER MY CASH BOX SUBSCRIPTION

NAME ____________________________

COMPANY ____________________________ TITLE ____________________________

ADDRESS ____________________________________________ ☐ BUSINESS ☐ HOME APT NO.

CITY _________________ STATE/PROVINCE/COUNTRY _________________ ZIP _________________

NATURE OF BUSINESS ☐ BUSINESS ☐ HOME ☐ PAYMENT ENCLOSED

SIGNATURE ____________________________ DATE ____________

SUBSCRIBE NOW !

$180.00 per year (USA, Canada & Mexico), $225 per year Foreign Subscriptions

Enclose payment and mail to:

CASH BOX - Subscription Department

6464 Sunset Blvd., Suite 605, Hollywood, CA 90028

To use your VISA or MASTERCARD call: 213/464-8241
The T.J. Martell Foundation For Leukemia, Cancer and AIDS Research has announced Arista Records president Clive Davis as the recipient of their 1996 Humanitarian Award. Davis also received this honor in 1990, making him the only person in the history of the organization to receive the award twice. He will be honored at a gala event this fall. Pictured (l-r): Tony Martell, senior v.p. and g.m. of Epic Associated labels and chairman of the Martell Foundation; Davis; Frances Preston, president and CEO of BMI Music and president of the Martell Foundation; and Tom Preston, chairman and CEO of MTV Networks and last year’s honoree.

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

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

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

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

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