The Tragic Loss Of Selena
Cover Story

The Tragic Loss Of Selena

Latin music superstar Selena (Quintanilla-Perez), a two-time Grammy nominee and award winner, was fatally shot and killed last week by a former business associate. The 23-year-old singer was poised for even greater prominence as she was in the process of recording an English-language album, which was expected to launch her into a crossover career.

—see page 10

Features

Atlantic’s Skid Row, American Recordings’ Jayhawks and MCA’s Trisha Yearwood are among the diverse artists with recent releases that are profiled this week by writers Adrienne Stone, Steve Balint and Richard McVey, respectively.

—see pages 5, 21, 23

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THE WEST COAST JAZZ SVENGALI

Carl Jefferson, founder, president and ubiquitous producer for Northern California-based Concord Jazz Records, died March 29 in Helena, California at the age of 75.

His contributions to this ageless idiom will undoubtedly reverberate through the Infinity of sound recordings. Driven by his passion for this unique American music, Jefferson managed to work with artists as diverse as Mary McPartland and Stan Getz to Tania Maria and Ray Brown.

He began his trek as a jazz impresario in 1969 when founded the Concord Summer Festival (later known as the Concord Jazz Festival) while still running his Lincoln-Mercury dealership around Concord, CA. The label was launched in 1972 when he was encouraged by Herb Ellis and Joe Pass to start the venture. He will be remembered for the more than 600 recordings that stock the company's catalog, the more than 40 Grammy nominations, the splintering into every manner of jazz and the vitality that the label maintained under his stewardship.

Jefferson is survived by his wife Nancy, four sons, two daughters and five grandchildren. Private services were held last week. Contributions can be made to the St. Helena Hospital.

PEARL JAMS WITH ALTERNATIVE TIX

ETM Entertainment Network has announced the formation of the company and the launch of its alternative ticketing sales and delivery system with the signing of its first client, Pearl Jam (for further info on their tour, see page 4). ETM president/CEO Gene Heckerman made the announcement.

The announcement focuses on the fact that the ETM Entertainment Network is an alternative ticketing system, but src. vp. Peter Schniedermeier points out the system has the capabilities to position more for consumers. "Tickets sales are only one aspect of our service," says Schniedermeier. "What we will be launching this summer is a new electronic transaction and delivery system that will serve a broad range of needs for consumer information, advertising and sales across the entire spectrum of entertainment and sports events."

The public will be able to access information and purchase tickets in three ways: by telephone, and soon, at stand-alone retail kiosks called ETM Machines, and/or via the Internet. ETM Machines will also provide options to buy merchandise, look at videos or listen to CDs, join a fan club, participate in special promotions or receive a range of advertising and public service messages with a number and variety of purchase, payment and delivery options available.

INTERSECTION '95: HI-TECH & R'N'R

Trade show management firm Kathleen Kaiser & Associates (KKA) has joined with the William Morris Agency and "Lollapalooza" co-producer Marc Geiger to create Intersection '95, the world's first traveling alternative music festival and technology exhibition.

Each leg of the tour this fall will be a two-day concert and media festival featuring live performances by major recording artists and multimedia innovators. Products and services will be showcased in futuristic, pod-like hands-on terminals and demonstration theaters. Concertgoers at each event can experience games, virtual reality, multimedia, CD-ROMs, 3-D animation, hardware and software.

Intersection '95 will travel to Minneapolis, Chicago, Detroit, Toronto, New York, Philadelphia and Washington, D.C. with admission set at $15. For information, contact Kurt Kochman at KKA, 877 S. Victoria #212, Ventura, CA 93003, 805/639-2200 or FAX, 805/658-2878.

NARAS PANEL. "GOING GLOBAL": Top music industry executives representing record companies’ management, recording engineers, music publishing and promotion are set to appear on a NARAS New York Chapter industry panel outlining the many promising avenues to building a multi-national career.

Industry professionals will hear both strategic advice and specific practical examples to start or build careers as artists and songwriters on both sides of the Atlantic. Set to appear are Merrill Wasserman, v.p. international acquisitions at MCA Music Publishing; Rob Koss, dir. of artist management, Metropolitan Management, and Fran Lichtman, v.p. international at Atlantic Records; Christian Dalhavie, dir. of the French Music Office; and producer Tony Visconti. Robbin Ahlord, BMI v.p. of corporate relations will moderate.

The panel is set to take place at Florence Gould Hall at the Alliance Francaise, 22 East 60th St., N.Y.C. on Thursday, April 20 from 6 to 8 p.m. Admission is free for all music industry members.

Atlantic Records has named Ron Shapiro senior vice president/general manager. Shapiro, who joined the label in 1993, has relocated to the label's N.Y. headquarters from L.A., where he was most recently senior vice president/West Coast general manager.

Hollywood Records has appointed John Fagot senior vice president, promotion. He joins the label from Capitol Records, where he had served as senior vice president of promotion since 1987. Capitol Records has promoted Phil Costello from vice president, promotion to senior vice president, promotion. He joined Capitol in 1993.

Warner Bros. Records has appointed Karen Lee vice president of media relations for black music. Previously, Lee was vice president of media communications and publicity at Paisley Park Records. Also, Richard Streicker, who began his Warner Bros. Records tenure in 1981 as an attorney, has been named senior vice president of legal and business affairs, East Coast. And Colin Hodgson has been named Warner Bros. Records executive vice president and chief financial officer. Prior to his appointment in 1991 as executive vice president, he worked at Capitol/EMI Music.

Warner Music Latin America has appointed Andre Midani president. He had served as Warner Music International vice president and regional director, Latin America since 1989.

Elektra Entertainment Group has appointed Bill Berger senior vice president, international. Previously, he was president of Chameleon Music Group and formerly vice president of Elektra/Asylum Records. Carmine Coppola has been promoted to vice president & controller, Sony Music. He most recently served as director, venture accounting.

Arista Records has named Lionel Ridenour senior national director, black music promotion. He joined his career at Arista in 1993 and has worked for Capitol Records as well as his own independent record label Mainframe Records. Also, LeFla "L.T." Brantile has been named associate director, product management. She joins Arista from Joe Records, where she was regional promotion/media relations manager.

Ken Krasner has been appointed director, artist development for the RCA Record Label. He was manager, artist development. Also, Franz Fleischli and Jon Brody have been promoted to assistant regional vice presidents. Fleischli and Brody were talent scouts for RCA.

Rhino Records has promoted Jim Neill to senior director of promotion. Neill joined Rhino in 1993 as director of national promotion. Craig Bamsy has been named associate director, business development, MCA Music Entertainment Group. He joins MCA after four years with McKinsey and Co.

Joanne Orihl has been appointed manager, communications, Sony Music Entertainment (SME). In 1993, Orihl became publicist for Columbia Music Video and Sony Music Video releases and that summer she made the transition to the new communications department of SME. Also, Nancy L. McCullough has been appointed counsel in the SME law department, based on the West Coast. Previously, McCullough was an associate at the law firm of Orrick, Herrington & Sutcliffe. Uni Distribution Corp., has promoted Dan Gant to senior vice president, video distribution. He was previously vice president, video distribution and has been with Uni for 13 years. Also, Nicholas Blake has been named vice president, artist services for Warner Music International. She was most recently vice president, press & public relations.

Mark L. Walker has been promoted to vice president, legal affairs, PolyGram Holding, Inc. He joined PolyGram in 1993, and prior to that was an associate at O'Melveny & Meyers. Danny Renz has been appointed vice president, finance at PolyGram Music Publishing Group (PMNG). Previously, Renz was senior creative director for Sony Music International has named Andre "A.J." Corrêa associate director, business affairs. Prior to joining Sony Music, Corrêa was director, business affairs, AEM Music Network. The Recording Industry Association of America (RIAA) has promoted John H. Ganoe to vice president, member services. His previous title was director, member services. Rogers & Cowan has appointed Julie Nordahl vice president, entertainment. She was previously senior vice president, entertainment of Levine-Schneider Public Relations.
By Ted Williams

Cash Box EAST COAST

Adam Ant launched a string of national television appearances and U.S. concert dates in support of his Wonderful debut recording for Capitol Records with a radio interview and acoustic performance on the "Howard Stern Show," which was broadcast on E! Entertainment Television. Ant will also perform his current single "Wonderful" on "The Tonight Show With Jay Leno" on April 20, followed by an appearance on "The Jon Stewart Show" on May 17. Shown after the taping of the show are Howard Stern (l) and Ant.

TENOR TITAN LUCIANO PAVAROTTI launched his labor of love, the Pavarotti International Voice Competition, back in 1980. The competition allows aspiring opera singers from around the world to have their auditions heard and critiqued by Mr. P. himself. On Thursday, March 30, members of the media were invited to New York's Beacon Theatre for a press conference and to observe several auditions that were part of one round of the competition's semi-finals. Following the auditions, Pavarotti answered questions from the press that pertained only to the competition.

The competition finals will take place in November, 1995 in Philadelphia. In 1996 the competition will culminate with two fully-staged opera performances, plus a special concert uniting the winning singers with Pavarotti, also in Philadelphia. These performances will be recorded by Atlantic Records for release next summer. Also, a video of the performances and a behind-the-scenes look at the competition's proceedings will be produced for WarnerVision Entertainment.

The competition is being produced by Tibor Rudas, who produced the two historic 3 Tenors concerts featuring Pavarotti, Jose Carreras and Placido Domingo. Also attending the press conference was Jane Gray Nemeth, the competition's director since its conception.

THE BLACK ROCK COALITION presented "Sista Ax II," a final salute to National Women's Month, at Fez, the club under the Time Cafe, on March 31. The evening showcased gal groupe Masaica and the BBC All-Star Orchestra featuring Tracie Morris and Cindy Blackwell.

ASCAP'S SAMUEL SACKS AWARD, given for public service, will go to The Reverend John Garcia Gensel at a ceremony to be held at N.Y.'s St. Peter's Church on April 23. Reverend Gensel had been considered the official minister of the N.Y. area jazz community from 1965 through his retirement two years ago. He established the Sunday afternoon Jazz Vespers concerts held at St. Peters, and performed memorial services for many of the great names in jazz, including Duke Ellington, Dizzy Gillespie, Coleman Hawkins, John Coltrane, Miles Davis and many others. Last summer he was presented with the New School for Social Research's prestigious Beacon In Jazz Award.

Noted jazz musician Dr. Billy Taylor, a past recipient of the ASCAP award, will present this year's edition to Rev. Gensel at a Jazz Vespers service. Also performing at the service will be The Harlem School of the Arts Jazz Orchestra and Chorus.

BLUES JAMS—There seems to be a plethora of blues venues in N.Y. these days. Manny's Car Wash has been around forever, and the Upper Eastside club has a loyal clientele and top acts, like Junior Wells on March 30. Terra Blues in Greenwich Village and Indigo Blues in Midtown offer a steady diet, too. The newest club, Chicago B.L.U.E.S., has carved out a piece of the turf with strong acts like Big Time Sarah and Otis Clay.

By Steve Balin

Cash Box WEST COAST

PEARL JAM TO HEAD OUT ON "ALTERNATIVE" TOUR: Having performed only three shows in the United States since filing a complaint with the Justice Department that claimed Ticketmaster has an unfair monopoly on concert ticket distribution in the States, the Seattle group Pearl Jam—the top selling rock band in the U.S. this decade despite the lack of concert appearances—will embark on a 14-date tour this summer. Ticketing for the shows will be handled by Irvine-based ETM Network. Under the system, fans can order tickets through an 800 number, then pay by either check, credit card or money-order. Ticket prices will be $18 plus a $2 service charge. It was the inability of Pearl Jam to sell tickets for under $20 for a proposed tour last year that prompted the feud between the band and Ticketmaster.

The tour will kick off June 16 in Boise, Idaho, at the BSU Pavilion, to be followed by a series of dates on the West Coast before the group make their way to New Orleans for the 4th of July. Because of the exclusive contracts many venues have with Ticketmaster, the group will be playing "alternative" sights, ranging from the Del Mar Fairgrounds in San Diego on June 26 to Golden Gate Park in San Francisco. That show, on June 24, is expected to draw 50,000 people. Other cities currently announced are: Salt Lake City, UT (June 17); Denver, CO (June 19 & 20); Lake Tahoe, CA (June 22), Phoenix, AZ (June 29); Albuquerque, NM (June 30); Austin, TX (July 21); and Milwaukee, WI (July 8 & 9). There is a show scheduled in Chicago, as well, though no date has been confirmed as of yet.

Manager Kelly Curtis said, "Pearl Jam has been working for over a year to find an alternative ticketing system and to secure venues. We hope what we've able to put together will work for our fans and the band. It hasn't been easy. We appreciate the patience of our fans and supporters during the past year."

On-sale dates will be announced through print ads in each city.

"VAN F***ING HAGAR" Anyone who thought arena rock was dead obviously didn't get a chance to see Van Halen's sold-out show at the Forum last week. Here are the top 10 arena rock clichés from the performance:

10) Mike Anthony's bass solo
9) The "Van Halen Kicks Ass" banner
8) "It's great to be home, in California"
7) Alex Van Halen's drum solo
6) The amount of blondes in skimpy clothes (I didn't say all clichés were bad!)
5) "Fuckin' A right!"
4) Eddie Van Halen's guitar solo/"Eruption"
3) Lingerie being thrown on stage
2) $20 & beer
1) Sammy Hagar

LIFEbeat, the music industry-fights-AIDS organization, was the beneficiary of a benefit concert held in March at the Hollywood Palladium. The show, which featured sets by Anthrax, Helmet, Wax and The Mighty Mighty Bosstones, as well as a guest appearance by former Judas Priest/courtwinter Fight singer Rob Halford, served as the kickoff event for Warp Magazine's second annual "Board Aid" fundraiser. Lifebeat is currently the process of tabulating how much money was raised from the Palladium concert and the all-day snowboarding party/concert that was held three days later. Pictured (l-r, back row): Everlast; House of Pain; Page Hamilton, lead singer/guitarist Helmet; Tim Rosta, executive director; LIFEbeat; Halford; Danny Boy, House of Pain; (seated): Scott Ian, Anthrax; and Ben Garr, The Mighty Mighty Bosstones.
Skid Row Remains To Be Seen

By Adrienne Stone

WHEN SKID ROW'S SELF-TITLED Atlantic Records debut was released in early 1989, it contained a hefty dosage of melodic hard-rock tunes with memorable choruses and catchy hooks. Mixed in with those were two ballads—"18 & Life" and "I Remember You"—which both topped the charts, propelling the disc to triple-Platinum status.

By 1991, both the band members—guitarists Dave "Snake" Sabo and Scott Hill, nose-to-ear chewed bassist Rachel Bolan, drummer Rob Affuso and wildchild vocalist Sebastian Bach—and the rock scene in general demanded an even heavier theme. That year's album, Slave To The Grind, also hit the Platinum ranks, with such bombastments as "Monkey Business" and "Quicksand Jesus." The band, as well as their fans, grooved to a deeper throttle.

1995, however, might not be so kind. Though they bridged the metal/post-punk/grunge gap handily between those first two albums, Skid Row now find themselves facing the uncertainty of a vastly different genre. With heavy metal redefined, hair bands shunned and melodic rock turned topsy-turvy into newly-favored post-punk aggression, where does Skid Row fit in this new musical landscape? Will they be forced to re-invent themselves? Will their music suffer? Are their days as 'Youth Gone Wild' nothing but a memory for the nostalgia books?

Hardly... the band members live to create the grinding passages that grace their albums. While recording their latest, Subhuman Race, in Vancouver, they talked about their checkered past, the uncharted waters of their future and the album which they hope will solidify their artistic standing....

Affuso: That explains a few 20-minute rehearsals where everybody just got in their cars and split.

Yet you have a song like "Breakin' Down," which has the warm tones of U2, and "Eileen," which is haunting and sensual.

Affuso: On "Breakin' Down," Snake played it on the guitar, not even plugged in, and hummed the melody and that's where it was.

Is that how you usually came up with the tunes?

Snake: Well, there were a lot of things where, I just had a chord progression and some melodies and scratch lyrics before we came up here. I'm really the worst singer on the planet, so when I can get something across, it's an amazing feat. I'm really conscious of it. I feel like I'm Fred Flintstone in Mr. Slate's office (laughs). Bob [Rock, the producer] asked us if we had any more material, so I started playing it and I'm singing and my voice is cracking and Bob says, "We can work with this!" He'd come up with an endless well of ideas and take control. He'd tell Bob, "Try doing it this way," and Rob would take it a step further. And the same thing with Scotti. And Sebastian, especially, would just sink into it. We'd learn the song on the spot sometimes.

You know, reports of Skid Row's demise were rampant.

Snake: We had problems, but thank God it's something that's behind us now. I have internalized a lot of that frustration and anger and disenchantment with certain things that existed and I kept it inside for years. So when it came to a head, it was tumultuous, to say the least. A lot of it came down to me and Sebastian not seeing eye-to-eye. We were both at fault. We both got caught up in all this anger and crap and it was very unhealthy. It holds you down and you're not able to go forward, so in turn, the band wasn't able to go forward.

Hill: There were tense times, but you can tour with your best friend and be at each other's throats by the time you get home.

What gets you through the rough times?

Snake: Your love of the band. There were times where, out of anger and frustration, I'd consider other options, like maybe it's better off if we just call it a day. Then I realized we worked too hard as a group to throw it away. There's so much more left that I have to offer with this band. We've always given 110% at everything that we've done and we've always prided ourselves in our music and our live shows.

Did you all suffer burnout from that last 22-month tour?

Affuso: I went through a really tough time. I came off the road and we all kind of got away from each other. After 22 months, I didn't want to look at the drums ever again. I just wanted to run away and keep running and if I could've run across the border, I would have. But then my drums became an incredible outlet for me because that was all I really had at that time—whatever talent was there and my drums. It became a rediscovery of my love for the drums again.

Is it hard to gauge how people will respond to this album in 1995?

Bach: Well, me and Doc [McGhee, their manager] had a bet on how many records Skid Row sold in 1994. From the catalog, he bet 10,000 albums. Rachel bet 100... none of our estimates were over 10,000. We had no clue... because we figured we hadn't released a record since '92. So Doc calls us up and goes, "Hey, guys. I got the results." We're like, "Oh, no..." And he goes, "2983." And we go, "Oh..." And then he says, "...a thousand!" So Skid Row sold 300,000 records in '94, which is what the new Rollins album did and what the new Helmet did. All these bands that are shoved down the public's throat as "Alternative Nation." They say that metal is corporate rock, but you can't get more of a corporate hype going than Rollins. So for us to sell 300,000 in a year that is supposedly "grunge munia" shows that metal has always been maligned, but it just will not go away because there's too many people that relate to having a good time instead of shooting heroin and there's too many people that relate to being alive than being dead.

Our music celebrates life, not death. I mean, I know the world sucks and everything and we can all mean and groove and pee our pants over it, but rock 'n' roll should be a place where you can go to loosen up and remember what it's like to have a good time instead of worrying about the headlines and the rainforest and everything. I mean, I know that it's all noble and good and Ticketmaster sucks and everything, but God! I just wanna play rock and roll music... it's that simple!
### Top 100 Pop Singles - April 15, 1995

**#1 Single:** Dionne Farris

#### Total Weeks **Total Weeks**
<table>
<thead>
<tr>
<th>Track Title</th>
<th>Artist(s)</th>
<th>US Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. DREAM ABOUT YOU/FUNKY MELODY</td>
<td>Stevie B</td>
<td>53  8</td>
</tr>
<tr>
<td>2. BEFORE I LET YOU GO</td>
<td>Blackstreet</td>
<td>42  25</td>
</tr>
<tr>
<td>3. MOVE IT LIKE THIS</td>
<td>Tom Joy &amp; Boyz</td>
<td>6  6</td>
</tr>
<tr>
<td>4. ASK OF YOU (550 Music/Epic)</td>
<td>Raphael Saadiq</td>
<td>63  3</td>
</tr>
<tr>
<td>5. WHAT WOULD YOU SAY (RCA 2994)</td>
<td>Dave Matthews</td>
<td>59  6</td>
</tr>
<tr>
<td>6. HERE COMES THE HOTSTEPPER (FROM &quot;READY TO WEAR&quot;)</td>
<td>Cher</td>
<td>49  28</td>
</tr>
<tr>
<td>7. NEVER FIND SOMEONE LIKE YOU</td>
<td>Keith Martin</td>
<td>58  8</td>
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<tr>
<td>8. I WANT YOU TO BE MINE</td>
<td>U2</td>
<td>43  10</td>
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<tr>
<td>9. DON'T FEEL LIKE DANCING (From &quot;Hootie &amp; the Blowfish&quot;)</td>
<td>Hootie &amp; the Blowfish</td>
<td>67  3</td>
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<td>10. FEEL SO HIGH (550 Music 77693)</td>
<td>Des'ree</td>
<td>76  2</td>
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<td>11. BEST THUNDER (From &quot;Blackstreet&quot;)</td>
<td>Blackstreet</td>
<td>72  4</td>
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<td>12. WHAT'S UP? (From &quot;Aaliyah&quot;)</td>
<td>All-4-One</td>
<td>55  10</td>
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<td>13. SO EASY (From &quot;All-4-One&quot;)</td>
<td>Duran Duran</td>
<td>70  3</td>
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<td>14. MOVE IT (To the Rhythm) (From &quot;Aaliyah&quot;)</td>
<td>Aaliyah</td>
<td>72  2</td>
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<td>15. LAY DOWN YOUR LOVE (From &quot;Blackstreet&quot;)</td>
<td>Blackstreet</td>
<td>72  4</td>
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<td>16. I'LL BE AROUND (From &quot;Aaliyah&quot;)</td>
<td>Usher</td>
<td>71  5</td>
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<td>17. IT'S THE RHYTHM (From &quot;Aaliyah&quot;)</td>
<td>Usher</td>
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<td>18. I'M YOUR GIRL (From &quot;Aaliyah&quot;)</td>
<td>Usher</td>
<td>71  5</td>
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<td>19. THE RHYTHM OF THE NIGHT (From &quot;Aaliyah&quot;)</td>
<td>Usher</td>
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<td>20. CAN'T STOP LOVIN' YOU (From &quot;Aaliyah&quot;)</td>
<td>Usher</td>
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<td>21. SAME OLD Story (From &quot;Aaliyah&quot;)</td>
<td>Usher</td>
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<td>71  5</td>
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<td>44. IT'S THE RHYTHM (From &quot;Aaliyah&quot;)</td>
<td>Usher</td>
<td>72  2</td>
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<td>45. I'M YOUR GIRL (From &quot;Aaliyah&quot;)</td>
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<td>47. CAN'T STOP LOVIN' YOU (From &quot;Aaliyah&quot;)</td>
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<td>Usher</td>
<td>71  5</td>
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</tbody>
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**Note:** The table includes tracks and artists that peaked within the specified week, with their peak positions listed in parentheses. Tracks with multiple entries are noted with their respective positions. The list includes a variety of genres and artists, reflecting the popularity and diversity of music at the time.
BRYAN ADAMS: “Have You Ever Really Loved A Woman” (A&M 8428)

The king of soundtrack ballads attempts to reclaim his throne with this single from the Johnny Depp/Marlon Brando release Don Juan DeMarco. Adams has had two of the biggest hits of the ’90s with tracks from Robin Hood... and The Three Musketeers (a song he shared with Sting and Rod Stewart). The flamenco introduction to this fake hit may not seem too bad, but it’s the same old Adams. Be careful not to operate any machinery while under the influence of this one.

VARIOUS ARTISTS: “Six Sided Single” (1 I.R.S. 58292)

Designed to spotlight unsigned alternative bands, the Six Sided Single is a valiant effort by R.E.M. to retain their position on the cutting edge. However, the initial novelty wears off quickly and the success of the project ultimately rests on the quality of the groups. This tune featuring Crumbos, The Monks and Naked I.D. is neither a complete hit nor a miss. Crumbos do nicely with their fast-paced two numbers, while Naked I.D.’s noisy guitar tunes get the job done. Only the Monks fall short. Since both the label and the idea deserve support, check this out. But R.E.M. has their work cut out for them with Volume 3

PICK OF THE WEEK

BRUCE SPRINGSTEEN: “Secret Garden” (Columbia 6842)

One of four new songs from Springsteen’s chart-topping Greatest Hits album, “Secret Garden” is a ballad that follows in the footsteps of the softer material from his Human album. The track received positive reviews, with critics praising Springsteen’s emotive vocals. The song tells the story of a man who has lost his wife and is struggling to come to terms with his grief.
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POP ALBUMS

REVIEWS by Steve Ballin

**MAD SEASON:** Above (Columbia 67057)

There aren't any Zeppelin songs on here, but this Seattle 'super group,' featuring 1/4 Alice In Chains (Layne Stanley), 1/4 Pearl Jam (Mike McCready), and 2/4 Screaming Trees (John Baker Saunders and Barrett Martin) as well as guest turns from some noted friends, have created the real Zeppelin tribute album with this ten-song collection of blues-based hard-rock numbers. From the opening strains of "Wake Up," the quartet tap into the earthy sound that marked their earlier works with their respective bands and drench it in the feel of dirty swampwater to give the CD a mood that stands apart from much of the one-note overproduced music being released as of late.

**DAVID SANBORN:** Pearls (Elektra 61759)

Though it is yet another album of covers (one of the wimpiest trends to hit the music industry in ages), the venerable saxophonist at least respects the standards he tackles, from "Try A Little Tenderness" to "Superstar." Featuring vocal appearances by Jimmy Scott on "All We Know" and Oleta Adams on "Nobody Does It Better," Pearls is clearly designed for the New Age/Adult Contemporary audience as jazz purists are likely to be trounced by his soothing though safe riffs. Following the phenomenal success of Kenny G's Xmas album, this could be a sleeper hit on the pop charts.

**NITZER EBB:** Big Hit (Geffen 24718)

Recorded at eight different locations on two continents, the new record from the English trio appears to have been inspired by that many different artists, as well. Because of the lineage they follow, from Adam & The Ants on "Border Talk"

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**SUDDENLY, TAMMY:** (We Get There When We Do.) (Warner Bros. 45831)

The debut major-label release from this Pennsylvania trio starts off with "Hard Lesson," a very belly-sounding pop tune that is also the CD's first single. It's an unfortunate opening choice, as once you get past that number, the trio's line-up of bass, drums and piano (the whole record is sans guitar) gives them their own delight fully unique alternative sound. Though their roots are in jazz, vocalist/pianist Beth Sorrentino lends a classical touch to the CD that marks (We Get There...). With an air of dignity. That is never more in evidence than on "Snowman," a lovely tune that lingers with the memory of 1920s torch songs. A pure delight.

**DURAN DURAN:** Thank You (Capitol 29419)

Though most cover albums begin as a benefit project or concept piece, every once in awhile we see the artist bring a new dimension of their sound to classic songs that ultimately propel both artistically. Unfortunately, this is not the case with Thank You. Duran Duran has always tired well with a slightly ethereal sound, due mostly to their trademark use of synthesizers. On Thank You, their versions of "White Lines" and "Ball Of Confusion" become nothing more than rock tracks devoid of their former edge andfail to take advantage of the band's own strengths. "Watching The Detectives" and Lou Reed's "Perfect Day" fall closer to the mark, but miss opportunities by altering little more than the tempo. The standout are "Crystal Ship," which has the same fragile quality the group gave in last year's "Come Undone," and "911 Is A Joke," which comes up with catchiness what it loses in aggression. Ironically, the biggest disappointment is also the only original song, "Drive By." Die-hard Duranies may catch its nod to Bob's "The Chauffeur" but will cringe to its striking similarity to the eerie "Stonechenge" of Spinal Tap fame. Let's hope the comparison ends here. (By Karen Allen)

**MUDHONEY:** My Brother The Cow (Reprise 45840)

Mudhoney helped start the Seattle grunge movement, then vanished while Nirvana, Pearl Jam, et al. cashed in on the craze with multiple Top 10 albums. With "grunge" now out of the buzz vernacular, Mudhoney figured this was as good a time as any to remind the listening world who the first band out of Seattle was. While their counterparts—namely Soundgarden and Pearl Jam—have expanded to include melodic ballads on their recent Top 10 albums, Mudhoney's new album can be summed up with a line from "Into Yer Slikh." At the end of the track, Mark Arm sings, "Fuck you, you make me sick." A fierce guitar-driven collection. My Brother The Cow doesn't attempt to win friends and influence people. The fervor reaches a zenith with "Execution Style," a song that calls to mind the Pretenders' classic "Precious." A killer, both figuratively and literally.

**PICK OF THE WEEK**
**MEXICAN REGIONAL**

**APRIL 15, 1995**

1. QUE NO ME OLVIDE (Fonovisa) ... Bronco 1 5
2. MITAD T U MITA YO (Sony) ... Banda Pachucito 2 5
3. EL TATISTA (Fonovisa) ... Los Dinos 5 4
4. QUE POCA SUERTE (AGF Sigma) ... Los Temerarios 3 5
5. TU CASTIGO (Fonovisa) ... Ezequiel Pena 6 5
6. BORDADA A MANO (Fonovisa) ... Los Mier 6 5
7. FOTOS Y RECUERDOS (EMI Latin) ... Selena 7 5
8. TESORO (EMI Latin) ... Graciela Beltran 4 5
9. PREGUNTAME A MI (Fonovisa) ... Los Rehenes 9 5
10. EVA MARIA (Fonovisa) ... Banda Maguay 13 4
11. A ESA (Fonovisa) ... Libertacion 21 2
12. COMO AGUA PARA CHOCOLATE (Sony) ... Ana Gabri 11 5
13. MUSICA ROMANTICA (Balboa) ... Jorge L. Cabrera 12 5
14. CUPIDO BANDIDO (Fonovisa) ... Fito Olivares 20 2
15. NO (Sony) ... Alejandro Fernandez 14 5
16. VIDA (Jupiter) ... Tentacion 10 5
17. HOY SE CASA MI (Fonovisa) ... Grupo Zarko 17 4
18. SE REMATA EL JALALITO (Fonovisa) ... Jose J. Solis 26 3
19. SIN UN AMOR (Sony) ... Vincente Fernandez 22 5
20. QUE DEBO HACER? (Fonovisa) ... Sparx 18 5
21. SE TEXAS (Rodven) ... Los Fugitivos DEBUT
22. YO SE QUE NO ES (Sony) ... Ramon Ayala Jr. 25 3
23. ESPERO TU LLAMADA (Fonorama) ... Grupo Secreto 29 2
24. CIELO CORAZON (Disa) ... Grupo Ladrón DEBUT
25. MI FORMA DE SENTIR (Polymat) ... Pedro Fernandez 23 5
26. GRACIAS MUJER (Fonovisa) ... Banda Machos DEBUT
27. EL LLORON (Disa) ... Los Reyes Locos 27 5
28. VUELVE MI AMOR (Fonovisa) ... Libertacion 16 5
29. MI CORAZON LLORO (Fonorama) ... Ritmo Rojo DEBUT
30. TOMA MI AMOR (Sony) ... La Mafia DEBUT

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**CONTEMPORARY POP**

**APRIL 15, 1995**

1. TODO O NADA (VEA Latina) ... Luis Miguel 1 5
2. MI FORMA DE SENTIR (Polymat) ... Pedro Fernandez 3 5
3. FOTOS Y RECUERDOS (EMI Latin) ... Selena 2 5
4. SIEMPRE CONSIGO (Melody) ... Lucero 5 5
5. TOMA TU TIEMPO Y SUENA (Sony) ... Marcelo Cezan 11 4
6. MUERDIO DE AMOR (BMG) ... Juan Gabriel 7 5
7. QUE NO ME OLVIDE (Fonovisa) ... Bronco 14 5
8. QUIERO UN BESO (Sony) ... Emmanuel 6 5
9. CON TU AMOR (Melody) ... Cristian 8 5
10. COMO ANTES (EMI Latin) ... Ednita Nazario 9 5
11. ESE HOMBRE (VEA Latina) ... Miriam Hernandez 4 5
12. QUE GANAS DE NO VERTE (Disa/BMM) ... India 12 4
13. EL MUNDO GIRA (EMI Latin) ... Ricardo Montaner 16 3
14. COMO AGUA PARA CHOCOLATE (Sony) ... Ana Gabri 15 5
15. ENTRE LA NOCHE Y EL DIA (VEA Latina) ... Olga Tanon 17 3
16. FORMAS DE AMOR (Polymat) ... Calo 21 2
17. REALMENTE NO... (Sony) ... Ricardo Arjona 13 5
18. GUAPA (Polymat) ... Marcos Llanes 20 5
19. NO (Sony) ... Alejandro Fernandez 10 5
20. RECUENTRO (EMI Latin) ... Alvaro Torres 26 2
21. HISTORIA DE UN TAXI (Sony) ... Ricardo Arjona 18 5
22. LA MEDIA VUELTA (VEA Latina) ... Luis Miguel 22 5
23. GAVLAN O MALA (Sony) ... Chyanne 19 5
24. AZUL GRIS (Melody) ... Cristian DEBUT
25. QUIEN SOY YO (Melody) ... Lucero DEBUT
26. CIEGO DE AMOR (SBK/EMI) ... Jon Secada DEBUT
27. LOS PAJARITOS (Karen) ... Juan Luis Guerra DEBUT
28. POPURRI (Fonovisa) ... Marco Antonio Solis 27 4
29. LA MULATA (Fonovisa) ... Daniela Romo 29 4
30. SI DIOS ME QUITA... (Fonovisa) ... Daniela Romo DEBUT

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**News From U.S. & Latin America**

*By Hector Resendez*

**THE LATIN LOWDOWN**

The news was profoundly tragic. Millions of fans throughout the U.S. and Latin America were utterly stunned upon word on Friday, March 31st, that singing Tejano idol Selena had been shot and killed in Texas. Her death came at the hands of alleged suspect, Yolanda Saldivar, a woman who established Selena's fan club in 1991. The unexpected death of this rising star hit home for relatives of her fans worldwide as well as close family members.

Selena was one of the more popular figures in contemporary Tejano music. She won a Grammy this past year for her album Selena Live. The 23-year-old artist (she was to celebrate her birthday in two weeks) had been lovingly compared to a Latin version of Madonna. Selena's concert performances were as sensuous as Madonna's, but the former artist made sure that her traditional values concerning family and marriage were well-known. All this, Perez, a member of her band Los Dinos, was her husband.

Jose Behar, president of Selena's label EMI-Latin, said, in a press release, "Everyone here is in a complete state of shock and total disbelief. Our feelings and hearts go out to the Quintanilla and Perez families and their friends. Selena was a rising superstar, but more importantly was that she was a beautiful and marvelous human being."

Recipient of the 1995 Tejano Award, Selena and her band were no strangers to the highest of various accolades. Hers was the Album of the Year, Record of the Year, Song of the Year for "Bidi Bidi Bom Bom," Female Entertainer of the Year, Female Vocalist of the Year, Tejano Cross-over and Tejano International. Selena's current single "Fotos y Recuerdos" was fourth on the charts the week of her death.

The young Mexican-American singer, recently signed to New York-based SBK Records, was in the midst of completing her first English-language album. Her plans to crossover into the American market was no secret. Selena's music and acting debut are featured in the just-released film Don Juan De Marco starring Marlon Brando.

Selena was laid to rest in her hometown in Texas this past week.

From New York: For the past 25 years, Ralph Mercado has been "making it happen" on the Salsa music scene. In fact, his name is synonymous with this market. And if he has his way, which he will, the creator of Ralph Mercado Management, Inc. (RMM) and RMM Records & Video Corporation will be tapping into or creating other dynamic enterprises as well.

In a recent interview, Mercado recalled the "early days" of the Chetach Club in N.Y.C., and when he helped spawn the birth of the Fania All-Stars in the early 1970s. Those were the days of signing the biggest names in the Salsa music arena. Not limiting himself to this genre, Mercado was also one of the first to present Julio Iglesias at Madison Square Garden. "I like to explore from the world," it says Mercado. One of his artists, India, is slated to sing in Italy. Another RMM artist, Venezuela's Oscar D'Leon, recorded a Salsa album with Brazilian Elba Ramalho. "We call it Salsa Brasileña, because it combines Spanish with Portuguese..." quips Mercado. "It's a perfect combination that will work well in Brazil."

This impressario is poised and ready. Mercado fully realizes that there are other equally as challenging markets to yet conquer. He talks about his interest in Cuba. "Some extraordinary developments are waiting to happen there," he explains in a strategic sort of way. "We have to be ready."

It would seem that Mercado is already packed with two sets of luggage. With plans in motion to create a new label geared to attract young Latino talent, Mercado has named one of his producers, Sergio George, to serve as its chief. "We have to experiment and see what works...that's what will take as the year 2000."

For now, Ralph Mercado is busy looking at making movies, signing a new distribution deal before the end of the year (Sony's contract expires then), producing a Salsa Beatles album, Latin Jazz and Salsa festivals in New York and L.A. this summer, beating last year's $15 million in combined sales from all of his three companies. And what about? After all, Ralph Mercado is used to "making it happen."
REVIEWs  By Hector Resendez


Karolina is a female vocalist from Colombia, South America. Her latest album contains nine selections composed by Luis Alva. The numbers are well-produced pop cumbia tunes that highlight Karolina's crisp vocal style. Romantic as well as danceable selections help to accent this enjoyable tropical music album.


Another fine cumbia production is the album Tremenda Sonora by the group La Tropicalisima. Headed by Willy Newhall on piano and synthesizer, the majority of the ten selections on the album are popular tropical music favorites. There's Johnny Ventura's humorous composition "Pitaite" and the classic "El Santo Cachorro" by Romualdo Brito. The group's female vocalist Lyda is destined to be a sure-hit with cumbia fanatics. Overall, this album is excellent in terms of its sound and obvious strong appeal to its targeted consumer market.

LINDA SARA: Linda Sara (Sony Discos 81515) Producer: Cinesi Incorporado.

This is the original soundtrack for the Puerto Rican film Linda Sara by Jacobo Morales. It features incidental music composed and directed by Pedro Rivera Toledo. The album contains 22 themes all together, including the theme "Danza Sara" as interpreted by Latin pop idol Chayanne. He also co-stars in the film with the former Miss Universe Dayanara. Also featured are selections by two of Puerto Rico's Salsa mega-stars. There's "Que Hay De Malo?" by Jerry Rivera and Gilberto Santa Rosa's "En La Obscuridad."

PICK OF THE WEEK


The Tropijazz label went all out for this one. Hilton Ruiz, self-proclaimed as the "original bebop Latin piano player," may not be a bit humble, but he knows his art. The celebrated jazz pianist has been on the bebop and Latin scene since the late 1960s. His well-rounded résumé would fill this entire page. For Hands On Percussion, Ruiz gathered some of the top instrumentalists in the Latin jazz world: Tito Puente, Dave Valentín, Charlie Spalding, David Sanchez, Papo Vasquez, Giovanni Hidalgo, Andy Gonzalez, Steve Berrios and Ignacio Berroa. The end result is simply phenomenal. Retailers would best be warned to keep plenty of Ruiz' albums in stock.

TROPICAL

TEXAN / TEJANO

APRIL 15, 1995

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

TROPICAL

APRIL 15, 1995

1 LO BONITO Y LO FEO (SD) ................................ Grupo Niche 1 9
2 MIRANDOTE (Rodven) ................................. Frankie Ruiz 2 5
3 ENTRE LA NOCHE Y EL DIA (WEA Latina) ........ Olga Taron 5 5
4 OJAL QUE LLUEVA CAFE (Polygram) ............. Eureka 6 5
5 PIANO (Sony) ................................................... Paquito Hechevarria 7 5
6 LA GRUJA (EMI) ................................................... Kinto 3 5
7 QUE GANAS DE NO... (Soho/RMM) .............. India 8 5
8 EL PASAJERO (SD) ........................................... Giro DEBUT
9 AMOR FINJIDO (SD) ......................................... Kaos 18 2
10 PAN DE AZUCAR (Maxi) .............................. Zona Roja 11 2
11 ME OLVIDE DE VIVIR (Karen) ..................... Tono Rosario 14 5
12 PARA TI (Sony) .................................................... Jerry Rivera 15 3
13 REY DE CORAZONES (RMM) ......................... Manny Manuel 10 4
14 UNO SE CURA (Latino M) ............................. Raulin 20 1
15 LA Tijuera (Polygram) ...................................... Carlos Vives 19 4
16 SE PARECIA TANTO... (Sonora) ................... Johnny Rivera 21 2
17 TE QUIERO TAL COMO ERES (Our Music) ...... Angel DEBUT
18 O LO MATAS T U LO MATO YO (TTH) .......... Josie Esteban 23 4
19 TEMES (RMM) .................................................. Guianco 16 2
20 TE NECESITO (WEA Latina) ......................... Wichi Camacho DEBUT
21 CUANDO NOS... (Sony) ............................... Luis Enrique DEBUT
22 COMPAA CHEMO (Vedisco) ....................... Tulio Zoloaga DEBUT
23 ROMANTICOS AL RESCATE (Sony) .......... Luis Enrique 4 5
24 MAL HERIDO (RMM) ....................................... Gilberto Santa Rosa 22 5
25 CADA MANANA (JAN) ................................. Eddy Herrera 25 3

Courtesy of radioactivo
TOP 75 R&B ALBUMS

CASH BOX • APRIL 15, 1995

1. ME AGAINST THE WORLD (Interscope 92399) 2Pac 2 17
2. MY LIFE (MCA/Uptown 11165) Mary J. Blige 2 18
3. CRAZYTASTYCOOL (LaFace/Arista 26009) TLC 4 16
4. IN A MAJOR WAY (Black Velvet/Rufle 41556) E-40 3 9
5. DO YOU WANNA RIDE? (Metta Dee/Def/Kast/Eag 81757) Brandi 7 6
6. READY TO DIE (Bad Boy/Epic 73726) The Notorious B.I.G. 5 26
7. BRANDY (Atlantic/AG 82610) Brandi 6 24
8. FROM THE BOTTOM UP (Maj/Epic 73726) Brownstone 9 12
9. (M)otown (Motown 53032) Boyz II Men 8 29
10. CONVERSATION PEACE (Motown 53034) 15 2
11. SAFE + SOUND (Polygram Records 1462) D.J. Quik 10 6
12. NEW JERSEY DRIVE (Tommy Boy 1114) Soundtrack DEBUT
13. THE PROUD (Def/AG 82610) Barry White 12 24
14. RETURN TO THE 36 CHAMBERS (Elektra 61659) Ol’ Dirty Bastard DEBUT
15. C O O G (EastWest/AG 82610) Method Man 19 18
16. STATION IDENTIFICATION (Captive 203063) Channel Live 53 2
17. GROOVE ON (EastWest/AG 82610) Gerald Letor 11 28
18. CANTY RAIN (MCA 11225) Soul For Real DEBUT
19. ROTTIN TA D A CORE (MCA/Def 26862) Jalil 27 2
22. RHYTHM OF LOVE (Elektra 61559) Anita Baker 21 28
23. TICAL (Def/Jay/RAL/lnd 523209) Method Man 19 18
24. NOT A PERFECT MAN (Dunham/Def 24301) Christopher Williams 32 4
25. BEGGIN’ AFTER DARK (Lui 2121) K. T. O T h o n 45 18
26. NINE LIVES (Plugle 146052) Nine 22 3
27. BAD BOYS (VH/Ol 70310) Soundtrack 43 2
28. MADE IN AMERICA (EastWest 61754) Kam 28 3
29. HIGHER LEARNING (S & R/AG 59261) Method Man 31 3
30. THE SWEETEST DAY (V/A/Mercury 535172) Vanessa Williams 71 14
31. COAST II COAST (Luv/AG 59572) Too Short 69 11
32. JASON’S LYRIC (Mercury/AG 593177) Method Man 58 1
33. LIFESTYLE 0V DA POOR & DANGEROUS (Def/AG 59261) Changing Faces 73 30
34. SEASON OF DA SICKNESS (Def/AG 59261) Big L DEBUT
35. MURDER WAS THE CASE (Death Row/Interscope AG 59244) Soundtrack 48 22
36. S.C.S. PRESENTS MURDER SQUAD NATIONWIDE (Def/Jay/RAL 12600) Murder Squad 36 6
37. DARE’Z A DARKSIDE (Def/Jay/RAL/lnd 524845) Redman 47 17
38. PROJECT: FUNK DA WORLD (Bad Boy/AG 7301) Craig Mack 37 23
39. DIVA OF SOUL (Malaco 7478) Shirley Brown DEBUT
40. DO YOU WANT MORE?! (DGC/Deffen 24170) The Roots 57 10
41. ILLUSIONS (Warner Bros. 45755) George Duke 58 9
42. SONGS IN THE KEY OF L (V/A 57795) Smif-N-Wessun 40 11
43. DASHIHN (Wex/Wex 2000) SilkW 40 11
44. USHER (LaFace/Arista 26005) Usher 60 6
45. PURE PLEASURE (GRP/AG 4022) Phil Perry 62 9
46. 99 Machine (AG 59572) Master P 35 6
47. BEHIND BARS (Def/Jay/RAL/lnd 524845) Slick Rick 52 17
48. SMOOTH GROOVE: A SENSATIONAL COLLECTION Vol. 2 (Phone/AG 71906) Various Artists 64 4
49. LAND OF THE DIVINE (MCA 11197) Cappadonna 64 2
50. BY THE RHYTHM (AG 59244) Marley Marl 64 2

The Characters, the record producers who are Charles Farrar and Troy Taylor, recently finished work on two forthcoming singles by young soul crooner Johnny Gill. The duo worked on the singles "Soulful" and "If You're Wondering," both to be on Gill's currently untitled Motown Records album due in the summer. Chelsea Smith, the reigning Miss U.S.A. and an aspiring R&B singer, joined Taylor and Farrar in the studio on the final night of recording. The pair met the beauty queen at the Soul Train Music Awards the previous week, Pictured at Burbank's Enterprise Studios are (clockwise): Farrar, Steve McKeever, sv. p. of A&R, Motown; Gill; Taylor; record consultant and long-time industry veteran Hank Caldwell; Delf Marlow, sv. p. of A&R; and Smith; and Records; and Smith.

SAMPLES: While earning mixed reviews last year during its staging in Orlando, Fl, The Jack The Rapper conference has been well-received and is moving to Martin's Town—Atlanta, GA. Set for July 14-15 at the Georgia International Convention Center, the Jack The Rapper Music Celebration will offer two days of constant music, seminars covering the recording industry from production through radio promotion and retail marketing and an expo featuring vendors offering music-related goods and services.

The fifth annual all-female AIDS benefit "Divas: Simply Singing," which was created and produced by singer/actress Sheryl Lee Ralph, is set for May 6 at the Wilshire Ebell Theater in Los Angeles. The show's bill this year is scheduled to feature Chante Moore, CeCe Peniston, Stephanie Mills, For Real, Linda Hopkins, Marilyn McCoo, Liz Torres, Jennifer Lewis, Ann Bennett-Nesby, Tchina Arnold, Anita Johnson and comedienne Marsha Warfield. The successful fundraising event started with corporate sponsorship (such as AT&T) and progressively has become a much-anticipated show.

Songstress Gladys Knight on April 13 will receive the Los Angeles Urban League's 22nd Annual Whitney M. Young, Jr. Award during a dinner in the Los Angeles Ballroom of the Century Plaza Hotel. Knight is being honored for her humanitarian work with a variety of organizations. Knight is the name of a line of sisters (literally) that have been honing their craft amid intensive academic accomplishment. They're the prime act on the label Angel City Records. The "Nik" of the group is director of A&R Nicole Williams, a University of California Berkeley grad, who is contemplating law school. Her mother Beverly, a practicing lawyer, recently told Cash Box that the company has been a great place to stop and work in a career. The cornerstone for this building is the single "Hangin' Out." Hang out with this record.

While out stamping on behalf of their single "I Miss You," Arista recording act N Ill stopped off at 92Q in Baltimore, MD to chat with station staff. Arista will soon release their next single, "There Will Never Be," from their self-titled debut album. Pictured (lr): Russ Allen, PD for 92Q, Chuckie Howard, N Ill U; Arista staffer Johnny Powell, Don Carlos and Craig Gill, N III U; Camille Cashwell, MD at 92Q; and Chris Herbert, N III U.
THE RHYME

By M.R. Martinez

Da Brat has broken out with Platinum funk. Her debut album on So So Def/WORK Group album Funkafied makes her the first debut female artist to earn Platinum sales on a debut. Pictured at a presentation of her commemorative plaque are (+): Rich Kudota, sr. v.p., sales, Columbia (the company releasing these labels); Don ioner, chairman, Columbia Records Group; Jermaine Dupri, the album's producer and president of So So Def; Tony Anderson, sr. v.p., black music, Columbia; Michael Mauldin, artist manager; Da Brat; Ashley Fox, sr. director, artist development, Columbia; and John Ingrassia, sr. v.p. Columbia.

IN THE WAKE OF RUTHLESS TIMES: Intestate...it's a term that means that someone has died without a will by court standards, and the estate will surely be challenged by any potential heirs to resources left by the person who has died. It's all about money, and the issue has shifted so easily away from Eazy-E's March 26 death due to complications from AIDS.

So now it's about the court fight between Mike Klein, who allegedly had been the business manager of the company, and Jerry Heller, who claims to own 20% of the company. Heller was the former manager and svengali for development of Eazy-E's Ruthless Records. That company is shut until April 14, an order that came from a Los Angeles County bench March 31 when Klein's attorney's motion for a TRO ran up against a similar motion filed by the defendants. A hearing is scheduled for that time, and assets remain frozen until then. Klein and Heller are lined up against Ron Sweeney and Eric "Eazy-E" Wright's recent wife Tomika Woods, who are listed as trustees of his accounts and assets. Eazy worked women hard and had seven children by different women, including Shanna Jones, who is suing for an autopsy to prove her child was fathered by the rap artist.

In response to the Klein lawsuit, Sweeney's legal reps said that their information will establish that Eazy-E owned all of his record company at the time of his death. That means Sweeney and Woods, as the married woman, are challenging the $5 million suit filed March 27 by Klein. It's a victory of sorts for the plaintiffs in this case. It will all come down to who has the paperwork.

Memorial services for Eric "Eazy-E" Wright were held last Friday at The First A.M.E. Church in the West Adams district of Los Angeles. Instead of flowers, donations to the church's AIDS awareness project were appropriate.

ADD EASY: At press time two weeks ago, Ice Cube, a seminal member of breakout group N.W.A., would not comment on Eazy's demise. But the artist has since been visible as a public service spokesman for safe sex. He walks off a porch in the "hood and talks about doing more than acknowledging the scourge of AIDS but also being tested so that the spread of this insidious disease will stop spreading in the African-American community.

EastWest/EEEG recording artist Champ MC hung out with fellow rappers Da Brat and Supernatural after a recent show. Champ's in Da Brat's new video "Gave It To Me." "Funkhouse" is the new single from this artist. Pictured are (+): Champ; Supernatural's road manager, Supernatural (front); Da Brat; MC Havoc; Da Brat's Road manager.

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TOP 25 RAP SINGLES

CASH BOX • APRIL 15, 1995

1. DEAR MAMA (Interscope/AG 98273) ........................................ 2Pac 1 6
2. BIG Poppa WARNING (Bad Boy/Arista 7-5015) ....................... The Notorious B.I.G. 2 14
3. GET DOWN (Bad Boy/Arista 7-5012) ....................................... Craig Mack 4 30
4. KEEP THIER HEADS RINGING (Priority 53188) ....................... Dr Dre 3 4
5. MAD IZM (Capitol 58313) .................................................... Channel Live 5 11
6. BROOKLYN ZOO (Elektra/EEG 64477) ................................... Ol Dirty Bastard 6 7
7. PEOPLE DON'T BELIEVE (Rap-A-Lot/Noo Tribe 35469) .......... Scarface 8 5
8. I-LUV (Galkast/Jive 42289) ................................................. E-40 Feat. LeVity 7 7
9. SAFE • SOUND (Profile 5432) ............................................... DJ Quik 9 5
10. FOE THA LOVE OF $ (Wildstyle/Relativity 5540) ............... Bone Thugs N Harmony 10 8

11. SITTIN' IN MY CAR (Def Jam/RL/Rap上帝 553 922) ............... Slick Rick Feat. Doug E. Fresh 11 5
12. RODEO (Rip-It 5511) ......................................................... 95 South 19 9
13. I'LL BE AROUND (Crytalistics 588 5331) .............................. Rappin' 4'Tay 23 3
14. GET LIFTED (Jive 42282) ..................................................... Keith Murray 13 8
15. WORLD OF MINE (Priority 53557) ....................................... Big Mike 15 4
16. GIVE IT 2 YOU (So So Def/Work/Columbia 77386) ............... Da Brat DEBUT
17. SHOOK ONES PART II ( LoudMCA/64294) ............................ Mobb Deep 14 7
18. CRAZIEST (Tommy Boy 660) ................................................. Naughty By Nature DEBUT
19. OH YEAH! (Ill Town/Mad Sounds/Motown 631 243) .............. Rottin' Razkals 16 9
20. OOH LAWD (PARTY PEOPLE) (Warnichron 291) .................. D.J. Smurf 21 2
21. KITTY-KITTY (Rip-It 6921) .................................................. 69 Boyz 12 22
22. COCKTAILS (Dangerous/Jive 42255) .................................... Too Short 17 13
23. TOUR (Signet/RAL 162) ..................................................... Capleton 22 10
24. ROLLIN' wet DANE (Lifestyles/Maverick/Warner Bros. 17907) ... Dana Dane DEBUT
25. WHUTCH WA7T? (Profile 5426) ........................................... Nine 18 18

Rap Single Reviews

By Dr. Bayyan

Mary J. Blige and the Wu-Tang Clan's Method Man collaborate on a head remix that transcends the soul of the original, trashing across new ground.

METHOD MAN FEATURING MARY J. BLIGE: "I'll Be There For You/You're All I Need To Get By" (Def Jam 851 879).

This is a remix of the original of his album clan thing, with Mary J. Blige bumpin' her sing-song flavor here. Method Man is the understated, kick-ass man of the Wu-Tang Clan. Here he shows how a young man can woo the women without verbose vibrate. This track can find its way into a number of radio formats. The song is about commitment. But it ain't soft. The music on the Razor Sharp Radio Mix is so stoney that you have to look for bradages. If radio says home with this, listeners will not tire of the rocky groove, the lifting vocals by Blige and the constant but not bombastic flow of Method Man and there will be no doubt of a great relationship. Method Man walks that way.
Bad Boys Buddy-Buddy

By M.R. Martinez

Martin Lawrence and Will Smith gear up to fire the action in this comedy/cop thriller with some comedic pyrotechnics.

WHAT APPEARS TO BE A REPLAY of the cop teams of Lethal Weapon’s Riggs and Murtaugh or the TV team of Crockett and Tubbs from “Miami Vice” conceals here as a blood-brother lost-and-found story with laughs and action. Two homeboys, both becoming cops, thrown into the middle of a major drug-deal fiasco and a case of mistaken identity, are not fresh dramatic elements—except for the largely effective execution by Martin Lawrence as Det. Marcus Burnett and Will Smith as Det. Mike Lowrey. Oddly, Lawrence plays a family man driving a station wagon while Smith plays a pedal-to-themetal playboy. The disparate casting helps, but the triteness of the story (even though culled from a real incident) makes predictable the talents of the pair.

What seems to drive the film is the energy of producers Don Simpson and Jerry Bruckheimer (Flashdance, Beverly Hills Cop, Top Gun and Days Of Thunder) and the ubiquitous soundtrack that features artists as diverse as bass funketeers 69 Boyz, Warren G., 2Pac, Babyface, Brat and Ini Kamoze, among others. But Lawrence and Smith manage to bring some of their talents and collaborative magic to the story, which was briskly directed by newcomer Michael Bay.

Dets. Burnett and Lowrey are on the track of double-dealing drug broker Fouchet (played with adequate oiliness by Tcheky Karyo of La Femme Nikita). They are after more than $100 million worth of heroin stolen from the Miami PD evidence locker. At stake is the Miami narcotics division’s credibility and survival.

Sex kitten Julie Mott (Téa Leoni) is the only witness and will only talk to Lowrey when she calls the station. He’s not there, so Burnett jumps into the role to salvage the lead and stays in the role through the duration to nurture trust in the witness. Lowrey, on the other hand, has to give up his Porsche to stay close to Burnett’s wife (played by Theresa Randle) and the married man’s three children. The story is about the transformation by each. Burnett’s into off-the-cuff madness and Lowrey’s greater appreciation of the family life.

Leoni as Mott gameily tries to hold her humorous own in the scene-chewing barrage of dark humor and bullets that inevitably explode on the screen when Lawrence and Smith hold forth. And Karyo’s Fouchet is at times deliciously evil in this comedy/action crossover. Randle isn’t given enough to do, given her pedigree in films by Spike Lee and the drug odyssey Sugar Hill. Ultimately Lawrence’s meltdown is funnier than Smith’s self-realization. However, neither approaches the high points of his talents here. But if Johnny Carson’s Karras were still on the psychic net, he would predict healthy box-office from a crossover audience for the film.

The Columbia Pictures presentation was produced by Simpson and Bruckheimer, from a screenplay by Michael Barrie, Jeni Muilholland and Doug Richardson, called from a story by George Gallo, Bay directs and the film is executive produced by Bruce S. Pack & Lucas Foster. The soundtrack is on WORK Group/Sony Records.

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

By John Goff

Ed. note: The following is the completion of a review that ran in the April 8 issue of Cash Box but was inadvertently abbreviated.

Nick Nolte as Jefferson is confined. His costumes look more like girdles, and his speech pattern is inarticulate, here he acts. Nobody plays world-weary like Nolte. Stick him in some rumpled 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 looks fatter better as a woman he falls in love with but who turns away when she learns he’s been bedding the servant girl Sally Hemings, played by Thandie Newton who adds the most realistic sauce to the mix with a spirited portrayal. Gwyneth Paltrow as Jefferson’s eldest daughter sinks in the melodramatic situation she’s put in. James Earl Jones as Jefferson’s descendant Madison Hemings bores the piece by telling the story to a journalist. He tries mightily, but even that shows.

On to the next one, guys.

TOP 15 WEEKLY FILM GROSSES

CASH BOX APRIL 15, 1996 16

Domestic box-office, which includes USA and Canada for the weekend of March 31-April 2, totaled $45,138,572, breaking down to a $2,147 per-screen average off a total of 21,021 screens, thus giving a combined total of $700,306,362. (Courtesy Entertainment Data, Inc.)
Awards

1st Annual Twinkie Awards Presented On “The Kid’s” 65th Birthday

HE’S 65-YEARS OLD! And for a “Kid” he looks good. To look that good at that age he well deserves his own awards show. High time and past place and where else but in Hollywood, where awards shows seem to be replacing...what’s the name of that game?...as the national pastime it was only fitting that the 1st Annual Twinkie Awards were presented at Mann’s (Grauman’s in its glory days) Chinese Theatre on Hollywood Boulevard.

The red carpet was rolled out from the curb, limos delivered the award winners—Randy Stewart in the Live Action Comedy category and Chris Smith, Animation—and Hollywood’s unofficial mayor Johnny Grant, all tuxed out, cheerfully greeted on the fiery colored carpet, smilingly hosted and MCed inside at the presentation and snack bar...no, no Kleigs, C.B.—it was ten a.m.

The thrill was in the air. Armed guards (a nod to ‘90s non-sensibilities) stood at the drop-off point at Hollywood Blvd. where the classic tuxed winners (nod to the classier beginning Awards era) arrived. Tourists armed with video and still cameras were cordoned off behind barricades situated around the carpet and kept at bay by theatre ushers passing out baskets and baskets of Twinkies...no, L.B., no charge for the goodies.

And the Lifetime Achievement Award winner, Twinkie, The Kid, arrived in a sleek black convertible—too big to fit in a limo—with a lovely, redheaded Hollywood starlet on his arm...actually, Errol, she looked to be over 18.

Just inside the door tables groaned under the weight of mounds and mounds of Hostess Twinkies (individual and three-pack servings), bagels, fresh fruit, regular and decaf coffee and juices (health-conscious era)...no, W.C., no gin for the orange juice.

And in the theatre the awards and films themselves. Randy Stewart, comedy winner, a senior from the film school at Georgia State University in Atlanta, Georgia, received the award for his 101 Facts From The Book of Twinkies Knowledge illustrating what one can and cannot do with a Twinkie; and Chris Smith, animation winner for The Escape, a graduate student out of the University of Wisconsin Film School, Milwaukee. His entry detailed the adventure of a golden sponge cake escaping from a box of Twinkies in a store. Both young men aspire to writing/producing and/or directing feature films in the future.

Hostess sponsored the competition, which required entrants to submit a script, and those nominated in each category were given a $5,000 grant to produce their project in addition to a $5,000 cash prize. The company is to be commended for backing and encouraging young filmmakers. Entries were judged by a panel consisting of Michael Moore (Roger And Me director); Kenneth Turan, L.A. Times film critic; Mark Harris, USC Film School professor; and John Nicolla, producer/director. Each winner received a trophy at the ceremony inside the theatre.

That wonderful old theatre which recalls Hollywood’s halcyon days...sinking down into those seats, looking up at that lush-a-popping scarlet curtain and the world outside turned away, one can drift back in time—if only for a moment. Thanks, Sid, for constructing such a formidable castle of cinema. And thanks, Twinkies, for bringing us back there, for some fun and enjoyment—if only for that moment.

Vid Biz

By John Goff

HOOP DREAMS CAUSED A LOT of controversy in entertainment and media circles when it was overlooked by the Academy of Motion Picture Arts and Sciences for a nomination in both Best Picture and Documentary categories. So what?...Academy contenders for the most part are on the market to make a bunch of bucks. Ultimately Hoop Dreams is on the market to illustrate the reality of life and alter the harshness of that reality through the uplifting pursuit of dreams (why else would its makers dedicate five years to their lives to a project not even guaranteed a market going in?), far greater inspirations and aspirations. Hearts are metal, respect—the award Hoop Dreams walks away with—is food and shelter for the soul and as such is infinitely more valuable.

The Fineline Features film, being released this month by New Line Home Video on cassette, continues its mission to do some good on a broader scope. NLBV and Western Union Money Transfer and Colgate-Palmolive’s Speedstick and Afta brands have developed “Hoop DreamsDreamstakes” to accompany the film’s release—an essay contest aimed at age groups 12-15 and 16-22 in which New Line and partners will offer two writers of their own dreams cash prizes of up to $12,500 toward the funding of those dreams. It’s a first for video releasing promotion and—setting aside native cynicism for just a moment while realizing those concerned stand to make a helluva lot more than $25,000—a worthwhile one. Salutes to the film’s director Steve James and co-producers along with James Fred Marx and Peter Gilbert.

OTHER DELIGHTFUL APRIL ENTRIES that garnered attention or notoriety are Orion Pictures release of Blue Sky, which went from sitting on a shelf to snapping an Oscar for Jessica Lange as Best Actress.

MCA Universal Home Video’s release of Robert Redford’s nominated Quiz Show. Hot on their heels, and probably poised to do better business in this format than theatrically, are: The Puppet Masters, FX-driven sci-fi/thriller with some creations by Greg Cannom that cause a viewer to literally jump off the couch; and Charlie Sheen in Terminal Velocity, which is terminally vapid but a fun waste of time if you have time to waste. If you’re up for a depressing look at early grunge, try The Advocate, which came and went quicker than an Ed Wood movie used to. But Disney never forgets the kiddies. They can look to Walt Disney Home Video’s newest line, The Pixar Collection for the girls, which features two of Disney’s heroes, Princess Jasmine from Aladdin and The Little Mermaid’s Ariel, who divide up the action into two new adventures apiece on their own cassettes. And for the boys (and sissy-type parents), there’s the Angels In The Outfield baseball-themed remake of the oldie of the same title with a touching performance by Tony Danza.

Republic Pictures Home Video’s out there with Radioland Murders, the fast-paced romantic mystery-comedy which didn’t run too far in theatres but which offers some likeable performances and a nostalgia (sort of) mood. Remember The Kettles of Universal? Not the tea kind, the “Ma & Pa Kettle” kind which was a tremendous series of soft-core features for Universal which spun out of The Egg & I Fred McMurray, Claudette Colbert starrer? 10 of them in all comprise The Ma & Pa Kettle Collection.

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Republic Pictures Home Video’s shows April with: Illicit Dreams, a steamy thriller direct-to-video with director/star Andrew Stevens and Shannon Tweed; suspense thriller The Secretary with Mel Harris and Sheila Kelley; Stephen King’s Stand coming off its TV presentation; and a series of classic oldies under the umbrella “Martin Scorsese Presents” title featuring Johnny Guitar, Joan Crawford out West with Sterling Hayden, Force of Evil starring John Garfield. A Double Life with Ronald Colman and Shelley Winters; and Robert Mitchum in what is referred to as Hollywood’s “first film noir Western." Pardon my French but I gotta tell ya, pal, those lost four look like a terrific weekend of relaxation...which is what I’m gonna do right now. Enjoy.
By John Goff

WAITING AT A RED LIGHT off California’s Ventura Freeway, you can watch wind tides wash over spring-green grass on the flourishing hillsides ahead. The multi-directional swirling can become hypnotic under the new blue sky and sun warmth. But the light changes, have to move on.

The drive is pleasant up into the Malibu Canyon area. A good day...one of those days California built its reputation on but hasn’t been able to brag about recently.

Actually, the day and the territory’s so lovely the fact I’ve left David Tickle’s address 40 miles back in the office, and I have to retrace my steps back to the freeway to phone in for it, doesn’t bother me a bit.

And if Tickle’s upset I’m late he doesn’t show it in greeting or on the way to his studio behind the main house, past the grotto-like pool he’s filling for the approaching summer season. It’s beautiful out here; quiet and peaceful—an ideal place for a creative person to put creativity to work.

David Tickle is creative and is pushing it to new heights. “I’ve wanted to direct films since the age of seven,” Tickle says. He realized early that “If you directed films you could go through many life experiences without being an expert in them.” Tickle was desirous of experiencing all he could from that early age. He had a direction, and he had a way to go. In his native England—born in Guilford, Surrey, the son of a university professor father and artistic mother—he won a two-year scholarship studying film but was “disheartened to realize it would take so many years to get to directing.” But not disheartened enough to abandon his plans—just enough to realize there were other ways of getting there and not starving at the same time.

It was then he started with still photography backstage at various rock concerts, where he made friends with musicians and discovered a native talent for sound. The then-younger heard two tapes, put together by different mixers, and the difference was astounding. He “realized that the mixer was like a conductor,” and, by metaphorical extension, a director. He determined to put film directing on a back-burner and go into music. Toward that end he went some photos to then-head of a leading British talent management company, Miles Copeland, who spent two hours telling him not to go into music mixing. Long-story-short, Copeland’s now Tickle’s manager.

The young man went on to make a large mark in the music field, becoming first recognized as a phenomenal mixer and then producer with his native talent gift, learning and advancing as he went along, working with such acts as Elton John, U2, Sting, Police, Joe Cocker, George Michael, Peter Gabriel, Jackson Brown, Blondie and Prince—for whom he designed the layout of Paisley Park Studios as well as co-produced and mixed four albums and mixed the singles from the Purple Rain album.

But now it’s 1995, and David Tickle is making his move to where he’s always wanted to be—motion picture directing. He sits in his studio, peace and quiet surrounding him, to talk of his plans for the future. And these aren’t just pipe dreams. He’s been involved in film courses at UCLA the past five years, directed one short film, Ascension, It’s Only The Dead Who Die, and the preparation he’s made for his own David Tickle Productions. He has plans for at least six films presently in varying stages of pre-production with budgets ranging from low $1-1 1/2 million upward to $13 million and spanning genres from science fiction to an ambitious Master And Margarita, the script of which Tickle has written himself from the book by Russian writer Mikhail Bulgakov.

Tickle has plans to meld music, humanity and principles with film as an independent filmmaker working outside the mainstream (read that commercial, formulaic snake-eating-its-own-tail) films turned out. He speaks of feelings, emotions in music and wants to do the same in film because he feels the two relate to one another. “I know how to support emotions through music and believe I can do the same with film” as an expression, he says.

Sitting in the serenity of his studio, listening to him talk of his dreams of becoming a filmmaker, I was reminded of another young man I’d had the pleasure of sitting with in the stillness of a screening room and listening to 25 years ago; a young director on Universal’s lot who’d just turned 21 and had directed a few TV episodes and had just completed an incredibly sensitive segment (for the times, for TV and for one so young) of a short-lived series called “The Psychiatrist.” I remember the title, Par For The Course, starring Clu Gulager and Joan Darlington. The director? Oh...Steven Spielberg.

Tickle’s not 21 anymore. He’s in his 30s, though he doesn’t look much older than the teen photographer, but the determination and the direction is still there, and more confident.

To realize his film dreams Tickle has I.R.S. and Island interested in doing projects with him. Financing and distribution agreements are in place for his first project, which is projected for a ‘96 summer release.

In the meantime, Tickle has not abandoned music: This month will see the release of Joan Armatrading’s new album release on BMG—her first album in five years and first on BMG Records—which Tickle produced and mixed; and the Police, recorded in 1983, all their greatest hits from the peak of their career. He has also just finished producing a new Sting project for IMAX from the film The Living Sea.

Tickle is enthusiastic about the Armatrading project and says, “It’s the best set, complete set, of songs she’s ever written.” As a soft compliment regarding his work on the project, he admits he’s “never heard an artist as happy with their product.”

And coming back to his own projected film projects, Tickle’s bio states that he envisions cinema as...an all-encompassing work of art that melds cinema, music, poetry, drama and spirituality into one glorious, unified scenario. That’s an impressive task he’s set for himself, and reading it over it strikes me he’s left out the most prized and precious, most important Hollywood description of any project planned for filming—commerciality. Asked about that oversight, Tickle permits a soft smile, as if that distant drummer who’s fanning him his own private beat of confidence has just set him on a straight path where, from his vantage point, he can see the success at the end of the road, and says, “I’ll just put the best work out and not worry about the marketplace.”

Well, there’s a big ball that audiences will find good work if it can get into the marketplace, and based on David Tickle’s successes in the past with everything he’s attempted thus far, it’s a good bet audiences will find his work. He’s set himself an ambitious road, one that deserves movement upon and one that definitely has a litigious horizon with growing green grass being brushed by invisible brooms along the sides. It’s doubtful, however, all will be peaceful and quiet along that road. Nevertheless, good luck.
News From The Commonwealth & Europe

By David Courtney

HIGH ATTENDANCE AT MUSIC RADIO: The "Music Radio '95" conference looks set to achieve a record attendance with over 200 of the radio industry’s leading figures committed to attend London's BAFTRA this Thursay. The event, organized by the Radio Academy, is sponsored by Spotlight Music Group, the owners of Music Week and Riaa. "Music Radio '95" will be one of the best attended in its 11-year history. The event kicks off on Wednesday evening with a reception at London's Hard Rock Cafe.

THE B.P.I. GET THEIR MAN: The anti-piracy unit of the B.P.I. launched a new get-tough policy on piracy last week when they were successful in arresting one of the U.K.'s most notorious bootleggers, known in piracy circles as "Mr. Toad". Mr. Toad was one of five men arrested in a swoop on a record fair at London's Electric Ballroom last weekend. He is said to be one of the most powerful operators in the bootleg CD trade, responsible for running five stalls around the country and supplying product through two separate labels. Spokesman and head of operations for the B.P.I.'s APU David Martin says, "We are delighted three of the people who were arrested are in the top six in the country and this particular man is #1. It's a very important step." More than 10,000 CDs with a street value of around £140,000 were seized in the raid, which was carried out by a team of 30 people including the Custom & Excise Officers.

"WE'RE #1, SO, TAKE THAT!": It's for sure that these young guys from Manchester, England are no flash-in-the-pan. The band's new single release, "Back For Good," stormed straight to the #1 position in the U.K. this week. The single is the first release from Take That's new album, Nobody Else, which is due for release by RCA on May 1. The band, who launched their album with a press conference in Munich on Friday, will use an appearance on "Baywatch," which has been lined up for the autumn, as the springboard to launch their careers in the U.S. (Congratulations, guys, and look out, America.)

THE EUK BLAZE INQUIRY: New Scotland Yard's Fire Investigation Unit continues to probe into the fire which destroyed Entertainment UK's London warehouse in February this year. Detectives have completed interviews with over 50 witnesses, mostly who are employees at the depot. A spokesman for the police investigation unit is quoted as saying that much of the evidence needed to discover how the fire started was destroyed in the blaze.

SONY RADIO AWARDS NOMINATIONS: The BBC has scooped 62 of the 76 nominations for the awards ceremony, which is to be held at London's Grosvenor House Hotel on April 26. The independent radio sector has achieved 14, double its number last year.

BRITS DO WELL IN HAMBURG: British artists picked up three awards at the Echo Klassik Awards held in Hamburg on Thursday last. John Eliot Gardiner was named Conductor of the Year for his Nine Beethoven Symphonies on period instruments with the Revolutionaire et Romantique and won the Choral Performance of the Year award for his recording of Berlioz's Messe Solennelle with the Monteverdi Choir. Simon Rattle and the City of Birmingham Symphony Orchestra won the Symphonic Performance of the Year title for their version of the Szymanowski's Stabat Mater.

VIRGIN RADIO WORLD PLANS: Virgin Radio's plans for overseas expansion took hold this week with the appointment of John Pearson as its first U.K. managing director. The plan will allow CEO David Campbell to concentrate on developing Virgin Radio as a worldwide brand with the intention of launching stations in other territories.

MOTOROLA & MTV SIGN DEAL: Motorola have signed a sponsorship deal with "MTV's Most Wanted," effective from March 28. The show seen throughout Europe Tuesday to Friday encourages viewer participation by phone, FAX and Internet.

THE I.P.A. DINNER: This year's Independent Publishers Association dinner was staged at London's Thomas Ashton Suite, Berners Park Plaza, Berners Street, April 5.

AND THE WINNER WAS: Congratulations to Elton John and Sir Tim Rice for scooping the Oscar for Best Original Song at the 67th Academy Awards in Los Angeles. The hit song "Can You Feel The Love Tonight" is published by Campbell Connolly. Elton and Tim had three nominations in the final five.

U.K. SINGLES CHART:

1. "Back For Good".............................. Take That 2. "Don't Stop (Wiggle, Wiggle)

Highest climber of the week at #17 is "If You Loved Me"; highest entry at #1, Take That's "Back For Good."

U.K. ALBUM CHART:


Highest climber of the week at #24 is Monster by R.E.M.; highest entry at #1, Wake Up by The Boo Radleys.

U.K. RAP SINGLES CHART:


(courtesy of Sam Schneider U.K.)

U.K. MUSIC VIDEO CHART:


THE U.K. TOP 10 RENTAL VIDEOS:


—courtesy of Blockbuster UK Group, for the week ending April 2, 1995.
Steve Sinclair: President, Futurist/Mechanic Records

By Steve Baltin

THE MOST REMARKABLE THING ABOUT Steve Sinclair is not that he's been in the music business for 15 years, nor the success of the acts he's worked with, including Robyn Hitchcock, Social Distortion, Redd Kross, Tangerine Dream, the Cocteau Twins and countless others during his tenures with Enigma, Relativity and the two labels he's owned. No, the most impressive thing about talking with Sinclair is how much passion he still carries for his job and music in general.

Currently Sinclair is the mastermind behind an umbrella company that is responsible for releases and/or distribution of five different labels (Mechanic, Futurist, Hi-Fi Records, Sector 2 and Peaceville). Among the major priorities for the parent company are Xanadu 25, Means To An End and Hooch.

More and more companies are taking the route of having different label names under one umbrella. When asked why, Sinclair responds, "The alternative is to put many different styles of music through one logo. In the last ten years, society has gotten more and more fragmented and wants a label to mean something special in terms of the music it releases." He adds, "Boutiques, in the mainstream of American thinking, and in terms of record labels, are more interesting to people than labels that try to focus on a variety of different music. So, I'd rather have a label mean a specific meaning in the mind of a consumer, so that when a person sees that label, they interpret the label to mean something rather than the label name being a neutral factor."

To buck up his theory, Sinclair went on to cite Sub Pop and Epitaph as the success stories of the '90s—a belief that the sales, and the amount of bands each label has broken, validate. With that in mind, what style is it Sinclair wants people to associate with his labels? "Mechanic is a boutique label, but it isn't. Mechanic's marketing budgets are on the same scale as a major, so Mechanic doesn't really have to have a specific meaning. We don't have to have that extra edge of being a boutique to help sell our records. But what I want Mechanic to mean is a very high quality of music. It'll be an eclectic label, but one that people associate with quality, regardless of the genre."

As for the future, Sinclair says, "Mechanic will focus much more on alternative music, whatever that's come to mean. I'm not sure if there is a definition of 'alternative' anymore. I always associate the word 'alternative' with cutting-edge music, meaning music that advances the language of the artist versus simply imitating what's already there."

One place that Sinclair is going to find these acts is a city that has proven success in the area of breaking new scenes, namely his home base of New York. Much of Mechanic and Mechanic's roster have come from New York, which Sinclair contends is a current hot spot. Given his track record, having helped break much of the punk scene in the early '80s, Sinclair knows of what he speaks. In other words, it's very possible someone will be citing Mechanic/Mechanic five years from now as a label that helped define the latter part of the '90s.

SOUTHERN WINDS IN THE WINDS

KEVIN GILBERT: Thud (PRA Records 60401)

Thud is an appropriate name for the debut album from this singer/songwriter. Gilbert reminds audiences that the "singer/songwriter" label doesn't necessarily mean quiet as he and his fellow musicians rock through a hard-hitting series of songs. Gilbert conjures up underrated ghosts with the David & David-sounding "Joytown." Melodic in its experimentation (at times Gilbert wears the art-rock influences of Queen and Pink Floyd on the more surreal tracks), Thud is an enjoyable listening experience at its best, and never less than interesting at its worst. Other noteworthy tracks include "Goodness Graciousness" and "The Tears Of Audrey." (S.B.)

VARIOUS ARTISTS: Slam Chops: A Punk Rock Compilation (Triple X Records 51202)

It would be easy to think of this as another attempt to cash in on the current punk craze, but the quality of the acts represented here differentiates Slam Chops...for the rest of the crop. Featuring T.S.O.L., the Dickies, D.I. and the Angry Samoans among the 17 bands, this CD showcases the Golden Age of punk and the groups most identified with the time. If you wanna know what punk really was about, before it went Top 10, turn this CD up loud and read the liner notes by Pumscar Brooster. (S.B.)

TIERRA: Street Corner Gold (Thump 9938)

This is the quintessential retro soul. That means it's the real thing. These boys from the East L.A. hood were a staple during the '70s. And this collection of ballads that place an emphasis on light vocals is filled with spicy rhythms, a little rock 'n' soul and a cornucopia of mature nuance. It's rare that a band can cover classics like "What Does It Take" and make it sound the same and fresh at the same time. If you want to polish your belt buckle, check out the alternately slow-dragging and invigorating groove of "Going In Circles." Production by Rudy Salas on the above-mentioned tracks is outstanding. (M.R.M.)

JON WEBER: Jazz Wagon (Imi 0934)

Webber's largely cerebral, mostly two-handed solo attack is the perfect ambient music for happily completing chores. You have to love music that works the head and the soul at the same time. This pianist has a penchant for the blues, or at least indigo blues. "When A Woman Loves A Man" and "Worried And Lonesome Blues" work different nerves. "Stardust On The Moon" starts out like a languid night at the beach and turns into a striding "profundo" with a little sex thrown in. Weber's cover of Cole Porter's "I Concentrate On You" has got more sex. (M.R.M.)

PICK OF THE WEEK

SQUIRREL NUT ZIPPERS: The Inevitable Squirrel Nut Zippers (Mammoth 0105)

Though Mammoth is distributed by Atlantic, the North Carolina-based label exists as a separate entity and this deliciously bizarre album of swing music could only exist in the indie world. Comprised of seven members, Squirrel Nut Zippers come off at first as if they are poking fun at the swing genre, but by the time they reach the third number, "I've Found A New Baby," it's clear the group have a genuine appreciation for the music. There's not a lot of variety throughout the CD, but given how unique their style is, the novelty is enough to keep the interest alive for 12 songs. In addition, they display strong musicianship on some of the record's jazzier riffs. A blast. (S.B.)
The Jayhawks: Tomorrow Is Now

By Steve Baltin

IN THE EARLY TO MID-'80S, the L.A.-based group Lone Justice went straight from playing the clubs to opening for U2 and Tom Petty in arenas throughout the country. Favorized by Dylan and Springsteen, as well as the whole of the music industry, Lone Justice was the biggest band in America that one had really heard of. The buzz on them led to the false impression the group was riding the top of the charts, but the band's following was largely based on cult status and industry chatter.

In the '90s, the Minneapolis-based Jayhawks are quickly taking on that stature. The group opened for the Black Crowes a couple of years ago while supporting their first American Recordings release *Hollywood Town Hall* and are now opening for Petty on the heels of their new album, *Tomorrow The Green Grass*.

It's not just musicians who are singing the praises of the Jayhawks, though. A recent phone interview with the Jayhawk's Gary Louris found the band trying to enjoy a day in their hometown following industry showcases at the Gavin Convention in New Orleans and the prestigious South by Southwest Music Conference in Austin, Texas....

Why do you think it is you get such good response from the industry? (Laughing) Because we're really good!

Most of the songwriting credits are shared by you and Mark Olson. Do you get together to write, or do you write separately and then show your respective works to each other?

We usually come up with songs on our own. Then we come together and we edit them. We serve as sounding boards for each other. Some songs are more complete than others, some songs are just germs, then they're co-written a little bit more, or I may help him with the lyrics, or he may help me with the lyrics. So, it's not a real set thing. It depends on a lot of different variables.

When did you and he first start writing together?

It was mostly his writing until...it was as early as '85 or '86 where we actually first started. It was mostly Mark, but I helped on some stuff. Then as the band went along, the longer we were together, I just had more ideas. I found myself wanting to co-write more, until it became a partnership. I had written songs before, but as Mark and I developed a writing relationship it allowed me to get more comfortable in writing together.

Writing with someone else is a hard thing to do, though.

It's very hard. Where you want to get is to the point that you trust somebody and you feel comfortable enough that you can throw out any idea, however dumb it is. Because a lot of times, the ideas that you think are the dumbest and are ready to throw away turn out to be really good songs and it only takes another person to kind of force you to keep working on it. I remember "Settled Down Like Rain"...I'm not saying it's "Hey, Jude" or anything, but I think it's a really good song, off the last record. I had this idea for that song. I tossed it to Mark and laughed and said, "Oh, never mind—it sucks." He said, "No, no, it's really good." Only because he prodded me along to finish it and encouraged me did that song ever see the light of day.

Do you, personally, ever write with other people?

It's hard. We have this side project called Golden Smog, basically a Minneapolis band with a little bit of Chicago thrown in. It's Mark Pearlman and myself from our band, with Dan Murphy from Soul Asylum, Jeff Tweedy—who used to be in Uncle Tupelo and is now in Wilco, Craig Johnson—who's in a band called Run, Westy, Run, and Noah Levy from the Honeydogs. We just made a record last September or October. We did 19 songs and did it in five days. We wrote and recorded them in five days and we wrote together. That worked great; we're very excited about that project. It's scheduled for release this fall on Rykodisc. [The band, who played South By Southwest this year, released an EP in 1992 on Minneapolis-based Crapstock Records.] And then we wrote in different combinations with those people. That was really interesting and fun, but that's about it. Those are really the only other people I've written with.

With the side project and touring, it sounds like you've been on a constant schedule. Do you see yourself taking a break at any time in the future?

Well, we've taken a long time off already. We finished recording the record in May and we mixed it in June. And we really haven't done much between then and now. So we're just starting to gear up to work again.

But you did have the Golden Smog record?

Oh, yeah, there's stuff I've done.

In looking at the bio, you've played on so many records by other artists, in addition to the two bands. It sounds like a lot.

We've been involved, but it didn't have more time off. But time in this business, I guess...the opportunities may not always be there. I don't think we're successful in the pop kind of band, so it's not like we're gonna explode then go away. We've kind of just seeped into people's lives. So, we're probably gonna be sticking around awhile, but you gotta strike a bit when the iron's hot. And I've always been one who liked to work a lot and then have a large amount of time off as opposed to five days a week, then two days off. I'd rather work six months, then have a month off. But I don't see any real time off until late fall. I think we're trying to shoot for touring a bit earlier this time, then getting in and making a record and getting it out much quicker. We hope to have a new record out within a year from now.

What does playing with other musicians on their records bring to the Jayhawks?

I think it gives us confidence. It feels good when other people ask you to play, and every studio experience you have is a learning situation for what you might or might not do. I don't usually play on this Mick Jagger song, but I don't usually mention it that much because it sounds like raucous-tripping. Something like that gives me confidence, though.

*The new record has a very different sound from Holly by Town Hall.*

When you are allowed to make a record—we've been together ten years and put out four records—I think people's perception of you may be a bit like peering through a small hole. There's a lot about the Jayhawks that most people don't know, except the band. We've got a lot of different sides to us. We're a pop band, we're a country band, we're a folk band, we're a soul band. We have a lot of different things, which in certain ways confuses people, but it makes things interesting. I think our next record will be quite a bit different from this one. We already have some ideas about what we want to do. We've always been like this, we just didn't have an opportunity to show it.

What do you want for the Jayhawks?

I think there will come a time when you put all our records together. Hopefully, there will be ten Jayhawks records and you can put 'em all together like pieces of a puzzle and say, "I can see what these guys were about now."

The Jayhawks: Based on the response you receive from the industry, it would seem like you are a lot more successful commercially than you have been. Do you find that to be the case?

Louris: We're one of those bands that the music industry knows very well, but as far as John Q. Public, it takes a more knowledgeable fan to know who we are. But it's growing. I always thought Big Star, the Replacements, Gram Parsons or people like that sold a lot more records than they did. I don't think they ever made it very high on the charts. But the perception of them is quite high because they're respected as artists.
Chris Farley and David Spade reprise their roles from Paramount's Tommy Boy (this past week's #1 box-office attraction) in the Phunk Junkee's first video for Trauma/Intercope Records, "I Love It Loud" has just been added at MTV and is the leadoff single from their debut album Injected, which hits stores April 11. Pictured (l-r): Farley; Jumbo Jim; K-TEL Disco; Disko Danny Dynamite; Spade; DJ Roachclip; and Soulmate.

Three-time Grammy Award winner Steven Curtis Chapman recently missed picking up his fourth Grammy, but that doesn't mean he came home without a trophy. Wife Mary Beth was clutching an aluminum hockey stick signed by hockey great Wayne Gretzky as the couple waited for their flight from Los Angeles to Nashville. Chapman met fellow Christian Gretzky when the recording artist sang the National Anthem before an L.A. Kings' game. Chapman, who leads the 26th Annual Dove Awards with eight nominations, will also co-host and perform on the show, presented by the Gospel Music Association April 27 at the Grand Ole Opry. Pictured (l-r): Mary Beth Chapman, Steven Curtis Chapman and Wayne Gretzky.

EMI Music Publishing chairman and CEO Martin Bandier (left) greets recording artist Jamie Walters and EMI songwriter Steven Tyrell (right) during a recent visit to Los Angeles. Tyrell wrote "Hold On," the hit song currently in the Top 20 on the Cash Box Top 100 Pop Singles chart. Walters performed the track this season on "Beverly Hills 90210," and it is also featured on his self-titled Atlantic album.

The staff of Sony 660 Music gathered in Glen Cove, N.Y. for an intensive series of creative planning meetings under the direction of Sony 660 president Polly Anthony. (Seated, l-r): Jeff Appleton, Brian Stevenson, Dan Caldwell, Randy Ivan, Hilary Shaev; (first row): Kim Jakwerth, Ellyn Solis, Vivian Scott, Reda Tobin, Cherise Gambino, Jo Hodge, Kim Stolz, Happy Cloueter, Mike Ring, Dave Kimmel; (second row): Doug McVehil, Michele Levan, Regina Robertson, Desree Schuon, Randy Franklin; (top row): Brian Corona, Chuck Field, Mike Mog, Amy Levin, John Doelp, Polly Anthony, Vince Bannon, Michael Caplan, Chris Siciliano; (missing from photo): Dave Gottlieb.

Peter Morton, chairman of Las Vegas' hottest new hotel the Hard Rock Hotel & Casino, hosted a grand opening weekend with lots of gambling and plenty of rock 'n' roll. The hotel's 1200-seat concert venue, The Joint, was the hotspot throughout the weekend where Morton provided two nights of concerts featuring Weezer; Sheryl Crow; Al Green; Duff McKagan, Matt Sorum & Gilby Clarke; Melissa Etheridge; Seal; Billy Idol; and others on the first night. The celebrity-industry crowd was treated the second night to a very intimate concert with Grammy winner Crow and superstar rock band The Eagles. Shown backstage (l-r): Glenn Frey, Jow Walsh, Peter Morton, Don Henley, Timothy B. Schmidt and Don Felder.

Turner Entertainment Company (TEC), the Turner Classic Movies (TCM) television network and Rhino Records, Inc. have joined forces to compile music/audio soundtracks from dozens of classic Metro-Goldwyn-Mayer, RKO and early Warner Bros. films now in the TEC library for release on the newly created Turner Classic Movies Music label in association with the likewise newly created Rhino Movie Music label. When he visited Rhino to ink the historic deal, Turner Home Entertainment president Phillip Kent (far left) got the yellow-brick-road treatment from (l-r): Rhino's senior vice president/A&R Gary "Scarecrow" Stewart; executive v.p. Robert "Tin Man" Ermer; and senior v.p./marketing Neil "Cowardly Lion" Werde.

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News

Norman Renews In Nashville

Jim Ed Norman, president of Warner/Reprise Nashville, has renewed his contract, putting him at the helm of the company’s Nashville operation for another five years.

Norman joined Warner Bros. Records in 1983 as senior vice president, A&R, and in 1984 took over as head of the division. He was named president of the Nashville division in 1989.

During his tenure, the label has enjoyed unprecedented growth with such artists as Randy Travis, Dwight Yoakam, Take 6, Travis Tritt.

Little Texas, Faith Hill, David Ball, Jeff Foxworthy and many others. He was also instrumental in the division’s expansion into a number of new musical arenas, including gospel and contemporary Christian music with the Warner Alliance label and Western music with Warner Western.

Commenting on the contract renewal, Danny Goldberg, chairman and CEO of Warner Bros. Records, remarked, “The Warner Bros. and Reprise Records success story in Nashville has largely been the doing of one man—Jim Ed Norman. His background as a musician and producer, his instincts for the new and original across a broad spectrum of sounds, and his ability to attract the best and brightest—both artists and executives—make him synonymous with our presence in this vital music center.”

Trisha Yearwood: Thinkin’ About Platinum...Again

By Richard McVey

AS HER CURRENT MCA ALBUM Thinkin’ About You holds its place atop the Cash Box Country Album chart, Trisha Yearwood has seen her career blossom into one of country music’s hottest and top-selling female acts with her first three albums going Platinum or multi-Platinum.

Yearwood’s highly successful career began with her move to Nashville in 1985. Midway through college, Yearwood transferred into the Music Business program at Nashville’s Belmont University. Working her way up on Music Row, Yearwood started as an intern at MTM Records, later moving to the front desk. Gradually she began singing demos for songwriters—a experience that she would draw upon heavily when it came time to pick songs for her own recordings. Soon she moved up to background vocals on master sessions. Finally, she enlisted the support of her current producer Garth Fundis to put together a showcase performance and was signed to MCA.

By 1991 Yearwood was on her way. Her debut single, “She’s In Love With The Boy,” climbed to #1 and became the first of four hit singles released from her double-Platinum self-titled album. She also won Best New Artist awards from the Academy of Country Music and the American Music Awards, among others. Success continued as her second album, Hearts In Armor, and her third album, The Song Remembers When, each went Platinum.

Now, after more than a year of song-searching and recording, Yearwood’s latest album, Thinkin’ About You, is set to follow in its predecessors’ Platinum footsteps. With guest spots from Lari White, Mary Chapin Carpenter, Lee Roy Parnell and The Mavericks’ lead singer Raul Malo, Thinkin’ About You is sure to be the latest and possibly most prominent feather in Yearwood’s cap.

Referring to her 1994 marriage to The Mavericks’ bass player, Robert Reynolds, Yearwood says of the album, “Thinkin’ About You is more positive than the last album because I’m happily married and I realize relationships can actually work.”

The debut title cut off of that album has already shot its way up to the coveted #1 spot on the Cash Box Top 100 Country Singles chart. “It’s kind of a feel-good song,” says Yearwood. “Garth Fundis brought it to me in Atlanta. He said, ‘There’s a song I can’t get out of my head.’ He played it for me, and I thought, ‘What a great record!’

As for her upcoming (and no doubt second) hit off the album, “You Can Sleep While I Drive,” Yearwood says, “I first heard this song on Melissa Etheridge’s first or second album. It’s a situation where lyrics transfer from one genre to another. I don’t consider it a rock ‘n’ roll song. I consider it a story. It’s got a lot of imagery. And that’s what country music is all about.”

Trisha Yearwood has headed off for a month-long European tour but returns to the U.S. in May. The following are select dates: April 7, Dublin; April 8, Belfast; April 10, Brussels; April 11, Paris; April 12, Hague; April 14, Glasgow; April 15, Birmingham; April 16, London; April 18, Stockholm; April 19, Copenhagen; April 20, Hamburg; April 22, Frankfurt; April 23, Zurich; April 24, Milan; April 26, Barcelona, May 5, Jacksonville, FL; May 6, Gainesville, FL; May 7, Melbourne, FL; May 13, Denver, CO, May 14, Pueblo, CO.
TO WATCH: George Strait #25

HIGH DEBUT: Clint Black #34

#1 INDIE: Western Flyer #41

1. SO HELP ME GIRL (Epac 64357)  Joe Diffie  3  10  WHEREVER YOU GO (RCA 66419)  Clint Black  30  12
2. THE HEART IS A LONELY HUNTER (MCAC-10994)  Reba McEntire  4  8  I AM WHO I AM (River North 51416)  Holly Dunn  67  DEBUT
3. GIVE ME ONE MORE SHOT (RCA 6410)  Alabama  5  10  DADDY FINALLY MADE IT TO CHURCH (SONG–1)  Jim Fuller  54  13
4. LITTLE MISS HONKY TONK (Arista 2790)  Brooks & Dunn  7  7  LOOKING FOR THE LIGHT (Columbia)  Rick Trevino  33  9
5. I CAN LOVE YOU LIKE THAT (Atlantic)  John Michael Montgomery  11  6  THE LIKES OF ME (MCA 11264)  Marty Stuart  61  2
6. LIPSTICK PROMISES (Liberty)  George Ducas  6  15  BIG CITY GIRL (Starcot)  Jamie Harper  57  9
7. THE BOX (Warner Bros.)  Randy Travis  8  9  BIGGER FISH TO FRY (Curb)  Boy Howdy  63  2
8. SONG FOR THE LIFE (Arista)  Alan Jackson  10  8  60 I DON'T KNOW BUT I'VE BEEN TOLD  Aaron Tippin  34  7
9. LOOK WHAT FOLLOWED ME HOME (Warner Bros.)  David Ball  9  12  (Mercury)  Wesley Dennis  36  6
10. WHICH BRIDGE TO CROSS (MCA 10147)  Vince Gill  1  10  SOMEBODY LOVES ME (Ladis)  Billy Montana  DEBUT
11. THE KEEPER OF THE STARS (MCA 10991)  Tracy Byrd  15  7  WILL YOU STAY WITH ME FOREVER? (GDR 0051)  Dean Chason  69  5
12. REFRIFIED DREAMS (Curb)  Tim McGraw  14  7  SOMEWHERE IN THE VICINITY OF THE HEART (RCA)  Shenaandoah  40  18
13. THAT'S HOW YOU KNOW (RCA)  Lari White  13  11  EASY AS ONE, TWO, THREE (Liberi 70566)  John Bunion  DEBUT
14. BUBBA HYDE (Arista)  Diamond Rio  17  10  WHAT YOU DO ABOUT ME (BNA)  Doug Supernaw  46  12
15. GONNA GET A LIFE (Deca 11094)  Mark Chestnutt  18  7  ROCKIN' THE ROCK (Columbia 96411)  Larry Stewart  DEBUT
16. WHAT MATTED MOST (Epco 77843)  Ty Herndon  19  7  TRUE TO HIS WORD (Curb)  Boy Howdy  51  16
17. WHOSE BED HAVE YOUR BOOTS UNDER (Mercury)  Shania Twain  20  12  QUALITY TIME (GDR–1)  Gary Lee Kirkpatrick  52  13
18. I WAS BLOWN AWAY (Arista)  Pam Tillis  21  5  AS ANY FOOL CAN SEE (Atlantic 62566)  Tracy Lawrence  56  13
19. STANDING ON THE EDGE OF GOODBYE (Patrao 28495)  John Berry  25  5  COST OF LIVIN' (Fraternity)  Elaine Diehl  77  5
20. BETWEEN THE TWO OF THEM (Liberty)  Tanya Tucker  23  9  FRIENDS BEHIND BARS (Platinum Plus)  Michael Copeland  60  15
22. AMY'S BACK IN AUSTIN (Warner Bros.)  Little Texas  2  14  60 LOOK AT ME NOW (Asylum 9061)  Bryan White  62  14
23. FAITH IN ME, FAITH IN YOU (Columbia)  Doug Stone  28  6  BLACK DRESSSES (River North)  Steve Kolander  64  3
24. I DON'T BELIEVE IN GOODBYE (Curb)  Sawyer Brown  29  4  BEND IT TILL IT BREAKS (BNA)  John Anderson  66  16
25. ADALIDA (MCA 11092)  George Strait  38  2  BETWEEN AN OLD MEMORY AND ME (Warner Bros. 45650)  Travis Trist  67  18
26. THINKIN' ABOUT YOU (MCA 54973)  Trisha Yearwood  12  13  IF YOU'RE GONNA CRAWL (Mercury 314522)  Sammy Kershaw  37  4
27. YOU DON'T EVEN KNOW WHO I AM (Epic 64185)  Patty Loveless  32  4  SUMMER'S COMIN' (RCA 66419)  Clint Black  DEBUT
28. FOR A CHANGE (Arista)  Neal McCoy  16  14  I'M STILL DANCIN' WITH YOU (Columbia 66412)  Wade Hayes  31  4
29. YOU AIN'T MUCH FUN (Polydor 314523)  Toby Keith  35  3  STILL ON THE ROAD (Curb)  Hal Ketchum  25  9
30. DOWN IN FLAMES (Arista 2718)  Blackhawk  22  15  IF YOU'RE GONNA CRAWL (Mercury 314522)  Sammy Kershaw  37  4
31. HOUSE OF CARDS (Columbia 64327)  Mary Chapin Carpenter  39  3  HANDSHAKE AND A GOOD NIGHT (Asylum 4427)  Tracy Lawrence  56  13
32. IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Mercury 314522)  Sammy Kershaw  37  4  SUMMER'S COMIN' (RCA 66419)  Clint Black  DEBUT
33. I SHOULD HAVE BEEN TRUE (MCA)  The Mavericks  24  12  THE CARPENTER MAN (Rode)  W. C. Taylor, Jr. DEBUT
34. WHEN YOU SAY SOMETHING AT ALL (BNA)  Alison Krauss  42  6  OLD ENOUGH TO KNOW BETTER (Columbia 66412)  Wade Hayes  73  20
35. WHEN I LEAVE MY HEART (MCA 66452)  Lawrence Arms  43  4  I BRAKE FOR BRUNETTES (Decca)  Rhett Akins  74  12
36. MARTIN'S WISH (Epic 435592)  Collin Raye  DEBUT  SEA OF COWBOY HATS (Polydor)  Chely Wright  75  10
37. CAIN'S BLOOD (Polydor)  4 Runner  43  4  BAD DOG, NO BISCUIT (Ganti)  Daron Norwood  76  10
38. WORRYING FOR THE WEEKEND (Epic 53746)  Ken Mellons  47  3  HONEY DON'T PAY THE RANSOM (Step One 0003)  Don Cox  78  11
39. FALL IN LOVE (BNA 66552)  Kenny Chesney  50  2  BETWEEN AN OLD MEMORY AND ME (Warner Bros. 45650)  Travis Trist  67  18
40. CHEROKEE HIGHWAY (GDR)  Western Flyer  45  3  IF YOU'RE GONNA CRAWL (Mercury 314522)  Sammy Kershaw  37  4
41. CLOWN IN YOUR RODEO (Merrichy 58552)  Kathy Mattea  53  2  UPSTAIRS DOWNTOWN (Polydor 523407)  Toby Keith  68  20
42. MIKE'S BIKE (Epic 169552)  Michael Grands  44  14  YOU CAN'T MAKE A HEART LOVE SOMEBODY (MCA)  George Strait  70  14
43. I'M LIVING UP TO HER LOW EXPECTATIONS (Giant 17902)  Daryle Singletary  DEBUT  OLD ENOUGH TO KNOW BETTER (Columbia 66412)  Wade Hayes  73  20
44. IF I WERE YOU (Epic 53592)  Collin Raye  DEBUT  WHERE ARE YOU COMING FROM (Asylum 4427)  Collin Raye  79  17
45. GET OVER IT (Arista)  Woody Lee  48  3  IF YOU'RE GONNA CRAWL (Mercury 314522)  Sammy Kershaw  37  4
46. PARTY CROWD (MCA)  David Lee Murphy  49  4  LOVE OR LOVE (RCA 54986)  Collin Raye  79  17
47. THIS WOMAN AND THIS MAN (Giant 24502)  Clay Walker  27  13  CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)  V.C. Taylor, Jr. 85  19
48. ONE AND ONLY YOU (Reprise 45070)  Russ Taff  55  2  YOU AND ONLY YOU (Liberty 00472)  John Berry  87  24
49. WILLIN' TO WALK (Arista)  Rodney Foster  59  2  LOVE IS NOT A THING (Reprise)  Russ Taff  88  11
50. I'M LIVING UP TO HER LOW EXPECTATIONS (Giant 17902)  Daryle Singletary  DEBUT  CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider)  V.C. Taylor, Jr. 85  19
51. WHEREVER YOU GO (RCA 66419)  Clint Black  30  12  I CAN BRING HER BACK (Epic 77579)  Ken Mellons  90  15
TOP 75 COUNTRY ALBUMS

AUGUST 15, 1995

The square bullet indicates upward chart movement

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TOP COUNTRY MUSIC

CASH BOX APRIL 15, 1995 26

High Debuts
1. CLINT BLACK — "Summer's Comin'" ( RCA) - #34
2. COLLIN RAYE — "If I Were You" ( Epic) - #44
3. DARYLE SINGLETARY — "I'm Living Up To Her Low Expectations" ( Giant) - #50

Most Active
1. GEORGE STRAIT — "Adalida" ( MCA) - #25
2. KATHY MATTEA — "Clown In Your Rodeo" ( Mercury) - #42
3. KENNY CHESNEY — "Fall In Love" ( RIAA) - #40
4. RANDY FOSTER — "Willin' To Walk" ( Arista) - #49

Powerful On The Playlist
The Cash Box Top 100 Country Singles chart is led by the Joe Diffie single, "So Help Me Girl." The chart displays several big movers and three debuts breaking into the Top 50. Country veteran George Strait leads the way in the most-movement category, up big 13 spots to #25 with "Adalida." Kathy Mattea follows, up 11 spots to #42 with "Clown In Your Rodeo." Kenny Chesney with "Fall In Love" moves 10 positions to #40; and finely, Country Star AWESOME week this week.

As for debuts, three acts hit this week's Top 50. Clint Black leads the way for the highest debut position with "Summer's Comin'" at #34. Collin Raye breaks in at #44 with "If I Were You," while Daryle Singletary sneaks in at #50 with "I'm Living Up To Her Low Expectations" to finish out the debuts.

Songwriters Of The Year 
Congratulations go out to Johnny Slate and Joe Diffie, who penned Diffie's #1 hit "So Help Me Girl.

CMT Top 12 Video Countdown
1. GEORGE DUCAS — "Lipstick Promises" ( Liberty)
2. TRISHA YEARWOOD — "Thinkin' About You" ( MCA)
3. JOE DIFFIE — "So Help Me Girl" ( Epic)
4. RANDY TRAVIS — "The Box" ( Warner Bros.)
5. LARI WHITE — "That's How You Know (When You're In Love)" ( RCA)
6. DAVID BALL — "Look What Followed Me Home" ( Warner Bros.)
7. THE MAVERICKS — "I Should Have Been True" ( MCA)
8. TRACY BYRD — "The Keeper Of The Stars" ( MCA)
9. BROOKS & DUNN — "Little Miss Honky Tonk" ( Arista)
10. JOHN MICHAEL MONTGOMERY — "I Can Love You Like That" ( Atlantic)
11. TIM MCGRAW — "Refried Dreams" ( Curb)
12. DIAMOND RIO — "Bubba Hyde" ( Arista)

—Compliments of CMT video countdown, week ending April 15, 1995.
ACM And FANFEST Reach Long-Term Agreement

By Richard McVey

IN A JOINT ANNOUNCEMENT issued by the Academy of Country Music and FANFEST, Inc., the agreement to hold an annual gathering of country music stars and fans each spring in the Los Angeles area has been confirmed through 1999.

In announcing the new agreement, Bob Romeo, chairman of the board of the Academy of Country Music noted, "This agreement provides additional revenue for the Academy to promote and advance country music."

FANFEST, Inc. Chairman of the Board Zachary Taylor stated, "This agreement helps to establish the annual event as an institution in Southern California. Alongside the Academy, we look to continue to build this into one of country music's premier West Coast events."

This year's FANFEST will take place May 5-7 at The Fairplex in Pomona, California, and will correspond with the ACM's awards show telecast. In future years, the event will be renamed in order to avoid confusion with other similar festivals.

As part of the agreement, FANFEST, Inc. will donate 80% of the net profits from the event to the ACM. The ACM, which will endorse the event, will be guaranteed a minimum donation from FANFEST of $100,000 annually.

In Other News...

DWIGHT YOAKAM WILL RELEASE his first-ever live album in his 10-year career, Dwight Live. The album was recorded at the final stop on his "This Time" tour on July 30, 1994 at the Warfield Theatre in San Francisco and features 17 songs.

TIM McGRAW IS THE SUBJECT of An Hour With Tim, a look into McGraw's life and music. With a suggested retail price of $14.98, the video contains over 40 minutes of interviews, behind-the-scenes footage and background information shot exclusively for the video.

LOOK FOR RANDY TRAVIS ON THE TUBE IN APRIL. Travis will co-star in "James A. Michener's Texas," a two-parter on April 16 and April 17, as well as "Frank & Jesse" on April 22.

GARTH BROOKS, COUNTRY MUSIC'S best-selling artist and the highest-certified artist in the 1990s, has spilled over the 1 million combined sales mark on his certified titles. Helping the cause was Garth Brooks' "The Collection," which was certified triple-Platinum this month.

THE NASHVILLE ENTERTAINMENT ASSOCIATION (NEA) is conducting a talent search to find the best unsigned country acts to perform at "Music City Music '95," a two-day showcase staged for top professionals in the Nashville music industry. The fifth annual event, taking place July 11-12 at 328 Performance Hall, will spotlight a dozen acts from the U.S. and Canada. For information about applying for a showcase opportunity, contact the NEA at (615) 327-4308.

FORMER MTM MUSIC GROUP chairman Alan C. Bernard announced the opening of The Bernard Company, a new Nashville-based management firm.

THE CANADIAN COUNTRY MUSIC ASSOCIATION has scheduled "Country Music Week 1995" in Hamilton, Ontario, Sept. 15-18. Capping off the event will be the "'95 Canadian Country Music Awards," which will be televised nationally on CTV Network on Sept. 18.

CONDOLENCES GO OUT TO Chris LeDoux on the passing of his father, Alfred LeDoux, who died in a Nashville hospital on March 25 of heart failure. A and his family formed a publishing company in 1972 to record and promote son Chris LeDoux's songs. Twenty-two albums were recorded from 1972 until 1991 on the American Cowboy Songs label. In 1991, Chris signed with Liberty Records and all the ACS product was licensed by Liberty.

BAH! LIE AND THE BOYS have signed a management agreement with Cross Three Management. John Bingham will act as the artist's representatives. The group have also signed with Entertainment Artists, Inc.

Radio News

ABC Radio Renews Kingsley

BOB KINGSLEY HAS SIGNED a multi-year contract with ABC Radio Networks to continue as the producer/host of "American Country Countdown with Bob Kingsley," the most listened-to weekly music show in America with over 650 affiliates.

ABC Radio Networks executive v.p. David Kantor said, "We're pleased to continue this long, wonderful relationship with Bob Kingsley and the programs he produces."

Kingsley will also produce and host a two-minute interview show, "Bob Kingsley with America's MusicMakers," along with three specials: the "Garth Brooks Special" on Memorial Day, the "'95 MusicMakers Special" on Labor Day, and new for 1995, "Christmas in America with Bob Kingsley." Beginning May 1, all shows will be produced at ABC Radio Networks Headquarter in Dallas.

KKAJ Radio Adds To Staff And Awards

KKAJ IN ARDMORE, OKLAHOMA has a lot to be happy about. The station's general manager Bob Clark was recently named president of the Oklahoma Association of Broadcasters, which serves over 140 radio and TV stations. On the same evening, Donna Foster, sales manager of KKAJ, accepted the Outstanding Achievement Award for 1994 in Commercial Promotion for the annual "Outdoor Living Show."

By way of staff changes at the station, Al Hamilton was promoted to station manager and will also deejay. Hamilton announced that he has added OAB award-winning Deejay of the Year Terry Bell to the staff as program director. Bell will also serve as morning personality for the station. Two sales executives, James Scott and Jennifer Bell, have also been added to the staff.
Indie Chart Action

This was another busy week for the independents. A total of nine independent artists are currently finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for their first week is Western Flyer on the Step One label with "Cherokee Highway." The single currently resides at #41 on the chart. In the second highest spot for the indies is Jim Fullen, who moves to #53 with "Daddy Finally Made It To Church." To finish out the movers, Jamie Harper moves to #56 with "Big City Girl," P.J. LaDoir with "Somebody Loves Me" moves to #62, Dean Chance moves up to #63 with "Will You Stay With Me Forever?" Elaine Diehl moves to #73 with "Cost Of Lovin'," and finally, Daniel Ray Edwards moves to #75 with "You Win Again" to finish out the movers.

Two independent acts debuted on this week's chart. Billy Montana with "Didn't Have You" hits at #61, while W.C. Taylor comes in #84 with "The Carpenter Man" to finish out the debuts.

Top Rising Independents

1. WESTERN FLYER—"Cherokee Highway"
2. JIM FULLEN—"Daddy Finally Made It To Church"
3. JAMIE HARPER—"Big City Girl"
4. BILLY MONTANA—"Didn't Have You"
5. 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"
9. W.C. TAYLOR—"The Carpenter Man"

Album Review

GARY LEE KIRKPATRICK: Quality Time (Song 1)

Kirkpatrick, with his Alan Jackson-like looks and Dwight Yoakam-tinged vocals, has put together a solid 10-cut project. With each song written by Kirkpatrick, this album combines some of the old-country feel with a new-country sound for an entertaining indie product. From the more-than-upbeat title track or the midtempo "You Don't Know How I Feel" to the ballad "Good Time Souvenirs," it seems that Kirkpatrick is on the right track. Give this indie a listen.

Indie Spotlight

Billy Montana and Magnatone Records

THE ARTIST: Billy Montana was born and raised in a rural area of New York near Albany, where he was exposed to rock bands like the Eagles and the Doobie Brothers while at the same time hearing George Jones and Merle Haggard on his father's stereo. His first musical encouragement came from his father, who suggested he learn to play bass and form a band with his guitar-playing brother. So he did just that. The brothers played bands together throughout high school and college. Along the way, Montana learned to play guitar so he could write songs. In 1985, their persistence paid off in the form of a Warner Bros. recording contract. However, shifts in musical trends left Billy Montana and the Longshots out in the cold, and rather than forsake their roots for commercial acceptance, they abandoned ship. Montana then headed for Nashville.

Several publishing deals led to the beginning of success. He landed cuts with various artists, including Darryl and Don Ellis' "No Sir" and Tim McGraw's "Ain't No Angel." Montana received a British Columbia Country Music Award for Single of the Year for "Girls Will Be Girls" and had a #2 single in Canada with "I Better Go Now." Montana only recently inked his deal with Magnatone Records. In fact, his first album, No Yesterday, is also Magnatone's first release and will hit stores April 18. Drawing from his songwriting background, none of the 10 cuts on the forthcoming album were co-written by Montana.

"Integrity, talent and that something special sets Billy apart from every other artist," says producer/writer and Magnatone Records president Brent Maher. "He typifies what I've always looked for in an artist."

THE NEW LABEL: As a recent addition to Nashville's "Music Row," Magnatone Records is run by Jim Mazza, Brent Maher and Nick R. Cua, all of whom have impressive credentials.

Mazza is the former president of EMI America Records and Capitol Records in Los Angeles, where he drove the success of such top-selling artists as Tina Turner, Kenny Rogers, Sheena Easton and David Bowie. As the president of Morgan Creek Records, Mazza was behind Bryan Adams' "Everything I Do (I Do It For You)." At Magnatone, Mazza serves as the president and CEO.

Renowned producer and writer Brent Maher heads up the Nashville office of the label. Maher's credits include over 20 #1 singles, several Top 10 singles, five Grammy-winning albums, an array of Gold, Platinum and multi-Platinum albums and numerous songwriting awards. Maher is also responsible for discovering The Judds and produced all ten of the duo's albums.

As a tour business manager, Nick R. Cua has represented such acts as Rod Stewart, Tina Turner, David Bowie, Van Halen, Michael Jackson and Bon Jovi. Cua was a key principal in the development of television programming for the Home Shopping Network that centered around the sale of recorded music and related merchandise. Cua holds the position of executive V.P. and COO at Magnatone.
This Week's Debuts

HARVEY PERDUE—"God Can Break All The Chains"—(PCC)—#28

STEVEN CURTIS CHAPMAN—"The Mountain"—(Sparrow)—#31

TED WHITE—"Jesus Is A Cowboy"—(HeavenSpun)—#13

Most Active

CHARLIE DANIELS—"Jesus Died For You"—(Sparrow)—#13

SUSIE LUCHSINGER—"Take It To The Rock"—(Integrity)—#18

TERRY LYNN—"Fearless"—(Intersound)—#21

Powerful On The Playlist

At #1 on the Cash Box Positive Country Singles chart this week is Rivers & Owens with "Over The Edge," "Without You (I Haven't Got A Prayer)" by MidSouth holds at #2 for another week and Del Way jumps three spots to #3 with "He Is Mine." Ken Holloway's "Trailer Hitch," still strong on airplay, moves back up to #4. Senea with "By Way Of The Son" slips back one spot to #5, and Ronny McKinley's "Double Yellow Lines" drops to #6. Lisa Dags and "I Wanna Thank You" mowing steadily upward at #7 this week. Charlie Daniels takes a five-spot jump to #8 with "Jesus Died For You" and right behind is Susie Luchsinger's "Take It To The Rock," jumping nine to take the #9 position with ease. "He No Longer Signs My Paycheck" by Southern Chapel moves up two spots to finish off the Top 10 for this week.

Looking Ahead

Receiving a considerable amount of airplay this week is W.C. Taylor, Jr. with "Carpenter Man," "Retirement Plan" by Charlie Shearer, Walt Mills' "The Devil's In The Phonebooth," "Give Me One More Shot" by Alabama and Randy Travis with "The Box."

RADIO PLAYLISTS

Some of what's playing in heavy rotation

KTIK Labanon, MO

RIVER & OWENS—"Over The Edge"

MID SOUTH—"Without You"

RONNY MCKINLEY—"Double Yellow Lines"

WDL Indiana, MS

CLEVE FRANCIS—"A Love Like This"

RONNY MCKINLEY—"Double Yellow Lines"

NEW HENNONS—"He's Got A Miracle For You"

Single Review

TED WHITE: "Jesus Is A Cowboy" (Heaven Spun)

In keeping with the rest of the album, this cut—full of visual imagery—was penned by White. With a steady tempo, White brings a down-home feel to a single that puts you right out on the ranch.
Williams/Bally Pins Star On T.V.!

CHICAGO—The popular Williams' Roadshow and Bally's Corvette pinball games began being prominently featured on "TNN Video Session" as of April 1.

The program, formerly known as "Country Music Video Album Hour," is a weekly series chronicling the evolution of contemporary country artists through their music videos. It is telecast on Saturdays at 5:30 p.m. E.T. on TNN: The Nashville Network. Hosted by Shannon, the show will begin its third season this spring.

During "TNN Video Session," country stars relax, on camera, in a number of environments to discuss their histories, inspirations and goals. Among these casual settings are Roadshow and Corvette pinball games. The artists choose their favorite machine and then challenge host Shannon to a duel.

"When we had the idea of using pinball, we went directly to the industry leader—Williams," said Bob Oermann, the show's writer and producer. "We were elated to find that the company had two games that are so relevant to our viewers."

Country crooner Joe Diffie starred in this year's premier episode, during which he talked about when he became a member of The Grand Ole Opry last year. John Anderson followed on April 8 and he spoke about befriending members of the Seminole and Miccosukkee tribes in the making of his video "Seminole Wind," a song about the plight of Native Americans.

Lee Roy Parnell will offer Shannon some lessons on playing a slide guitar on the show's Saturday, April 15 edition. Other artists confirmed for appearances on "TNN Video Session" include Ricky Van Shelton, Oak Ridge Boys, Mark Chestnutt, Holly Dunn, Gary Morris, Hank Williams, Jr. and Toby Keith.

Williams Promotes Davies; Adds To Marketing Staff

CHICAGO—Williams Electronics Games, Inc. has reorganized its sales force, focusing on internal resources to meet market demands. As part of the restructuring, Rachel Davies has been elevated to the newly created position of director of sales and Mark Chan has been brought aboard as regional sales manager.

Davies, a Williams regional sales representative for four years, has held industry positions in both the United Kingdom and here in the States. Prior to her tenure at Williams, she was responsible for several industry launches, including the Neo Geo System in the U.S. for SNK Corporation, Arcadia Systems' coin-op and Sega home system in Europe for Mastertronic/Virgin.

Chan comes to Williams with 17 years' experience in the coin-operated amusement field. Most recently, he served as West regional sales manager for SNK Corporation of America. Prior to that position, Chan was with Pioneer Laser Entertainment.

"We here at Williams are sincerely dedicated to serving our customers in the most efficient way possible," commented Joe Dillon, Williams' vice president of sales. "We believe these personnel changes will go a long way toward meeting those business needs."

MARKETING APPOINTMENTS:

Williams wanted outside the coin-op industry to fill two new marketing slots, as part of its effort to beef up its marketing department. Barb Rosenthal was named director of marketing and Tammy Russo marketing manager. Both individuals have considerable consumer marketing expertise.

Rosenthal brings more than 10 years of marketing experience with Williams' team. Included in her professional background are positions at Quaker Oats, Edy's Grand Ice Cream and Leo Burnett Advertising, where she worked on the Philip Morris and McDonald's accounts. She holds a bachelor's degree in Communications from Boston University and an M.B.A. from Northwestern's Kellogg Graduate School of Management.

Russo also comes to Williams from the agency field, with 10 years of marketing, journalism and production experience. Most recently, she was with Frankel & Company, where she worked in the public relations and McDonald's account groups. Prior to that, she served stints at the American Bar Association and Edelman Worldwide. She holds a bachelor's degree in Communication Studies and a master's in Journalism, both from Northwestern University.

Commenting on the appointments Dillon said, "We're quite excited about adding to our marketing team in this way. The enthusiasm and creativity shown by Barb and Tammy will really help us to hone in on our end user—the player."
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.

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