John Prine, Lost Dogs + Mixed Blessings
Cover Story

John Prine, Lost Dogs + Mixed Blessings

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

—see page 3

News

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

—see page 3

CONTENTS

COLUMNS

East/West ........................................ 4
Rhythm/Rhyme .................................. 12, 13
Latin Lowdown .................................. 16

CHARTS

Top 100 Pop Singles ......................... 6
Top 100 Pop Albums ......................... 8
Top 100 R&B Singles ......................... 10
Top 75 R&B Albums ......................... 12
Top 25 Rap Singles ......................... 13
Top 25 Jazz Albums ......................... 14
Top 15 Weekly Film Grosses ............... 15
Latin Singles .................................. 16-17
U.K./Tokyo Top 10s ......................... 18, 19
Top 100 Country Singles ................. 22
Top 75 Country Albums ................. 24
CMT Top 12 Video Countdown ............. 25
Top 40 Positive Country Singles ......... 27

DEPARTMENTS

Industry News .................................. 3
Pop Reviews .................................. 7, 9
R&B Album Reviews ......................... 11
Rap Reviews .................................. 13
Film Review .................................. 15
Latin Reviews .................................. 17
U.K./Tokyo News ......................... 18, 19
Indie Reviews .................................. 24
Country Album Reviews ................. 29
Coin Machine News ......................... 30
RIAA MARCH MINED ORES: The Recording Industry Association of America announced the certification of six Gold and one Platinum single and 15 Gold, 15 Platinum and 24 multi-Platinum albums for March 1995. The year’s first multi-Platinum single and short-form albums were certified. One Gold and one multi-Platinum music video was awarded.

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

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

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

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

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

#1 ATLANTIC GROUP #1 AGAIN: 1994 industry leader The Atlantic Group has been named #1 for 1995 thus far, according retail tracking of new and current releases. Atlantic’s shares of high market-share of 11.9% for the week ending April 2, The Atlantic Group, a division of Warner Music-U.S., outsold all other labels and several entire distribution networks for the month.

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

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

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

Each group or artist will perform several songs to a limited audience. “This will be a great way to see and hear some of the best popular country artists in an intimate setting,” says Sherri Mount, chairperson of the event with co-chair David Mount, chairman and CEO of Warner Music Manufacturing and Distribution.

“We wanted to create a fun-filled evening in a relaxed setting and help cure CF so children and adults may have the chance to live longer, healthier lives. Plus, my husband and I are excited to give to a charity that 90.9 cents of every dollar goes directly to the cause.”

Sponsored by Warner/Elektar/Atlantic Corporation, Ivy Hill Packaging, American Airlines and Bernard Hodes Advertising, reserved tables and tickets may be purchased by calling (310) 479-8885.

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

Randy Castelman has been appointed director of the new department. Jointly administering with Castelman are ASCAP’s director of legal affairs Bennett Linoff and financial projects director Chris Amenta. Both have been with ASCAP since 1986.

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

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

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

“This ground-breaking agreement connects On Ramp with BMI’s catalog of more than three million works,” said John Shaker, BMI sr. v.p., licensing. “The agreement verifies music creators’ right to be compensated for the use of their works in cyberspace and recognizes that the online transmission of musical compositions constitutes a public performance. On Ramp and other online services are a new and exciting delivery system for BMI writers and copyright owners. The entertainment and marketing value of music clearly makes it a key component to the future success of these services.”
irish superstar Phil Coulter, fresh from a sold-out St. Patrick’s Day performance at New York’s Carnegie Hall in support of his Shanachie Records American Tranquility album, welcomes good friend Natasha Richardson backstage for a visit. Richardson and significant other Liam Neeson (she’s seven months pregnant with his child) invited Coulter to their wedding, where he presented a love song he’d composed especially for them as a gift. Its title? “Natacha,” of course.

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

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

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

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

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

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

The episode, which airs on Friday, April 21, continues the revamped show’s dedication to featuring up-and-coming artists. The Dave Matthews Band are currently riding the crest of the hit single “What Would You Say” while Big Head Todd had a hit last year with “Jane.” Both bands got their start in the college markets, and have received a big boost from the burgeoning AAA format. The Matthews Band, who had a huge regional following in the Southeast, have exploded very quickly, giving RCA their hottest rock prospect in some time. The continued network exposure shouldn’t hurt the brisk sales of their Under The Table & Dreaming album.

College rock hero Mike Watt and acclaimed video director Spike Jonze (left) pause to refresh themselves during the filming of “Big Train,” the first video from Watt’s ball hog or rugboat? album, The Columbia OD, which features virtually every alternative rocker in the universe including Eddie Vedder, Henry Rollins and Dave Grohl. In Watt’s first since disbanding the seminal L.A. band FIREHOSE. “Big Train” was filmed by Jonze, who’s also worked with the Beastie Boys, Dinosaur Jr. and Weezer, among others, for Satellite Films in L.A.
John Prine, Lost Dogs + Mixed Blessings

By Richard McVey

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

What meaning does the title of this new album hold?

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

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

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

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

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

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

How many songs did you cut for this record?

Nineteen. This is a first for me...With this, we’ve got five or six songs left. We had to cut them mainly because the song felt too close to the groove on another song. It just couldn’t end up on the same record. I don’t know whether that’s a head-start on the next record or maybe I can just put these on some kind of collection. I was reading that 1986’s German Afternoon cost $30,000 and you did it in over two weeks. The Missing Years was near $100,000 over nine months. Where does this album fall as far as time and cost?

Two and a half years. Badger, I’m not sure. I’m not sure what this ended up coming in for. See, Howie’s [Howie Epstein, producer] got the studio at his house, so mainly we’re paying [for] musicians and tape and engineers. Howie doesn’t charge me anything for the studio.

This way, he’s able to...sometimes, like for hours after I leave the studio, he’ll stay messing around with the tape on his own, playing all kinds of different instruments on it. And if he gets a new part, then he’ll call in an honest-to-God keyboard player to do what he came up with or something else.

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

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

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

If you’d have recorded The Missing Years earlier in your career, where do you think you’d be right now? (Laughter) Like if I’d done it really early on, with a major label or something? I don’t know. I think right now I’d be where I was about eight years ago. I think instead of making this album I would have probably rushed back in and made a bluegrass record for 20-grand.

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

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

Yeah, I’m always surprised that there is a new one (laughs). It’s a progression, but it’s just a matter of presenting kind of the same sort of viewpoint with different clothes on each time. I don’t mean a viewpoint like, “this is what I’m trying to get across.” I feel like I can do a lot of different types of music on a record and not be so surprising to anyone because I look at it mainly from a...I’m a songwriter. I write for me and the people who come to listen. And I don’t think it’s unusual at all for me to write a country song one day and then something else the next day. It all seems to fit together by the time I put the record out...[but] I’ve forgotten what your question was!
## Cash Box Charts
### Top 100 Pop Singles

**April 22, 1995**

**#1 Single:** Dionne Farris

**To Watch:** Gillette

**High Debut:** Da Brat

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### Breakdown of Songs

- **I Know** (Columbia 77770) · Dionne Farris
- **Red Light Special** (LaFace 102744) · TLC
- **Run Away** (Anista 1-2300) · Real McCoy
- **This Is How We Do It** (M.P.R./Atlantic 56146) · Montell Jordan
- **Candy Rain** (Uptown/MCA 54906) · Soul For Real
- **I Believe (EMI 53202)** · Blessid Union of Souls
- **Big Poppa/Warning** (Bad Boy/Arista 7-6015) · The Notorious B.I.G.
- **Freak Like Me** (EastWest 8094) · Adina Howard
- **Tell Me** (EastWest/Diska 5731) · Human League
- **Hold On** (Atlantic 87240) · Jamie Walters
- **Take A Bow** (Maverick/Geffen/Brother 18000) · Madonna
- **In The House Of Stone And Light** (Mercury 856 940) · Martin Page
- **Strong Enough** (A&M 0788) · Sheryl Crow
- **Believe** (Rockets/Island 50144) · Elton John
- **This Little Game We Play** (Motown 10 880 252) · Subway
- **If I Wanted To/Like The Way I Do** (Island 654 236) · Melissa Etheridge
- **Creeper** (LaFace/Arista 40824) · TLC
- **Dear Mama** (Interscope 98273) · 2Pac
- **I'm Goin' Down** (Uptown/MCA 55008) · Mary J. Blige
- **I Live For You** (Epic 78124) · Firehouse
- **Let Her Cry** (Atlantic 87231) · Hootie & The Blowfish
- **Baby** (Atlantic 82810) · Brandy
- **If You Love Me** (MJI/Epic 77732) · Brownstone
- **Can't Stop Lovin' You** (Warner Bros. 17969) · Van Halen
- **Cotton Eye Joe** (Joe 45006) · Rednex
- **You Gotta Be** (500 Music 75551) · Des'ree
- **No More I Love You's** (Arista 1-2604) · Annie Lennox
- **Get Ready For This** (Radiak/Critique 15520) · 2 Unlimited
- **Keep Their Heads Ringin' (From "Friday")** (Priority 1-1801) · Dr Dre
- **Thank You** (Motown 1270) · Boyz II Men
- **Hold My Hand** (Atlantic 87230) · Hootie & The Blowfish
- **Another Night** (Arista 12724) · Real McCoy
- **Bedtime Stories** (Maverick/Geffen) · Madonna
- **Every Day Of The Week** (Virgin 17980) · Jade
- **On Bended Knee** (Motown 860 244) · Boyz II Men
- **You Got It (From "Boys On The Side")** (Arista 1-3766) · Bonnie Raitt
- **Ask Of You** (500 Music 82777) · Raphael Saadiq
- **If You Think You're Lonely Now** (Mercury 556 572) · K-Ci Halley of Jodeci
- **Come Back** (Radioactive 3202) · Londonbeat
- **Shy Guy** (From "Bad Boys") (The Warn Group 7776) · Shy Guy
- **Mr Personality** (Zoo 42984) · Gillette
- **Run Around** (A&M 63411) · Blues Traveller
- **Dream About You/Funky Melody** (Thump/2205) · Stevie B
- **Everlasting Love** (Epic 77756) · Gloria Estefan
- **The Rhythm Of The Night** (EastWest/EG 91802) · Corona
- **Sukiyaki** (Next Plateau/London Island 857 687) · 4 P.M.
- **The Sweetest Days** (Warn/Mercury 857 1113) · Vanessa Williams
- **Until The End Of Time** (Priority 53183) · Foreigner
- **Feel So High** (500 Music 77983) · Deee're
- **Move It Like This** (Tommy Boy 633) · K-7
- **What Would You Say** (RCA 2994) · Dave Matthews

**Frequently Featured Artists:**
- Dionne Farris
- TLC
- Real McCoy
- Montell Jordan
- Soul For Real
- Blessid Union of Souls
- The Notorious B.I.G.
- Adina Howard
- Human League
- Madonna
- Martin Page
- Sheryl Crow
- Elton John
- Subway
- Melissa Etheridge
- TLC
- 2Pac
- Mary J. Blige
- Firehouse
- Hootie & The Blowfish
- Brandy
- Brownstone
- Van Halen
- Rednex
- Des’ree
- Annie Lennox
- 2 Unlimited
- Dr Dre
- Boyz II Men
- Hootie & The Blowfish
- Real McCoy
- Madonna
- Jade
- Boyz II Men
- Bonnie Raitt
- Raphael Saadiq
- K-Ci Halley of Jodeci
- Londonbeat
- Shy Guy
- The Warn Group
- Steak
- Vanishing Point
- Sukiyaki
- Next Plateau/London Island
- Vanessa Williams
- Foreigner
- K-7
- Dave Matthews

**Additional Notes:**
- **#52 Never Find Someone Like You** (Ruffhouse/Columbia 77817) · Keith Martin
- **Can't You See** (Tommy Boy 9719) · Total Feat. The Notorious B.I.G.
- **I'd Rather Be Alone** (MCA 54982) · IV Example
- **Here & Now** (Giant 17913) · Letters To Cleo
- **Joy** (Interscope 95799) · Blackstreet
- **Always** (Mercury 856 227) · Bon Jovi
- **Have You Ever Really Loved A Woman?** (A&M 10252) · Bryan Adams
- **You Don't Know How It Feels** (Warner Bros. 18030) · Tom Petty
- **White Lines** (Capitol 79557) · Duran Duran
- **I Move It To The Rhythm** (SBK/EMI 58359) · Technetron
- **Water Runs Dry** (Motown) · Boyz II Men
- **Lay Down Your Love** (Next Plateau/London Island) · 4 P.M.
- **Give It 2 You** (So So Def/Warner Bros. 77830) · Da Brat
- **It's Good To Be King** (Warner Bros. 17625) · Tom Petty
- **I'll Be Around** (Chrysalis/EMI 58331) · Rappin' 4-Tay Feat. The Spinners
- **Close To You** (Curb/Edel 76945) · Fun Factory
- **Down By The Water** (Island 8921) · PJ Harvey
- **Usher** (Warner Bros. 87240) · Usher
- **Total Eclipse Of The Heart** (Crique 15393) · Nicki French
- **1-Luv** (Rick Valitutti 42286) · E-40 Feat. Levity
- **Rollin' Wit Dane** (Lifestyles/Maverick/Warner Bros. 17907) · Dana Dane
- **Daddy's Home** (Warner Bros. 17878) · Spanish Fly
- **I Miss You** (Arista 1-2766) · N I U
- **Fat Boy** (S.O.S./Zoo 1006) · Max-A-Million
- **The Only One** (Island 854068) · Melissa Etheridge
- **Before I Let You Go** (Interscope 98211) · Blackstreet
- **Graevyne** (MJI/Epic) · Brownstone
- **Wonderful** (Capitol 58399) · Adam Ant
- **Rainy Days** (Epic 78260) · General Public
- **For Your Love** (Motel 1261) · Stevie Wonder
- **Connection** (Geffen 10365) · Elastica
- **House Of Love** (A&M 0802) · Amy Grant With Vince Gill
- **Someone To Love** (S.O.S./Zoo) · Jon B. Feat. Babyface
- **She's Got Skillz** (Blitz/Atlantic 5731) · All-4-One
- **Foe Tha Love Of $** (Ruthless/Relativity 5549) · Bone Thugs N Harmony
- **Shook Ones Part II** (Loud/RCA 62492) · Mobb Deep
- **She Don't Use Jelly** (Warner Bros. 41102) · The Flaming Lips
- **Freedom** (From "Panther") · Various Artists
- **Tour** (Signet 162) · Capleton
- **Get Down** (Bad Boy/Arista 7-9912) · Craig Mack
- **I Need Money** (Mercury 550 404) · Crystal Waters
- **Lick It** (S.O.S./Zoo 14214) · Roula
- **Here Comes The Hotstepper** (From "Ready To Wear") (Columbia 77614) · Ini Kamoze
- **Bang And Blame** (Warner Bros. 17994) · R.E.M.
- **Mishall Emara** (Blue/Capitol 85256) · Andre Donalds
- **Mental Picture** (Circa/EMI) · Jon Secada
- **Kitty Kitty** (Rip 6921) · 69 Boys
- **Dreamer** (MCA 54922) · Livin'Joy
- **She's A River** (Virgin 30467) · Simple Minds

**Total Weeks ▼**

**Last Week ▼**
REVIEWs by Steve Baltin

BLACK 47: “Different Drummer” (SBK/EMI 1997)

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

USHER: “Think Of You” (LaFace 24095)

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

TED NUGENT: “Hot Or Cold” (Atlantic 6171)

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

PRETENDERS: “Everyday Is Like Sunday” (Arista 2821)

The Beatles’ “Yesterday” is the most covered song of all time, but this Smith’s anthem must be getting close. Only a year or so after 10,000 Maniacs had a Modern Rock radio hit with it, the Pretenders try their hand at it for the soundtrack to Boys On The Side. If this version proves anything, it’s how much Chrissie Hynde has mellowed over the years. However, it’s a state that suits her fine, making this a pleasant listen. The one concern for this single could be the Sheryl Crow stampede taking place on radio. The Pretenders’ song is a prime example of how to keep a song like “Everyday Is Like Sunday” from its chart. Also, Crow’s version of “Keep On Running” from the album, this deserves airplay.

ASS PONYS: “Earth To Grandpa” (A&M 8413)

Taken from their Electric Rock Music album, this new single shows why fans in the college world have been high on the Cincinnati quartet since well before their major label debut. Filled with cutting edge hooks, the Ass Ponys showcase the promise of the rock music at its most simple yet most enjoyable. Aside from slowing down the melody for the chorus, the song sails along at a smooth pace that is almost goofy in its delightfulness. Despite their name and the name of the record, the Ass Ponys border on being geek music. But in the ultra-aggressive world of rock, there’s a place for that. In addition, this single features three other tracks, including a cover of Neil Young’s “Star Of Bethlehem.”
## Top 100 Pop Albums

### April 22, 1995

<table>
<thead>
<tr>
<th>#1 Album: 2Pac</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ME</strong> A TRIBUTE TO LED ZEPPELIN (Atlantic 82731) John &amp; Michael Montgomery 31 2</td>
</tr>
<tr>
<td><strong>CRACKED REAR VIEW</strong> (Atlantic 82013) Various Artist 13 3</td>
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<tr>
<td><strong>GREATEST HITS</strong> (Columbia 67060) Bruce Springsteen 22 6</td>
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<tr>
<td><strong>THE KING OF LATE NIGHT</strong> (Vassal 6858) Soundtrack 44 6</td>
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<td><strong>THROWING COPPER</strong> (Radioactive MCA 10997) Live 5 40</td>
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<tr>
<td><strong>THANK YOU</strong> (Capitol 29419) Duran Duran DEBUT</td>
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<tr>
<td><strong>COLD FREDDIES OVER</strong> (Def Jam 24724) The Eagles 4 22</td>
</tr>
<tr>
<td><strong>TUESDAY NIGHT MUSIC CLUB</strong> (A&amp;M 0126) Sheryl Crow 7 11</td>
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<tr>
<td><strong>9</strong> (Motown 53023) Boyz II Men 9 32</td>
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<tr>
<td><strong>DOOKIE</strong> (Reprise/Warner Bros 45529) Green Day 10 10</td>
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<tr>
<td><strong>THIS IS HOW WE DO IT</strong> (Def Jam/RAL 52179) Montell Jordan DEBUT</td>
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<tr>
<td><strong>RETURN TO THE 36 CHAMBERS</strong> (RCA 64469) Dave Matthews Band 26 21</td>
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<tr>
<td><strong>YES I AM</strong> (Island 64060) Melissa Etheridge 20 78</td>
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<td><strong>PULP FICTION</strong> Soundtrack 27 44</td>
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<tr>
<td><strong>KING FOR A DAY/FOOL FOR A LIFETIME</strong> (Capitol 29433) Faith No More 23 2</td>
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<tr>
<td><strong>VITALITY</strong> (Epic 96980) Pearl Jam 21 59</td>
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<tr>
<td><strong>CONVERSATION PEACE</strong> (Motown 30238) Stevie Wonder 16 2</td>
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<td><strong>MY LIFE</strong> (UpTown/Columbia 11156) Mary J. Blige 19 19</td>
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<tr>
<td><strong>THE LION KING: RHYTHM OF THE PRIDE LANDS</strong> (Vassal 6087) Various Artists 37 4</td>
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<td><strong>BEDTIME STORIES</strong> (Maverick/Sire/Warner Bros 45767) Madonna 22 21</td>
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<tr>
<td><strong>BRANDY</strong> (Atlantic 52610) Brandy 25 27</td>
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<tr>
<td><strong>SIXTEEN STONE</strong> (Trauma/Interscope 92531) Bush 30 11</td>
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<td><strong>ANOTHER NIGHT</strong> (Atlantic 18778) Real McCoy 73 2</td>
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<tr>
<td><strong>CANDY RAIN</strong> (MCA 11125) Soul For Real 45 2</td>
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<td><strong>WILDFLOWERS</strong> (Warner Bros 45759) Tom Petty 33 23</td>
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<td><strong>NEW JERSEY DRIVE VOL (I Tommy Boy 114)</strong> Soundtrack 69 2</td>
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<td><strong>I AIN'T MOVIN'</strong> (Epic 64324) Des' Ree 32 12</td>
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<tr>
<td><strong>NO ORDINARY MAN</strong> (MCA 10994) Tracy Byrd 41 32</td>
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<td><strong>BOYS ON THE SIDE</strong> (Arista 18748) Soundtrack 24 10</td>
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<tr>
<td><strong>UNPLUGGED IN NEW YORK</strong> (DGC/Geffen 24127) Nirvana 35 22</td>
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<tr>
<td><strong>IN A MAJOR WAY</strong> (Zick Wat/UE/Lois 41558) E 40 29 4</td>
</tr>
</tbody>
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### Greatest Hits

| **CREEPIN ON OH AND COME UP** (Ruthless/Relativity 5526) Bone Thugs N Harmony 39 35 |
| **NOT A MOMENT TOO SOON** (Curb 77699) Tim McGaw 42 53 |
| **SAFE + SOUND** (Pothead Records 1462) D.J. Quik 40 6 |
| **READY TO DIE** (Bad Boy/Arista 73000) The Notorious B.I.G. 43 24 |
| **YOU WANNA RIDE** (MCA Don/EastWest/Epic 61757) Adina Howard 51 5 |
| **FROM THE BOTTOM UP** (Almo Music/Epic 57827) Brownstone 49 13 |

### To Watch

- **Juliana Hatfield**

### High Debut: Duran Duran

- **CANDY** (A&M 45790) The Chieftains 44 10
- **THE LONG BLACK VEIL** (RCA 62270) The Chieftains 44 10
- **YOU MIGHT BE A REDEEMING...** (Warner Bros 45314) Jeff Foxworthy 67 29
- **THE FREEDOM SESSIONS** Sarah McLachlan DEBUT
- **FEELS LIKE HOME** (Electra/Epic 61703) Linda Ronstadt 76 3
- **ROTATING PINATA** (Columbia 57600) Sade 63 21
- **THAT'S THE WAY** (Island 64060) Melissa Etheridge 20 78
- **PULP FICTION** Soundtrack 27 44
- **KING FOR A DAY/FOOL FOR A LIFETIME** (Capitol 29433) Faith No More 23 2
- **VITALITY** (Epic 96980) Pearl Jam 21 59
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- **IN A MAJOR WAY** (Zick Wat/UE/Lois 41558) E 40 29 4
POP ALBUMS

REVIEWS by Steve Baitin

JILL SLOBULE: Jill Sobule

Atlantic apparently knows a good thing when they see it. The label has cornered the market on female singer/songwriters with Jewel, Melissa Ferrick, Liz Phair, Julianna Hatfield and now Jill Sobule. The first single from Sobule's debut is "I Kissed A Girl," and it's one instance where the single is a good indicator of what one can expect from the album, as regardless of the tempo, the perkiness of "I Kissed A Girl" is evident throughout the album's 12 songs. Even on the near a capella "Margaret," which gets its unique sound from Sobule's mom (who plays fingersnaps on the track), Sobule's style is infused with a happy-go-lucky attitude. It ever there was a record to make one think of carefree days on the beach with tropical drinks in tacky coconut cups, this is it.

RED HOUSE PAINTERS: Ocean Beach

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

POl ALBUM INDEX

POPULAR ARTISTS: Tank Girl: Original Motion Picture Soundtrack (Elektra 61760)

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

PICK OF THE WEEK

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

With the first single to last year's S.F.W. soundtrack, Monster Magnet were supposed to be one of the hot new acts of 1993. However, when the movie's release date kept getting pushed back (it didn't come out until this year) the album got lost in the crowded soundtrack field. Don't expect the same to happen to this record. Monster Magnet bound back and forth between punk and melodic grunge sound, with the slightest undercurrents of acoustic blues thrown in to slow down the pace occasionally. The CD's strongest track is the eight-minute-plus "Third Alternative," which explodes out of the speakers with fire.

SHEENA EASTON: My Cherie (MCA 11203)

Easton started off her career as a pop diva, but has grown continuously more intriguing with soul/R&B music, a curiosity that culminated with her working with Prince, as he was still known then, and Babyface. The latest effort in what has been an impressively long career finds her peppering down the R&B tinges, but they are definitely still in effect on tracks like "All I Ask Of You." However, "Flower In The Rain" finds Easton entering Bette Midler territory. Certain artists (Linda Ronstadt comes to mind) have been able to make careers out of playing the chameleon. Easton seems to be giving it her best shot, without quite as much versatility.
**BIG L**: Lifestyles Da Poor & Dangerous (Columbia 53795). Producers: Various.

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

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

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


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

**REVIEWS**

By M.R. Martinez


Wonder remains one of the most consistent fixtures on the R&B/pop music landscape. He hasn't always enjoyed the chart-topping success of his halcyon days of the '70s, '80s and early '90s, but he's always been an ubiquitous performer and an artist that could seize the moment with his savvy skills of marrying classic sounds to the flavor of the day. This album got off to a good start with the highly-predictable "Take The Time Out!" and the first single "For Your Love." But tracks like the funky "Sensuous Whisper," the New Jack swingin' "Cold Chill" and the uplifting title track will appeal on a multi-generational level.
SOUL WITH A CAPITAL 'K': Can't call it "old soul" because it was too fresh...can't say it was "retro-soul" because the musical elements were too modern than most definitions of the retro movement will permit. But Gladys Knight, especially, and Gerald Levert's sets at the Universal Amphitheatre in L.A. made Sunday night the perfect soul crescendo. Knight made people come to the revival of visceral R&B with her passionate and mostly professional delivery of music, without the attendant effects to which the DAT/cyber revolution has conditioned audiences to respond.

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

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

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

She closed with a soliloquy about how she feels the music currently called "R&B" that didn't have the "magic," and then backed the statement with another mini-medley that included material by The Spinners and others. Then it was Gambie & Huff's "End Of The Road," a fresh closer off her current album that brought the house to its collective feet and the lights up.
THE NEXT BURST: While the respectable rapper La Rocka Tee may have suffered from expectations that he would duplicate the out-of-the-box success of his more famous labelmate Domino, Outburst Records' offerings set for this summer will serve product less easily compared to "Ghetto Jam." Outburst braintrust "Anti" Lewis and "Greedy" Greg Jesse are banking that albums by rap duo B.G. Knocout & Dresta and New Jack hip-hop female trio Mokenstef will appeal to a different set of fans and expand the label's profile.

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

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

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

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

Taking a break from celebrating the success of their current Warner Bros. Records single "We Run Things," Da Bush Babees appeared in a video featuring sister rapper Da Brat. The group took a break from the video shooting to do a photo session with some friends and guests who dropped by the set. Pictured are (back row, 1r): Babe Face Kaos, Da Bush Babees; Bill Bellamy, host of "MTV Jams"; Y-Tee, Da Bush Babees; Jermaine Dupri, producer; Mister Man, Da Bush Babees; and Bart Phillips, the group's manager. Shown in the front row are (1r): Headliner, Eshe and Rasa Don of Arrested Development.
### Jazz Notes and Reviews

*By M.R. Martinez*

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

### TOP 25 JAZZ ALBUMS

**CASH BOX • APRIL 22, 1995**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>1</td>
<td>BREATHELESS (Arista 10646)</td>
<td>Kenny G</td>
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<tr>
<td>2</td>
<td>WE LIVE HERE (Geffen 24729)</td>
<td>Pat Metheny Group</td>
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<td>3</td>
<td>ILLUSIONS (Warner Bros. 45755)</td>
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<td>4</td>
<td>NIGHT CREATURES (GRP 9603)</td>
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<td>Norman Brown</td>
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<td>LOVE &amp; OTHER OBSESSIONS (GRP 9800)</td>
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<td>SHARE MY WORLD (EMI 78929)</td>
<td>Najee</td>
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<td>THE BEST OF DAVID SANBORN (Warner Bros. 45785)</td>
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<td>ALL BLUES (GRP 9800)</td>
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<td>WEST SIDE STORIES (Verse Forecast/Verse 52373)</td>
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<td>AFTER DARK (Blue Note/Capitol 27838)</td>
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<td>LIVIN’ LARGE (Cachet/Shanachie)</td>
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<td>ALL MY TOMORROW’S (CBS 84319)</td>
<td>Grover Washington</td>
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<td>HEAD TO HEAD (Mercy 22052)</td>
<td>Jonathan Butler</td>
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<td>AGAINST THE GRAIN (GRP 9783)</td>
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<td>SAHARA/GRID (9781)</td>
<td>Russ Freeman &amp; The Rippingtons</td>
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<td>25</td>
<td>ONE FROM THE HEART, SAX AT THE MOVIES II (Discovery 77015)</td>
<td>Jazz At The Movies Band</td>
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**RIM SHOTS:** Getting a jump on the summer jazz festival season is the newly-named Newport Beach Jazz Festival, set for May 13-14 in the Southern California coast community. Formerly known as the Southern California Jazz Festival, the two-day fest features top names such as The Rippingtons, Chick Corea, The Yellowjackets, Jeff Lorber, Wallace Roney, Eric Marienthal, Everette Harp, Poncho Sanchez's Latin Jazz Ensemble, B Sharp Quartet, Rick Braun and Alphonse Mouzon leading an all-star band. The festival will hold forth at the Hyatt Newporter Resort during the two-day fest. The main stage will feature the headliners while a healthy list of regional favorites will play the resort's amphitheatre.

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

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

**Reviews**

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

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

While You Were Sleeping
A Sweet Dream

By Zachary Rivers

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

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

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

Thanks to fine performances by Bullock, who conveys her loneliness expertly, and everyone portraying the Callaghan family, who embrace Lucy with open arms, it's easy to understand why Lucy so easily becomes sucked into the lie. Of course, the lie continues to grow and leads to further complications as well as some truly hilarious moments, especially when Peter's brother Jack (Pullman) enters the picture. Finding it unusual that his brother is getting married and no one in the family had any knowledge of this woman, Jack tries repeatedly to trip her up. It doesn't take a genius to figure out what happens next. However, the chemistry between Bullock and Pullman, who's made a career out of playing the nice guy (the plastic surgeon in Singles, Meg Ryan's fiancé in Sleepless In Seattle), is believable enough to make watching the process an enjoyable experience.

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

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

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

Top 15 Weekly Film Grosses

<table>
<thead>
<tr>
<th>RANK</th>
<th>TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>1.</td>
<td>Bad Boys</td>
<td>Columbia</td>
<td>1</td>
<td>2,132</td>
<td>$15,523,358</td>
<td>$7,281</td>
<td>$15,523,358</td>
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<tr>
<td>2.</td>
<td>A Goofy Movie</td>
<td>Buena Vista</td>
<td>1</td>
<td>2,159</td>
<td>$6,129,557</td>
<td>$3,239</td>
<td>$6,129,557</td>
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<td>3.</td>
<td>Tommy Boy</td>
<td>Paramount</td>
<td>2</td>
<td>2,186</td>
<td>$11,179,736</td>
<td>$5,594</td>
<td>$16,252,920</td>
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<td>4.</td>
<td>Don Juan de Marco</td>
<td>New Line</td>
<td>1</td>
<td>1,110</td>
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<td>$4,045</td>
<td>$4,556,274</td>
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<tr>
<td>5.</td>
<td>Outbreak</td>
<td>Warner Bros.</td>
<td>5</td>
<td>2,146</td>
<td>$4,006,131</td>
<td>$801</td>
<td>$4,006,131</td>
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<tr>
<td>6.</td>
<td>Circle Of Friends</td>
<td>Savoy</td>
<td>4</td>
<td>788</td>
<td>$3,733,055</td>
<td>$927</td>
<td>$3,733,055</td>
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<tr>
<td>7.</td>
<td>Dolores Claiborne</td>
<td>Columbia</td>
<td>3</td>
<td>1,256</td>
<td>$3,006,555</td>
<td>$1,066</td>
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<td>8.</td>
<td>Major Payne</td>
<td>Universal</td>
<td>3</td>
<td>1,991</td>
<td>$2,857,085</td>
<td>$914</td>
<td>$2,857,085</td>
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<tr>
<td>9.</td>
<td>Rob Roy</td>
<td>MGM/UA</td>
<td>1</td>
<td>133</td>
<td>$2,023,272</td>
<td>$15,213</td>
<td>$2,023,272</td>
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<tr>
<td>10.</td>
<td>Muriel's Wedding</td>
<td>Miramax</td>
<td>5</td>
<td>840</td>
<td>$1,729,556</td>
<td>$203</td>
<td>$1,729,556</td>
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<tr>
<td>11.</td>
<td>Forrest Gump</td>
<td>Paramount</td>
<td>40</td>
<td>1,125</td>
<td>$1,704,996</td>
<td>$516</td>
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<td>12.</td>
<td>Pulp Fiction</td>
<td>Miramax</td>
<td>26</td>
<td>918</td>
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<td>13.</td>
<td>Man Of The House</td>
<td>Buena Vista</td>
<td>6</td>
<td>1,404</td>
<td>$1,125,055</td>
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<tr>
<td>14.</td>
<td>Dumb And Dumber</td>
<td>New Line</td>
<td>17</td>
<td>886</td>
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<tr>
<td>15.</td>
<td>Born To Be Wild</td>
<td>Warner Bros.</td>
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<td>1,360</td>
<td>$760,095</td>
<td>$559</td>
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</table>

Domestic box-office, which includes USA and Canada for the weekend of April 7-April 9, totaled $55,638,796, breaking down to a $2,849 per screen average off a total of 20,434 screens, thus giving a combined total of $736,432,500. (Courtesy Entertainment Data, Inc.)
TEXAN / TEJANO
APRIL 22, 1995

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

MEXICAN REGIONAL
APRIL 22, 1995

1 QUE NO ME OLVIDA (Fonovisa) .... Bronco 1 6
2 EL TAXISTA (Fonovisa) ............. Los Dininos 3 5
3 MITAD TU Y MITAD YO (Luna) ... Banda Pachucos 2 6
4 BORDADA A MANO (Fonovisa) ... Ezequiel Pena 5 6
5 TU CASTIGO (Fonovisa) .......... Los Mier 6
6 A ESA (Fonovisa) .................. Liberation 11 3
7 QUE POCA SUERTE (AFG Sigma) Los Temerarios 4 6
8 FOTOS Y RECUERDOS (EMI Latin) Selena 7 6
9 EVARIA (Fonovisa) ............... Banda Maguey 10 5
10 TESORO (EMI Latin) .............. Graciela Beltran 8 6
11 PREGUNTA A MI (Fonovisa) ..... Los Renegos 9
12 MUSICA ROMANTICA (Bialso) ... Jorge L. Cabrera 13 6
13 NO (Sony) .................. Alejandro Fernandez 15 6
14 VIDA (Jade) .................. Tentacion 16 6
15 CUPIDO BANDIDO (Fonovisa) ... Fito Olivares 14 3
16 HOY SE CASA MI (Fonovisa) ...... Group Zarko 17 6
17 SE TE VAS (Rodven) .......... Los Fugitivos 21 2
18 COMO AGUA PARA CHOCOLATE (Sony) Ana Gabriel 12 6
19 ESPERO T U LLAMADA (Fonorama) Grupo Secreto 23 3
20 SE REMATA EL JACALITO (Fonovisi) Jose S. Solis 18 4
21 YO SE QUE NO ES (Sony) ........ Ramon Ayala Jr. 22 4
22 MI CORAZON LLORO (Fonorama) Ritmo Rojo 29 2
23 QUE DEBO HACER? (Fonovisa) ... Sparrx 20 6
24 SIN UN AMOR (Sony) ............. Vincente Fernandez 19 6
25 CHILO COLO (Maverick) .......... Grupo Ladrón 24 6
26 LA FAMA DE LA... (Fonovisa) ... Los Tigres Del NBT. DEBUT
27 TOMA MI AMOR (Sony) .......... La Mafia 30 2
28 GRACIAS MUJER (Fonovisa) ... Banda Machos 26 2
29 MI FORMA DE SENTIR (Polygram) Pedro Fernandez 25 6
30 EL LLORON (Disc) .............. Los Reyes Locos 27 6

News From U.S. & Latin America
By Héctor Reséndez
THE FIRST MAJOR SALSA CONCERT of the year in Los Angeles took place at the Disneyland Hotel in Anaheim on April 8th. Four major tropical music groups were showcased at the "Bailando con El Aire." The SRO event drew about 3,000 dancing fanatics from the entire Southern California region.

Promoters were particular in selecting bands from various key Latin American countries. From Venezuela, it was established singer-brandholder Oscar D'Leon (RMM/Sonora Records) who gave his usual non-stop electrifying performance. Two hours into the event, the crowd was already in third place. During his performance, D'Leon treated his fans to all of his hits like "Amada Amanecer," "Lluch," "Mia," "Algodon," and "Encantarte." The impressive group was the Colombian band Grupo Niche (SDI Records).

La Internacional Sonora Dinamita, Puerto Rican heartthrob Eddie Santiago (EMI/Latin Records) swooned fans as well. In addition, two local bands were performed: the highly energetic and animated Latin Fusion and Colombian crooner Yari Montes.

Santiago opened his act that evening with a swee of his greatest hits like "Amada Amanecer," "Lluch," "Mia," and "Encantarte." The popular Colombian group Niche has had a 15-year history in the field of tropical music. They performed songs from their most recent tour, as well as their classic hits like the single "Bailando con El Aire." bach has been receiving a substantial amount of airplay on commercial and public radio stations. Nightly selections like "La Negra No Quiere," "El Tito Ti." and "Cali Pachanga" served a variety of the dancing crowds. Cumbia lovers were not disappointed when La Internacional Sonora Dinamita stepped up to the stage and treated their stuff. This group is sporting a new tour which has been closed and featured in addition to their all-star set. The reaction was nevertheless enthusiastic. The final touching was the broad sound of the "Pharaoh of Salsa," Oscar D'Leon with his band "El Groover." With roots stemming back to the early 1970s, D'Leon first emerged with his Dimension Latino. His latest project involves a Salsa-Brazilian mix that takes this tropical music vertical to a slightly different artistic level. The concert-dance event inevitably serves as a strong notice to Salsa promoters that this genre is indeed alive and well.

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

With three previous albums and a one-hour performance video under his belt, Laster compares his entrepreneurial achievements to those of musicians like Paul Horn of Golden Flute Records. Horn formed his own label with a distribution network spanning throughout Canada and the States, and he produced and owned the masters for his recordings. Laster's band Shades of Jade have just released their fourth album from The Edge on the L.A. indie label Absolute Pitch Records and Videos.

Shades of Jade

Originally from New York City, Laster took time off from his three master's degrees to work with greats like Art Pepper, Frank Rehak and the Afro-Blues Quintet Plus One. The past and present personnel of Shades of Jade is indeed impressive. There's a bass player Al McKibbon, who has played with Dizzy Gillespie, Miles Davis, George Shearing, Cal Tjader, Emmy Davis, and Frank Sinatra, among others. The late Ed Jones, Clarke and son Brent Fischer, Rebecca Mauleon, Eddie Resto and Karen Briggs have all played with Laster's band. The regular band consists of Art Webb, Art "Tu Re" Oliva, David Romero, David Torres, Dick Mitchell, Ernie Nunez, Armando Morales, Louis Taylor, Louis Taylor, Louis Taylor, Louis Taylor. Perhaps one day Bill Laster will break even as Paul Horn did. With albums like From the Edge, though, Shades of Jade sizes up as a pretty strong long-term investment.
REVIEWS By Hector Resendez

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

Boleros Inolvidables is part of the Latin Gold Collection series from Polydor and Telemundo. Featured in the Collector's series are Beny More, Celia Cruz, Tito Rodriguez, Joe Cuba Sextette with Cheo Feliciano, Ray Barretto and the other compilation album, Los Bravos del Rino. Featured are standards by Trio Los Condes, Eva Garza, Joe Valle, Leo Marini and Nelson Pinedo with La Sonora Matencera and Virginia Lopez, among six others. This album will appeal to not only lovers of classic tropical music ballads but certainly any Latin lover.

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

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

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

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

**PICK OF THE WEEK**


The late "salsologist" Vernon W. Boggs of New York wrote the insightful liner notes on the fourth volume by the Afro-Latin Jazz group Shades of Jade. Its director, Bill Laster, is described by Boggs as "a little-known secret in the music world...not for long, hopefully. This group's music echoes memories of the Cal Tjader influence on not only Afro-Cuban jazz but Salsa as well. Boggs called it the "unforgettable legacy of California's cool jazz...tuba meets jazz." WBAI's Chico Alvarez, in a recent interview with Laster, also commented on the evolving West Coast sound being fostered by such groups as Laster's Shades of Jade. Salsa, Mambo, Jazz and Bolero fans alike (even aging Palladium dancers per Boggs) will greatly enjoy all of the eight rich selections found on From the Edge.

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**CONTEMPORARY POP**

**TROPICAL**

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**CASH BOX** APRIL 22, 1995
U.K. SINGLES CHART:
1. "Back For Good" .................................................. Take That
2. "Don’t Stop (Wiggle, Wiggle)" ............................. The Outthere Brothers
3. "Two Can Play That Game" ................................ Bobby Brown
4. "U Sure Do" .................................................... Strike
5. "Sunny, Baby" ................................................... Corina
6. "Not Over Yet" .................................................. Grace
7. "Julia Says" ....................................................... Wet Wet Wet
8. "If You Love Me" ................................................ Brownstone
9. "Strange Currencies" .......................................... R.E.M.
10. "These Sounds Fall Into My Mind" ..................... The Buckeheds

Highest climber of the week at #8 is "Guaiglione" by Perez; highest entry at #9, R.E.M.’s "Strange Currencies."

U.K. ALBUM CHART:
1. Greatest Hits .................................................. Bruce Springsteen
2. The Colour Of My Love ....................................... Celine Dion
3. Medusa ............................................................. Annie Lennox
4. No Need To Argue .............................................. Cranberries
5. Wake Up ........................................................... The Boo Radleys
6. Made In England ............................................... Elton John
7. Elastica ............................................................. Elastica
8. The Choir—Music From The BBC TV Series ........ Anthony Way
9. Parklife ............................................................. Blur
10. Dummy ............................................................. Portishead

Highest climber of the week at #8 is The Chair by Anthony Way; highest entry at #11, Drive-Thru Booty by Freak Power.

U.K. RAP SINGLES CHART:
1. "Who Shot You?" ................................................ The Notorious B.I.G.
2. "Ol Dirty Bastard" ............................................. Brooklyn Zoo
3. "Release Yo" Sell ............................................... Method Man
4. "Ah Yeah" ......................................................... K.R.S. ONE
5. "1, 2, Pass It" .................................................... D + D All Stars
6. "Shook Ones Part 2" .......................................... Mobb Deep
7. "Mad Iz" ............................................................ Channel Live
8. "Keep Their Heads Kinking" ............................... Dr. Dre
9. "Gettin No Airplay" ............................................ LL Cool J
10. "Bring It On (Re-Mix)" ....................................... Organised Konfusion

(courtesy of Sam Schneider U.K.)

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

THE U.K. TOP 10 RENTAL VIDEOS
1. Speed ................................................................. (Fox)
2. The Mask .......................................................... (EV)
3. Clear And Present Danger ................................... (CIC)
4. True Lies ............................................................ (CIC)
5. When A Man Loves A Woman ........................... (Mechonson)
6. Four Weddings And A Funeral .......................... (Columbia/TriStar)
7. Ace Ventura ...................................................... (Warner)
8. Wolf ................................................................. (Columbia/TriStar)
9. City Stickers 2 ................................................... (20-20 Vision)
10. Corinna, Corinna .............................................. (Guild)

courtesy of Blockbuster UK Group, for the week ending April 14, 1995.

News From The Commonwealth & Europe
By David Courtney

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

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

CHRYSALIS MUSIC TO HAVE COUGH UP: Chrysalis Music Publishing is losing 25 percent of the publishing royalties accruing to "I'm Sure Do" by Strike to EMI Music Publishing because the single samples the "you sure make me feel like loving you" vocal hook from the 1987 Donna Allen track "Serious." Fresh Records, who released the single, have sold more than 200,000 copies of the record, which was at #4 in the U.K. charts last week.

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

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

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

BIG VE DAY PARTY BASH: The biggest VE Day street party in Britain will be held at London Bridge on May 8-9. The event, which will be covered by Sky Television is backed by a five-week publicity campaign with the South London Press, Sound & Media is sponsoring the event and will use it to promote its Victory VE Day album, which was released April 3.

WEMBLEY DEAL AGREED: The long awaited new deal to secure the future of Wembley Stadium and Arena has finally been agreed. Wembley plc has successfully negotiated a re-financing package with a group of leading High Street banks. Wembley, with debts of £140 million, has been unable to turn a profit on its annual revenue of £120-14 million because of interest payments to creditors. Under terms of the new deal, details of which are to be announced next week, the group of banks led by Barclays will write off £40 million in debts in return for equity in the company. Wembley is also raising an additional £62.5 million from existing institutional shareholders in the form of a rights issue.

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


News From Japan And The Orient
By Sachio Saito

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

FOREVER YOU FROM ZARD (Bigram Records) has been awarded triple-Platinum status by RIAJ (Record Industries Association of Japan) at March certification, while Decade by Kome Kome Club (Sony) hit a million. Platinum awards went to Never End by Aska (Toshiba EMI), Tamio Okuda's 29 (Sony), Guitarhythm Vol. II by Torayasu Futai (Toshiba EMI), Everything from Mr.
ONE OF THE MOST IMPORTANT EVENTS of the music industries of the world, MDHCM, which has been held in Cannes, France since 1967, will move to Hong Kong for three days this year, May 23-25. According to a spokesperson, Hong Kong has been chosen at the request of Asian countries and 25 countries from around the world will take part, making up 110 booths.

ACCORDING TO RIAI (Record Industries Association of Japan), the total shipments of AV software in Japan for February 1995 at the wholesale level totaled $526.62 million, up 4% over the comparable month of the prior year. The total shipments of video software were $419.15 million, 90% of the total, up 6%; video, $95.13 million, 18% of the total, down 10%. In volume, the total shipments were 39,711 million units, up 3% over the comparable month of the prior year. Audio was 41,915 million units, up 13%, 88% of the total; CD-oriented items—CD graphics, CD 1 and CD ROM—for 2,244 million units, up 121%, 6% of the total. Video was 2,623 million units, down 11%, 7% of the total of the audio product, CDs came in at $403.85 million, up 7%, 33,601 million in volume, up 15%; tapes were $15.31 million, down 14% with a volume of 1,813 million units, down 14%.

The total shipments of video software were $95.13 million, down 10%, 2,623 million units volume, down 11%; video disks, $30.97 million, 33% of the total, down 35%; and video tapes were $64.16 million, down 10%.

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

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

LOCAL 45s TOP 10

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<tr>
<th>TW</th>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>&quot;Wow War Tonight&quot;</td>
<td>H Jungle With T</td>
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<tr>
<td>2</td>
<td>2</td>
<td>&quot;Overnight Sensation&quot;</td>
<td>Trf</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>&quot;Ra Ra Ra&quot;</td>
<td>BBGM (Bagram), Maki Daikoku</td>
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<td>4</td>
<td>4</td>
<td>&quot;Maica&quot;</td>
<td>East End X Yuri</td>
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<tr>
<td>5</td>
<td>5</td>
<td>&quot;Hello&quot;</td>
<td>Masaharu Fukuyama</td>
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<tr>
<td>6</td>
<td>6</td>
<td>&quot;Uta&quot;</td>
<td>Buck - Tick</td>
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<tr>
<td>7</td>
<td>7</td>
<td>&quot;So Ya Na&quot;</td>
<td>East End X Yuri</td>
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<tr>
<td>8</td>
<td>8</td>
<td>&quot;Kiseki No Chikyu&quot;</td>
<td>Keisuke Kuwata &amp; Mr. Children</td>
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<tr>
<td>9</td>
<td>9</td>
<td>&quot;Thank You&quot;</td>
<td>Dreams Come True</td>
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<tr>
<td>10</td>
<td>10</td>
<td>&quot;Try Me&quot;</td>
<td>Namiho Yasumoto With Super Monkeys</td>
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LOCAL CDs TOP 10

<table>
<thead>
<tr>
<th>No.</th>
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<th>Title</th>
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<tr>
<td>1</td>
<td>Dreams</td>
<td>Dreams Come True</td>
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<td>2</td>
<td>Do The Best (One Up)</td>
<td>Chisato Moritaka</td>
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<td>3</td>
<td>Forever You</td>
<td>Yosuke Ishikawa</td>
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<td>4</td>
<td>29 (Sony)</td>
<td>Tanno Okuda</td>
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<td>5</td>
<td>Decade</td>
<td>Kome Kome Club</td>
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<td>6</td>
<td>Subhuman Race (EW)</td>
<td>Skid Row</td>
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<td>7</td>
<td>Collection III (King)</td>
<td>Miho Nakayama</td>
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<td>8</td>
<td>Greatest Hits (Sony)</td>
<td>Bruce Springsteen</td>
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<td>9</td>
<td>Alien Love Secret (Sony)</td>
<td>Swamy Wonder</td>
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<td>10</td>
<td>Guitarhythm Forever Vol. 1</td>
<td>Toshiba EMI</td>
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REVIEWS

KILLING FLOOR: Killing Floor (Cargo Records 40382)

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

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

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

VIGILANTEs Of LOVE: Driving The Nails (Core 9247)

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

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

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

PICK OF THE WEEK

GERALD WILSON: State Street Swer (MAMA Foundation MFM 1010)

Gerald Wilson is one of the unsung heroes of big-band jazz, although he has served up his multi-dimensional music skills for more than 30 years. The music on this album is not so much a culmination of his experience as a compendium of his musical tastes. The music is varied—there is an jazz and texturally—and Wilson's arrangements and production with Douglas Evans permit the solid line-up of poly-generational players room to breathe life. The title track is short, sweet and easy-going while the double-time excursus along "Lake Shore Drive" begins to hold the promise of things to come. "Lighthouse Blues," "The Feather" and "Jazmin's In C" all exhibit the many facets of the Wilson vision. (M.R.M.)
(Continued from page 5)

So you’re heading out on tour? Yeah, not ‘til the first of June. But I’m getting ready to leave for Ireland on Saturday for three weeks. I’m going to see my son and try and take one last big relaxation before we hit the road.

How many dates are you planning on doing? We’ll be out at least through June of this year. And I’m also looking to do something in Europe in the fall. We’re really aiming to do as many dates as possible.

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

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

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

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

You’ve been with both Atlantic and Asylum Records. Then you started up Oh Boy Records in 1984 with your longtime manager Al Bunetta and an associate, Dan Einstein. Do you feel more or less pressure having your own label? Well, in the end it’s because of the success of The Missing Years I ended up making my own pressure.

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

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

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

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

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

My goal has always been to sell enough around the world to be able to go out and just play a decent-sized concert theater, a place that’s meant for music—where anytime of the year you can go out there and basically present yourself whether you’ve got a hit record or not. Gordon Lightfoot did that for years and years, had a big following all over the world. It didn’t matter if he had a new record out or not. He’d play decent-sized places—like a 2,000-seat theater, 1500 to 3000—and people would come from God knows where, but they would come out. That to me is real success— to be long-standing like that and be able to go present yourself in venues that are meant to have music played in them, and kind of do that when you want and still be able to take off some time—not have to go on the road when you don’t want to. You’re 48 now. Have you even thought about retiring?

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

[Image of John Prine]
Fundis To Head Nashville’s Almo Sounds

By Richard McVey

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

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

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

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

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

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

Country Dance Music Award Winners

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

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

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

Some of the other key winners are:

In Other News...

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

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

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

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

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

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

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

**TOP 100 COUNTRY SINGLES**

**APRIL 22, 1995**

1. **THE HEART IS A LONELY HUNTER** (MCAC-10994) ........... Reba McEntire 2 9
2. **GIVE ME ONE MORE SHOT** (RCA 64184) .............. Alabama 3 11
3. **I CAN LOVE YOU LIKE THAT** (Atlantic) ......... John Michael Montgomery 5 7
4. **LITTLE MISS HONKY TONK** (Arista 2790) .......... Brooks & Dunn 4 8
5. **THE BOX** (Warner Bros.) ............. Randy Travis 7 10
6. **THE KILL STAR** (MCA 10994) .......... Traci Byrd 9 8
7. **SONG FOR THE LIFE** (Atlantic) ............. Alan Jackson 8 9
8. **SO HELP ME GIRL** (Epic 64350) ................. Joe Diffie 11 1
9. **REFRIED DREAMS** (Curb) .......... Tim McGraw 12 8
10. **DONNA GET A LIFE** (Decca 11094) ......... Mark Chestnutt 15 8
6. **WHAT A LOT OF MOOD** (Epic 77843) .......... Ty Herndon 16 8
12. **THAT'S HOW YOU KNOW** (RCA) .......... Lari White 13 12
13. **BUBBA HYDE** (Arista) ........... Diamond Rio 14 11
14. **WHERE'S BEEN YOUR BOOTS BEEN UNDER** (Mercury) ...... Shania Twain 17 13
15. **WAS BLOWN AWAY** (Arresta) ......... Pam Tillis 18 6
16. **STANDING ON THE EDGE OF GOODBYE** (Patriot 28495) ....... John Berry 19 6
17. **STAY FOREVER** (Curb) .......... Hal Ketchum 21 10
18. **ADALIDA** (MCA 11092) .......... George Strait 25 3
19. **BETWEEN THE TWO OF THEM** (Liberty) ........ Tanya Tucker 20 10
20. **LIPSTICK PROMISES** (Liberty) .......... George Ducas 6 16
21. **DON'T BELIEVE IN GOODBYE** (Curb) ......... Sawyer Brown 24 5
22. **FAITH IN ME, FAITH IN YOU** (Columbia) .. Doug Stone 23 7
23. **YOU AINT MUCH FUN** (Polydor 314593) ....... Toby Keith 30 4
24. **YOU DON'T EVEN KNOW WHO I AM** (Epic 64188) ...... Patty Loveless 27 5
25. **LOOK WHAT FOLLOWED ME HOME** (Warner Bros.) .. David Nail 9 13
26. **I'M STILL DANCIN' WITH YOU** (Columbia) ... Wade Hayes 23 8
27. **SUMMER'S COMIN'** (MCA 96419) .......... Clint Black 34 2
28. **WHICH BRIDGE TO CROSS** (MCA 11047) ...... Vince Gill 10 11
29. **HOUSE OF CARDS** (Columbia 54327) ...... Mary Chapin Carpenter 32 4

30. **IF YOU'RE GONNA WALK, I'M GONNA CRAWL** (Mercury 314532) ...... Sammy Kershaw 33 5
31. **WHEN YOU SAY NOTHING AT ALL** (EPA) ....... Alison Krauss 36 7
32. **IF I WERE YOU** (Epic 53952) .......... Collin Raye 44 2
33. **CAIN'S BLOOD** (Polydor) .......... 4 Runner 38 5
34. **FALL IN LOVE** (BNA 60662) ......... Kenny Chesney 40 3
35. **WHERE I USED TO HAVE A HEART** (RCA 07636-66238) .... Martina McBride 37 5
36. **CHEROKEE HIGHWAY** (GDR) ............. Western Flyer 37 4
37. **WORKING FOR THE WEEKEND** (Epic 53746) ....... Ken Mellons 39 3
38. **CLOWN IN YOUR ROEDEO** (Mercury 518552) ..... Kathy Mattea 42 3
39. **AMY'S BACK IN AUSTIN** (Warner Bros.) .... Little Texas 22 16
40. **PARTY CROWD** (EPA) .......... David Lee Murphy 46 5
41. **TEXAS TORNADO** (Atlantic) ............. Tracy Lawrence DEBUT
42. **GET OVER IT** (Atlantic) .......... Woody Lee 45 4
43. **TELL ME I'M DREAMING** (Warner Brothers 45603) ... Travis Tritt DEBUT
44. **ONE AND ONLY YOU** (Reprise 45676) ........ Russ Tafl 48 3
45. **LIVING UP TO HER LOW EXPECTATIONS** (Giant 17902) .... Daryle Singletary 50 2
46. **WILLIN' TO WALK** (Arista) ............ Radney Foster 49 3
47. **THAT'S JUST ABOUT RIGHT** (Arista) .......... Blackhawk DEBUT
48. **THE LIKES OF ME** (MCA 11264) ............. Marty Stuart 55 3
49. **WHO AM I WHO** (River North 51446) ....... Holly Dunn 57 3
50. **BIGGER FISH TO FRY** (Curb) .............. Boy Howdy 57 3

51. **DADDY FINALLY MADE IT TO CHURCH** (SONG-1) ...... Jim Fuller 53 14
52. **THINKIN' ABOUT YOU** (MCA 54973) .......... Trisha Yearwood 26 14
53. **ROCKIN' THE ROOK** (Columbia 66411) ........ Larry Stewart 67 2
54. **BIG CITY GIRL** (Starlodd) .......... Jamie Harper 56 10
55. **FOR A CHANGE** (Atlantic) ............ Neal McCoy 28 15
56. **ONE OF THOSE NIGHTS** (Patriot 59252) ....... Lisa Brokop 59 2
57. **DON'T HAVE YOU (Magnatone) ............... Billy Montana 61 2
58. **WILL YOU STAY WITH ME FOREVER** (DOR 0801) ...... Dean Montana 31 16
59. **DOWN IN FLAMES** (Arista 2715) .......... Blackhawk 31 16
60. **SOMEBODY LOVES ME** (Ladilo) .......... P.J. LaDor 62 9
61. **I DON'T KNOW BUT I'VE BEEN TOLD** (Mercury 314528) ...... Wesley Dennis 60 7
62. **EASY AS ONE, TWO, THREE** (Liberty 79058) .... John Bunzow 65 2
63. **YOU SHOULD HAVE BEEN TRUE** (MCA) .... The Mavericks 35 13
64. **MISSISSIPPI MOON** (BNA 66417) .......... John Anderson DEBUT
65. **MIKE'S BIKE** (EDS/Seaslon) .......... Michael Grande 43 15
66. **THIS WOMAN AND THIS MAN** (Giant 24555) ...... Clay Walker 47 14
67. **WHERE YOU GO** (RCA 66419) .......... Clint Black 51 13
68. **HOG WILD** (MGG/Curb) .......... Hank Williams, Jr. 71 2
69. **LOOKING FOR THE LIGHT** (Columbia) ...... Rick Trevino 54 10
70. **COST OF LOVIN'** (Ranatomy) .......... Elaine Diehl 73 6
71. **YOU WIN AGAIN** (NFR/Phy) .......... Daniel Ray Edwards 75 4
72. **SHE FEELS LIKE A BRAND NEW MAN TONIGHT** (RCA) .......... Aaron Tippin 58 8
73. **SOMEBODY ELSE IN THE VICINITY OF THE HEART** (RCA) .... Shena Rad 64 19
74. **WHAT WILL YOU DO ABOUT ME** (BNA) .......... Doug Supernaw 66 13
75. **TRUE TO HIS WORD** (Curb) .......... Boy Howdy 68 17
76. **QUALITY TIME** (SONG-1) .......... Gary Lee Kirkpatrick 69 14
77. **AS ANY FOOL CAN SEE** (Atlantic 52650) .... Tracy Lawrence 70 14
78. **ANYWAY THE WIND BLOWS** (Asylum) .......... Brother Phelps 72 9
79. **FRIENDS BEHIND BARS** (Polaroid Plus) ...... Michael Copeland 74 16
80. **THE CARPENTER MAN** (Rodeo) .......... W.C. Taylor, Jr. 84 2
81. **LOOK AT ME NOW** (Asylum 9081) .......... Bryan White 76 15
82. **BLACK DRESSES** (River North) .......... Steve Kolander 77 4
83. **BEND IT UNTIL IT BREAKS** (BNA) .......... John Anderson 78 17
84. **BETWEEN AN OLD MEMORY AND ME** (Warner Bros. 455603) .... Travis Tritt 79 19
85. **UPSTAIRS DOWNTOWN** (Polydor 523407) ...... Toby Keith 80 21
86. **YOU CAN'T MAKE A HEART LOVE SOMEBODY** (MCA) ........ George Strait 81 15
87. **SOMEDAY WILL** (MCA 545856) .......... Terry McBride & The Ride 82 9
88. **LITTLE LITTLE** (Epic 57651) .......... James Houser 83 10
89. **OLD ENOUGH TO KNOW BETTER** (Columbia 66412) .... Wade Hayes 86 21
90. **I BRAKE FOR BRUNETTES** (Decca) .......... Rhett Akins 86 13
91. **SEA OF COWBOY HATS** (Polydor) .......... Chet Wally 87 11
92. **BAD DOG, NO BISCUIT** (Giant) .......... Daron Norwood 88 11
93. **HONEY DON'T PAY THE RANSOM** (Step One 0003) .... Don Cox 89 12
94. **MY KIND OF GIRL** (Epic 53952) .......... Collin Raye 90 18
95. **TENDER WHEN I WANT TO BE** (Columbia 64327) ...... Mary Chapin Carpenter 91 17
96. **HERE I AM** (Epic 64188) .......... Patty Loveless 92 21
97. **SOMEBODY ELSE IN THE VICINITY OF THE HEART** (EPA) .... Shena Rad 93 20
98. **THE FIRST STEP** (MCA 10991) .......... Tracy Byrd 95 20
99. **LITTLE HOUSES** (Epic 66803) ............ Doug Stone 96 23
## COUNTRY MUSIC

### TOP 75 COUNTRY ALBUMS

**AUGUST 22, 1995**

<table>
<thead>
<tr>
<th>#</th>
<th>ALBUM</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>WEEKS</th>
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<td>1.</td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>John Michael Montgomery</td>
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<td>THINKIN’ ABOUT YOU</td>
<td>Garth Brooks</td>
<td>BMG</td>
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<td>17</td>
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<tr>
<td>3.</td>
<td>NO ORDINARY MAN</td>
<td>Trace Byrd</td>
<td>Warner</td>
<td>3</td>
<td>17</td>
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<td>4.</td>
<td>HANG IN THERE</td>
<td>David Lee Murphy</td>
<td>BMG</td>
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<td>JUNIOR'S LILיטER</td>
<td>Clint Black</td>
<td>BMG</td>
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<td>6.</td>
<td>I'M THINKING OF YOUR MOTHER</td>
<td>Patty Loveless</td>
<td>RCA</td>
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<td>WHEN I'M NOT DANCING</td>
<td>Randy Travis</td>
<td>BMG</td>
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<td>MAMMA'S PRIDE</td>
<td>Charley Pride</td>
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<td>10.</td>
<td>SOFTLY AND SURELY</td>
<td>Tanya Tucker</td>
<td>BMG</td>
<td>10</td>
<td>36</td>
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<tr>
<td>11.</td>
<td>HONKY TONK WOMAN</td>
<td>Country Legends</td>
<td>Debut</td>
<td>11</td>
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<tr>
<td>12.</td>
<td>LITTLE THINGS</td>
<td>Alan Jackson</td>
<td>BMG</td>
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<td>I'M NOT THE ONLY ONE</td>
<td>George Jones</td>
<td>BMG</td>
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<tr>
<td>14.</td>
<td>ONLY WHEN I'M DANCING</td>
<td>Luke Bryan</td>
<td>BMG</td>
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**REVIEWS By Richard McVey**

### DOUG STONE:

**Faith In Me, Faith In You** (Columbia 64330)

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

### PIRATES OF THE MISSISSIPPI:

**Paradise** (Giant 24603)

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

### THE HIGHWAYMEN:

**The Road Goes On Forever** (Liberty 28091)

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

### PICK OF THE WEEK

**KENNY CHESNEY**

**All I Need To Know** (BNA 66652)

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

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

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

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

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

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

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

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

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

No independent acts debuted on this week’s chart.

Top Rising Independents

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

Out-Of-The-Box Independent Releases

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

Album Review

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

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

Indie Spotlight

**W.C. Taylor: An Honest Country Singer**

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

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

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

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

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

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

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

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

Most Active

TERRY LYNN—"Fearless"—(Intersound)—#15
DAVID PATILLO—"Mercy Is The Reason"—(Heartwrite)—#21
STEVEN CURTIS CHAPMAN—"The Mountain"—(Sparrow)—#24
JEFF & SIERI EASTER—"Speak To The Mountain"—(Chapel)—#25

Powerful On The Playlist

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

Looking Ahead

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

Radio Playlists

Some Of What's Playing In Heavy Rotation

KJOH—Houston, TX
SENeca—"By Way Of The Son"
RONNIY MCKINLEY—"Double Yellow Lines"
DEL WAY—"He Is Mine"
BRIAN BARRETT—"No One Knows My Heart"
MARVELL—"Only Christian Country"

WBIL—Springfield, TN
MIDSOUTH—"Without You"
KEN HOLLOWAY—"Trailer Hitch"
RIVERS & OWENS—"Over The Edge"
SENeca—"By Way Of The Son"
CLEVE FRANCIS—"A Love Like This"

WBTX—Broadway, VA
DEL WAY—"He Is Mine"
RANDY SWIFT—"Don't Let Cain Kill Abel"
PATRICK MCCULLA—"Whole Lot Of People Doing Right"
MARK HAMPTON—"White Haired Preacher Man"
ROCHESTERS—"He's Always There"

POSITIVE COUNTRY

APRIL 22, 1995

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

By Ted Randall

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

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

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

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

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

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

Q-&-A with Moon Mullins,
Pollack Mullins

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

What is the primary focus of Pollack Mullins?
We are advisers to country radio stations, programming advisers.

Is this just formatics or are you getting into…
All of the above—formatics, music selections, air talent development, promotions, marketing, research.

Do you do any of the research yourself?
We have, yes.

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

Do you think research is becoming more important or more accepted than it was five years ago?
It seems like it becomes more accepted all the time, yes.

How important do you feel it is to radio’s success?
I think it’s very important to have another instrument of information to weigh in the total picture, but it’s certainly not the only thing. I think anyone that would make decisions based totally on their research would be grievously
making mistakes. But it’s information, I think, that you have to have. Everyone needs some research. Some people don’t think they need any, but even those who don’t think they need any are getting it in some form. They just may not realize it’s research they’re getting. To go into it full bore by hiring someone to do surveys on your listeners, focus groups and that sort of thing...not everyone wants to do that. But if they subscribe to Arbitron or if they talk about Arbitron numbers, that’s research also.

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

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

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

Right, things that are commonplace.

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

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

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

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

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

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

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

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

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

As a consultant—someone who has to go in and fix broken things, evaluate things and try to build and make things better—how would you use this music genre other than like what you’re talking about, building a hybrid?

Would you consider it a duopoly—an AM station in an existing market that has a country counterpart?

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

Ted White’s “Jesus Is A Cowboy”

LACED FULLY WITH VISUAL IM-AGERY, “Jesus Is A Cowboy” is currently working its way up the Positive Country chart and can be found at #30 this week.

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

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

Single Review

DON RICHMOND: “Ridin’ Out The Storm” (TIMA)

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

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

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

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

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

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

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

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

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

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

AMOA Offers ‘AutoInfo Request’ Line

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

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

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

Thirty-Five Receive Hesch Scholarships

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

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

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

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

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

A Reminder!

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

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

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

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

Simple Minds stopped by radio station The Rev 106 in Minneapolis on the eve of their show at First Avenue in support of their current Virgin Records release *Good News From The Next World*. Pictured (l-r): Shelley Miller, music director, The Rev 106; Simple Minds' Jim Kerr; Shawn Stewart, assistant program director, The Rev 106; Charlie Burchill; and Bobby Bland, promotion & marketing manager, Virgin Records Minneapolis.

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

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

American Recordings recently threw a party to celebrate their partnership with Wild West Records and the album release *World Ultimate* from the venture's first artist, The Nonce. The event, which was held at World On Wheels, an L.A. skating rink famous for its KDAY (the now-defunct all-rap radio station) parties, drew more than 600 people. The chart-topping rap hit "Mix Tapes" chronicled the group's start in the music business, and the next scheduled track is "Us Stops." Pictured (l-r, back row): KKB T 52 3 The Beat's Julio G.; Power 106's Baka Boyz Nick V.; The Nonce's Nokua Base Type and Yusef Aflat; and Power 106's Chris from the RuffneX radio show, (front row): Wild West Records' Ray Tamara; American Recordings' Dan Charnas; and Jason Mindus.

Mammoth/Atlantic recording artist Juliana Hatfield recently treated over 600 fans to a 30-minute solo electric performance and a 30-minute album signing session during an in-store appearance at a Boston Strawberries location. Her set featured songs from her just-released album *Only Everything*, her third solo album. The album entered the Cash Box Top 100 Pop Albums chart at #80 and the single "Universal Heartbeat" is #1 most-added track at commercial alternative radio. Hatfield, now in the midst of an East Coast college tour, is scheduled to begin an extensive U.S. headlining tour with opener Jeff Buckley in mid-May.