

# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE



# Vanessa Daou

## Music With Some Zip



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## NUMBER ONES

### POP SINGLE

Waterfalls  
TLC  
(La Face/Arista)

### URBAN SINGLE

'Til You Do Me Right  
After 7  
(Virgin)

### RAP SINGLE

One More Chance  
The Notorious B.I.G.  
(Bad Boy/Arista)

### COUNTRY SINGLE

I Don't Even Know Your Name  
Alan Jackson  
(Arista)

### POP ALBUM

Dreaming Of You  
Selena  
(EMI)

### R&B ALBUM

The Show, The After Party...  
Jodeci  
(Uptown)

### JAZZ ALBUM

Breathless  
Kenny G  
(Arista)

### COUNTRY ALBUM

The Woman In Me  
Shania Twain  
(Mercury)

### POSITIVE COUNTRY

Ira Jones  
Ron David Moore  
(Warner Alliance)

### TROPICAL

Magia  
Jerry Rivera  
(Sony)

### LATIN

### CONTEMPORARY POP

Una Mujer Como Tu  
Los Bukis  
(Fonvisa)

### TEXAN / TEJANO

Por Favor Corazon  
Gary Hobbs  
(EMI Latin)

### MEXICAN REGIONAL

Una Mujer Como Tu  
M.A. Solios & Los Burkis  
(Fonovisa)

## Cover Story

### Vanessa Daou Goes Zipless

Exuding a mixture of musical etherealism, jazz sensibilities, groove oriented undertow, provocative lyrics and seductive vocals, Krasnow Entertainment/MCA Records artist Vanessa Daou might not seem the most likely person to launch a new label. But the company is banking on the unique appeal of this music, which is a musical collaboration with her husband Peter and featuring his aunt Erica Jong's cutting poetry. The Daous recently talked with *Cash Box's* M.R. Martinez about how the record happened and about the path that brought them to Krasnow Entertainment.

—see page 5

### Waterworld Is Mostly All Wet

The grandiose Universal Pictures sci-fi actioner *Waterworld* will probably always generate more press for its gigantic \$170 million plus production budget. But the film, starring Kevin Costner, will likely attract the curious and testosterone-rich young males. *Cash Box* film reviewer John Goff speaks on it.

—see page 16

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## Wherehouse Files Chapter 11

WHEREHOUSE ENTERTAINMENT, INC. and its parent company, WEI Holdings, Inc. filed with the United States Bankruptcy Court in Delaware for protection under Chapter 11 of the U.S. bankruptcy laws August 2, 1995.

"Filing for bankruptcy protection was the best way that we could assure all of our creditors equitable treatment and provide the flexibility necessary for our company to continue to operate in a highly competitive industry," said Jerry E. Goldress, chairman and CEO.

He explained that Wherehouse defaulted on interest and principal payments to senior lenders totaling \$1,652,000 due on July 31, and also defaulted on a \$7,150,000 subordinated debt payment due August 1.

## U.S. High Court Appeal Filed On Copyrights Issue

THE UNITED STATES SUPREME COURT has been asked to hear an appeal of a landmark copyright infringement suit against the rock band ZZ Top. At stake is the validity of the copyright in virtually every song released on record before 1978.

The case, initiated by small music publisher La Cienega Music Company of Los Angeles, has taken on such importance to the music industry that a coalition including the National Music Publishers' Association, Inc.; American Society of Composers, Authors and Publishers (ASCAP); Broadcast Music, Inc. (BMI); The Songwriters Guild of America; National Academy of Songwriters; and Nashville Songwriters Association International, which represent over 98% of American copyrighted songs, has joined the publisher in seeking review by the high court.

"The decision under appeal impacts the copyright in virtually every recorded song released before 1978 by threatening to make those songs public domain works," said Alan G. Dowling, an attorney with Shapiro, Rosenfeld & Close, of L.A. representing La Cienega Music. "Innumerable recording, music publishing, motion picture, television, radio and computer contracts involving pre-1978 musical compositions and recordings are premised on the representation that copyright exists in the songs, and they are not in the public domain. It is no exaggeration to state that the Supreme Court's decision in this case will involve literally billions of dollars in commerce, and directly affect the assets and welfare of many thousands of individuals and companies," he continued.

La Cienega is petitioning the Supreme Court to review a lower court decision dismissing the publisher's suit which alleges that ZZ Top's 1973 hit "La Grange" infringes John Lee Hooker's classic song "Boogie Chillen," which was first released on record in 1948 and registered for copyright in 1967. A U.S. District Court in California dismissed the suit in 1992 and invalidated the "Boogie Chillen" copyright because the song had been released on record before it was registered for copyright, and because a formal copyright notice was not affixed to each record distributed. Earlier this year the Ninth Circuit Court of Appeals sitting in California agreed and affirmed in most respects the District Court ruling.

The industry coalition's Supreme Court papers argue that the Appeals Court's ruling completely contradicts the music industry's established practice of releasing records without first securing federal copyright protection for the song. "This practice was based on and approved by authoritative court decisions, pronouncements of Congress, and the U.S. Copyright Office's century-old policies and procedures," said Michael S. Oberman, partner with the N.Y. law firm of Kramer, Levin, Naftalis, Nessen, Kamin & Frankel and lead counsel for the industry coalition.

La Cienega Music Company is operated by 82-year old Bernard Besman who is best known for discovering and recording John Lee Hooker in 1948 and who has published over 600 songs by more than 20 other artists, including post-war rhythm and blues great Todd Rhodes and jazz legends Milt Jackson and Sonny Stitt.

"The Appeals Court decision, if upheld, would in effect punish my client and thousands like him for following the rules of the U.S. Copyright Office," concluded Dowling.

The Supreme Court is expected to decide in the fall whether it will hear the appeal, which was filed in late July. In addition, to Mr. Oberman, attorneys Alan L. Shulman and Scott L. Baker of New York's Silverman & Shulman, and Charles

## ON THE MOVE



Maudlin



Godfrey-Cass



Schimel



Walker



Kelly

Michael Maudlin has been appointed exec. vp of the black music division for Columbia Records, and will also serve as sr. vp of the Columbia Records Group. In his newly-created post, Maudlin will expand the existing black music department into a full-fledged division and provide creative leadership in all areas of the division. He will also work closely with The WORK Group and CRG labels So So Def Recordings and Ruffhouse Records. He will also work in A&R, signing acts and developing new talent. As former president of Entertainment Resources International, Maudlin has worked with several artists, including Arrested Development, Kriss Kross, Caron Wheeler, Da Brat and Xscape. In 1992, he began his chores as CEO of So So Def. Mark Gorlick has been named sr. vp of promotion at MCA Records. In his new job he will be responsible for coordinating all radio promotion efforts for MCA and its associated labels, as well as oversee the activities of the promotion field staff. Gorlick joined MCA in 1992 as vp of promotion, and prior to that he was national director of promotion for Atco Records. He also spent eight years at Atlantic Records as local promoter in various cities. Robin Godfrey-Cass has been named exec. vp of West Coast operation for EMI Music Publishing. In his new job, Godfrey-Cass will oversee the company's operations in the West Coast with particular emphasis on new artist signings. Prior to joining EMI, he was with Warner-Chappell Music for 16 years and signed a variety of artists, from Van Halen and Robert Plant to Soul II Soul and Bjork. Elizabeth Schimel has been named vp of worldwide operations for BMG Interactive Entertainment. Schimel will be responsible for coordinating the interactive unit's worldwide game development as well as interactive media product in North America. She joined the company in 1993 as director of multimedia development and is credited with orchestrating the company's entry into multimedia and new technologies. Motown Records has promoted Bruce Walker to vp of A&R and general manager of the MoJAZZ label. In his new job he will be responsible for the daily operation of Motown's A&R department while continuing to oversee activities at the MoJAZZ label. Walker has held a variety of positions at Motown since joining the company five years ago, including pop promotion, product management and A&R. Prior to Motown he worked at several industry posts, including public relations director at the National Academy of Songwriters. Mike Kelly has been named national director of urban promotion for the Elektra Entertainment Group. He was previously director of Southwest regional promotion for Motown Records and from 1987-89 was regional manager in Dallas for Arista Record. He also held a national promo job with Mercury Records.



Capitol recording act Channel Live recently filmed a video for its latest single, "For The Sport," on location in New York City. The video was lensed by Jeff Byrd and features the duo in a variety of sports scenarios. Pictured during a break in the action are (l-r): King Just of the Wu Tang Clan; Hakim of Channel Live; director Byrd; Daphne McWilliams, producer of the video; rapper/producer KRS-One; and Tuffy of Channel Live.

(Continued on page 19)

By J.S. Gaer

## Cash Box EAST COAST



Elektra recording group Anthrax are putting the finishing touches their second release, *Stomp 442*, due out in October. They are show above at Studio 4 in Conshohocken, PA. Pictured standing are (l-r): Phil Nicolo, Studio 4, Frankie Bello, Anthrax; Joe Nicolo, Studio 4; John Bush, Anthrax. (seated are )Scott Ian, Anthrax; Charlie Benante, Anthrax.

**ALL FUNKED UP:** Friday night saw the return of the legendary Big Easy band **The Funky Meters** to the Big Apple. The band, which is basically responsible for the funk sound, played a two night, two set stand at **Tramp's**. Though The Meters have not released a new album in roughly eighteen years they can still get people to come out in droves to witness their mastery. Led by keyboardist **Art Neville**, the group delved into their back catalog, including such favorites as "Look-ka Py Py," and got the club to feel like they were playing out on the bayou. In the middle of the set the next generation of Nevilles made an appearance as eleven-year old **Ian Neville** got down playing rhythm guitar on a couple of songs, prompting Art to tell guitarist **Brian Stoltz** to watch out. Recently **Rhino Records** have released a two-CD set, *Funkify Your Life: The Meters Anthology*. Sure to get you sweating to the oldies.

**LIKING LAIKA:** While thousands were in the stadium on Randall's Island for the roving rock fest, the **Mercury Lounge** saw a more stable trio entertain. Out of the ashes of the much lauded **Moonshake** has come the equally acclaimed **Laika**. The British quintet created a mesmerizing sound by using each of their instruments as a block to create a strong structure. Using dub beats, their indie-dance got the usually more stolid crowd to swing and sway. Laika's current release on **Too Pure/American** is *Silver Apples Of The Moon*. Opening up for them was **Rasputina**, who have nothing current available; but that shouldn't last for long as they garnered quite a following. Their three-cellicist-and-drummer line-up play a melodic slightly goth sound that has an edginess without being heavy handed. Singer **Melora** lightens up the proceedings with off-the-cuff jokes in between every song. **God Is My Co-Pilot** sit on the opposite musical end with using two percussionists and bassists. Darlings of the underground, they delve into an anarchic noise with rhythm section. Their last studio release is only available on the jazz experimentalist **John Zorn's** Japanese-imported **Avant** imprint.

**OVERGROUND SMITH:** It has been a few years since poet/rocker **Patti Smith** has graced the stage, but she came out in a big way when she took to **Summer Stage** in Central Park on Thursday night. Patti spent the first part of her appearance reading her poems and having witty repartee with many members of the audience. The second half consisted of her playing with longtime collaborator **Lenny Kaye** and others in a small series of acoustic songs which included "People Got The Power" by former MC5 member, the late **Fred "Sonic" Smith**. She got into a louder frame of mind when she played the second stage of **Lollapalooza** with a full band. She is currently in the process of recording her first album in many years.

By Steve Ballin

## Cash Box WEST COAST



Before heading out to join the Second Stage at Lollapalooza, Virgin Records' Geraldine Fibbers performed in the parking lot of Virgin. The L.A. group has just released its stunning debut CD, *Lost Somewhere Between The Earth And My Home*. Pictured (l-r): Nikki Brown, Ted Gardner, Larrikin Mgmt; Jessy Greene, Daniel Keenan, The Geraldine Fibbers; Julie Bruzzone, Virgin Records; Kevin Fitzgerald, Carla Bozulich, Bill Tutton, The Geraldine Fibbers; Kaz Utsonomiya, Virgin Records; Steve Fisk, album producer; Mark Williams, Joyce Castagnola, Nancy Berry and Peter Holden, Virgin Records.

**THE SPECULATED TOUR OF THE YEAR** is now official, with word coming via a joint press release that **David Bowie** and **Nine Inch Nails** will be hitting the road together this September. The much anticipated double bill, labeled the "Outside Tour," begins in Hartford, CT on the 14th of September. The trek, set to last for six weeks in North America, will visit mostly outdoor amphitheatres and have a ticket price of \$28.50. The shows will be reserved seating, with every show having a general admission section in the pit.

The tour coincides with Bowie's upcoming *Outside* release, his first for **Virgin Records**, and first new studio effort in eight years. The **Brian Eno**-produced CD has been one of the most talked about releases of the year and this tour should considerably up the ante, as one of rock's great visionaries, and remarkable chameleons, once again reinvents himself. Word is that this will be a low-key stage show with a stripped down non-theatrical format. Bowie will be joined by musicians from various stages of his career, with band members who worked with the "Thin White Duke" on projects from **Ziggy Stardust** to **Tin Machine**.

For **NIN** the move seems less obvious, as they've already established themselves over the past year as the premiere live act in rock. The group's *Further Down The Spiral* remains a force on the charts, but given it's an EP of remixes any success is a bonus. The apparent answer is that **Trent Reznor** just wants to do the tour. An admitted Bowie fan, he cited *Low* as an influence while recording *The Downward Spiral*. Regardless of the reasons for the tour the real winners are the fans, as this joint summit of two of rock's true luminaries offers one of the best concert bills in recent memory. West Coast dates are expected in October. Can't wait.

**STICKING TO THE REAL SPIRIT OF PUNK**, **The Circle Jerks** played an impromptu show in a Las Vegas parking lot after they were forced to cancel their gig at the Huntridge Theater because 90% of the venue's roof had caved in. Fortunately the building was empty when the accident occurred. However, when the **Mercury** recording artists got there, they encountered a crowd of disappointed fans. The Circle Jerks, who are on tour in support of *Oddities, Abnormalities and Curiosities* set up their instruments and played to the delight of the moshing crowd, at least until local police broke the gig up.

## Vanessa Daou: Opening A Label With *Zipless*



*"This the long tunnel of wanting you. It's walls are lined with remembered kisses, wet and red as the inside of your mouth, full & juicy as your probing tongue."*

—Excerpt from Erica Jong's poem "The Long Tunnel of Wanting You."

by M.R. Martinez

**STORYBOOK CAREERS IN THE MUSIC BUSINESS** today are remarkable exceptions to the rule, especially in this era of multi-billion dollar quests, multi-national concerns and bottom line, accountant-driven decision making. If a relatively new artist today gets a major label to roll out the platinum carpet, they usually have some track record as a hot independent artist, a successful songwriter and/or producer, a talented sideman, or they have a friend or family member that knows the head of A&R or—better yet—the head of the company.

But rarely do such artists come to the attention of industry stalwarts like Bob Krasnow—based on a tip from a record retailer. "That's how he said he decided to pursue us for a signing," laughs Vanessa Daou, the artist whose sometimes ethereal, sometimes groovy, occasionally jazzy, often provocative and almost always intriguing album *Zipless* is launching Krasnow Entertainment, a label affiliated with the burgeoning MCA Music Entertainment Group. "Actually Bob had heard about us through several sources, but it was the recommendation of friend at a record store that convinced him that he should pursue us. He won't tell us what record store."

And why would he, especially if the massive promotional and marketing campaign that will be waged by Krasnow Entertainment through MMEG successfully positions the new label and this unique artist in the marketplace? Already in full blossom since the record's release six weeks ago is a groundswell, alternative campaign that has targeted clubs, coffeehouses and colleges to establish the music among the new-thrill seekers and artistic cognoscenti. There also plans for a multi-format radio launch, extensive video promotion and live performances, pairing them with acts that draw audiences that will *get* this record. Even if it's already been in the marketplace under another label? It seems like modern day heresy.

The album was originally released as an independent project (okay, so that's maybe how the retailer found out about it) on Lotus Records, a boutique label designed by Daou and her husband/collaborator Peter. The record received large critical notice domestically and internationally, racked up respectable numbers in the marketplace and created a buzz. It helped that the album, featuring the poetic tomes of cutting edge artist Erica Jong, featured

Vanessa in the spoken word genre, with the occasional melodic vocal excursion at a time when this style seems to be spiraling out from the outer edges of rap, the renaissance of poetry readings at small coffeehouses and hip-for-now essays about the phenomena on A&E cable channel. The pair count among their favorite contemporary acts pushing the new music/spoken word fusion Massive Attack, Dignified Planets, Tricky and A Tribe Called Quest, among others.

The music, supplied by Peter playing all instruments and devices, complements the unabridged lyrical content of Jong (Peter's aunt), whose work was culled primarily from her compilation of poems in *Becoming Light*. Jong was so taken by the work-in-progress by the two that she wrote something just for the collection. More on that later.

The album concept was a departure from the harmoniously happy duo's first album release, a jazz/rock/dance project called *Head Music* released in 1992 on Columbia Records released under the name The Daou (okay, so they weren't fresh faced neophytes). The pair declined a second album offer from Columbia, because, as Vanessa explained in an interview with *Cash Box* they had decided to start Lotus and "we wanted to do some music that was more personal, reflected the experimental things that we had been working with and put out something that we loved."

In fact, the record had earned enough attention that they were on the verge of a Verve Records contract. "We'd been in some pretty steady negotiations with Verve and were pretty close to signing when Bob (Krasnow) contacted us," Peter recalls. "He appreciated the album for what it was. We were excited when Verve, a legendary label with some much tradition expressed an interest in us. But it really came down to a record company executive with so much tradition that swayed our decision. We felt that Bob would give us more personal attention, and, that while a legendary company, Verve was part of the PolyGram corporate system. Bob's almost got boutique label."

"This (*Zipless*) has a life of its own," Vanessa adds. "Bob gave us a seven album deal and said that we didn't have to make any changes on this record what so ever."

Musically this record is a distillation of the post-acid jazz traditionalism, with booming bass lines, groove-oriented drumming with a slight bop attitude. Peter shows up best as a keyboardist, especially on tracks like the opening "The Long Tunnel Of Wanting You," "Dear Anne Sexton," "Alcetus On The Poetry Circuit" and "Near The Black Forest."

While the music might weave a tidy, seamless sound tapestry from track to track, Vanessa's delivery provides Jong's poetry and Peter's music soaring azimuth's of dimension. It is truly a collaborative effort, something that becomes abundantly clear on the track "Alcetus On The Poetry Circuit." This tuneful saga artful describes how women have been conditioned to be their own worst enemy. This much is painfully evident in the lyrics: "The best slave does not need to be beaten. she beats herself...For who can hate her half so well as she hates herself?/& who can match the finesse of her self abuse?"

While there are several tracks here that offer up Jong poetry that is steely and less likely to appeal to prurient sensibilities or engender the favor of those who have signed up on the republican contract with America, there are a few gems that will not have to be censored to make a run at radio and be themes for interesting videos. One of them is "Smoke," which Jong wrote exclusively for the album, and on which she does the speaking. The other is "Near The Black Forest," which has emerged as the first single from this album. The song is already a video, and as single will be released to radio in mid or late August. "It's gonna be serviced to all formats—NAC, some A/C, CHR, AAA and college," Peter says, noting that Krasnow and the staff at MCA have been receptive to some of his ideas.

"Hey, they know what they're doing and I'm not saying that I'm designing the marketing campaign; but it's nice to know that a company will listen and be responsive to your ideas."

The Daous recently have signed with the William Morris Agency and expect to be on tour with a full combo sometime in September, a prospect that excites them. They will likely be paired in concert with the act Jamiroquai, which is currently featured on Guru's *Jazzmatazz II* album.

Vanessa and Peter Daou are not overnight sensations. They didn't drop out of the sky from Kansas in a dilapidated farmhouse. They've turned down a pair of major labels to get signed by the one that allows the river of their combined soul to flow in sync with the tidal forces of life. But if this record performs as Krasnow and MCA hope, they will have given at least one retailer somewhere massive cache—or perhaps no peace.

# CASH BOX

## TOP 100 POP SINGLES

AUGUST 12, 1995



This Week's #1:  
**TLC**



High Debut:  
**Natalie Merchant**

|    |   |                                 |    |    |
|----|---|---------------------------------|----|----|
| 1  | WATERFALLS (LaFace/Arista 24108)  | TLC                             | 1  | 11 |
| 2  | KISS FROM A ROSE (Sire/Warner Bros. 17896)  | Seal                            | 4  | 7  |
| 3  | I CAN LOVE YOU LIKE THAT (Blitzzz/Atlantic)   | All-4-One                       | 3  | 12 |
| 4  | DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Rowdy/Arista 5041)                   | Monica                          | 5  | 15 |
| 5  | RUN-AROUND (A&M 8341)   | Blues Traveler                  | 7  | 21 |
| 6  | SOMEONE TO LOVE (550 Music 77895)   | Jon B. Feat. Babyface           | 6  | 17 |
| 7  | BOOMBASTIC/IN THE SUMMERTIME (Virgin 38482)   | Shaggy                          | 8  | 11 |
| 8  | ONE MORE CHANCE (Bad Boy/Arista 79032)  | The Notorious B.I.G.            | 2  | 8  |
| 9  | EVERY LITTLE THING I DO (Uptown/MCA 55032)  | Soul For Real                   | 9  | 15 |
| 10 | COLORS OF THE WIND (FROM "POCAHONTAS") (Hollywood 64001)                            | Vanessa Williams                | 12 | 8  |
| 11 | YOU ARE NOT ALONE (MJJ/Epic 78002)  | Michael Jackson                 | 17 | 2  |
| 12 | HE'S MINE (Outburst/RAL 6946)   | MoKenStef                       | 18 | 9  |
| 13 | THIS AIN'T A LOVE SONG (Mercury 856 824)  | Bon Jovi                        | 14 | 10 |
| 14 | WATER RUNS DRY (Motown 860 358)   | Boyz II Men                     | 11 | 17 |
| 15 | COME & GET YOUR LOVE (Arista 12808)   | Real McCoy                      | 16 | 11 |
| 16 | TOTAL ECLIPSE OF THE HEART (Citique 15539)  | Nicki French                    | 15 | 19 |
| 17 | FREEK'N YOU (Uptown/MCA 3344)   | Jodeci                          | 24 | 10 |
| 18 | I GOT 5 ON IT (Noo Trybe 38474)   | Luniz                           | 19 | 9  |
| 19 | FEEL ME FLOW (Tommy Boy 7682)   | Naughty By Nature               | 20 | 9  |
| 20 | ONLY WANT TO BE WITH YOU (Atlantic 87132)   | Hootie & The Blowfish           | 36 | 5  |
| 21 | HOLD ME, THRILL ME, KISS ME, KILL ME (FROM "BATMAN FOREVER") (Atlantic/Island 6266) | U2                              | 21 | 10 |
| 22 | DECEMBER (Atlantic 87157)   | Collective Soul                 | 23 | 16 |
| 23 | GOOD (Elektra/EEG 64428)  | Better Than Ezra                | 22 | 6  |
| 24 | HAVE YOU EVER REALLY LOVED A WOMAN? (A&M 10282)                                     | Bryan Adams                     | 10 | 17 |
| 25 | SHY GUY (FROM "BAD BOYS") (The Work Group 77678)                                    | Diana King                      | 27 | 22 |
| 26 | LET HER CRY (Atlantic 87231)  | Hootie & The Blowfish           | 25 | 20 |
| 27 | I WISH (Sunshine/Scotti Bros. 78032)  | Skee-Lo                         | 47 | 15 |
| 28 | HUMAN NATURE (Mavenick 17882)   | Madonna                         | 28 | 8  |
| 29 | I COULD FALL IN LOVE (EMI/Latin 67512)  | Selena                          | 37 | 6  |
| 30 | SCREAM/CHILDHOOD (FROM "FREE WILLY 2") (MJJ/Epic 78000)                             | Michael Jackson & Janet Jackson | 13 | 10 |
| 31 | FEELS SO GOOD (So So Def/Columbia 77921)  | Xscape                          | 34 | 9  |
| 32 | CAN'T CRY ANYMORE (A&M 00638)   | Sheryl Crow                     | 61 | 5  |
| 33 | PLAYER'S ANTHEM (Big Beat/Atlantic 98149)   | Junior M.A.F.I.A.               | 39 | 4  |
| 34 | YOU USED TO LOVE ME (Bad Boy/Arista 79025)  | Faith                           | 38 | 8  |
| 35 | MISERY (Columbia 7080)  | Soul Asylum                     | 26 | 12 |
| 36 | BROWN SUGAR (EMI 58630)   | D'Angelo                        | 41 | 4  |
| 37 | SOMEBODY'S CRYING (Reprise 17872)   | Chris Isaak                     | 40 | 11 |
| 38 | FREAK LIKE ME (EastWest 9094)   | Adina Howard                    | 32 | 28 |
| 39 | I KNOW (Columbia 77750)   | Dionne Farris                   | 35 | 28 |
| 40 | 'TIL YOU DO ME RIGHT (Virgin 12744)   | After 7                         | 46 | 5  |
| 41 | ROLL TO ME (A&M 8451)   | Del Amitri                      | 45 | 6  |
| 42 | MY LOVE IS FOR REAL (Virgin 38493)  | Paula Abdul                     | 29 | 13 |
| 43 | THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)                                       | Montell Jordan                  | 30 | 23 |

|     |  |   |       |    |
|-----|--|---|-------|----|
| 44  | SPRINKLE ME (Jive 42297)   | E-40 Feat. Suga T                           | 44    | 7  |
| 45  | I'LL BE THERE FOR YOU/YOU'RE ALL THAT I NEED TO GET BY (RAL/Def Jam 1879)        | Method Man / Mary J. Blige                  | 31    | 15 |
| 46  | CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676)                          | Total Feat. The Notorious B.I.G.            | 33    | 19 |
| 47  | SO MANY TEARS (Interscope 95748)   | 2Pac  | 52    | 6  |
| 48  | AS I LAY ME DOWN (Columbia 77801)  | Sophie B. Hawkins                           | 55    | 5  |
| 49  | I CAN'T TELL YOU WHY (MJJ/Epic 77865)  | Brownstone                                  | 51    | 8  |
| 50  | I BELIEVE (EMI 58320)  | Blessid Union of Souls                      | 49    | 27 |
| 51  | I LIKE (Keia/Elektra 64486)  | Kut Klose                                   | 42    | 13 |
| 52  | BEST FRIEND (Atlantic 87148)   | Brandy                                      | 48    | 12 |
| 53  | SUGAR HILL (EMI 58407)   | A Z   | 67    | 3  |
| 54  | YOU BRING ME JOY/I LOVE YOU (Uptown/MCA 55029)                                   | Mary J. Blige                               | 43    | 11 |
| 55  | CARNIVAL (Elektra 64413)   | Natalie Merchant                            | DEBUT |    |
| 56  | I WANNA LOVE LIKE THAT (Giant 17871)   | Tony Thompson                               | 50    | 9  |
| 57  | I WANT TO BE WITH U (Curb-Edel 76963)  | Fun Factory                                 | 64    | 3  |
| 58  | HOLD MY HAND (Atlantic 87230)  | Hootie & The Blowfish                       | 58    | 43 |
| 59  | FREAK ME BABY (Epic Street/Epic 77845)   | Dis'N'Dat Feat. 95 South, 69 Boyz & K-Knock | 63    | 8  |
| 60  | THE BOMB (THESE SOUNDS FALL INTO MY MIND) (Henry Street/Big Beat/Atlantic 95747) | The Bucketheads                             | 65    | 4  |
| 61  | WARM SUMMER DAZE (Island 54363)  | Vybe  | 66    | 3  |
| 62  | MADE IN ENGLAND (Roc-A-Fella/Island 2093)  | Elton John                                  | 62    | 4  |
| 63  | GLACIERS OF ICE/CRIMINOLOGY (Loud/RCA 64375)                                     | Raekwon                                     | 60    | 4  |
| 64  | SO IN LOVE WITH YOU (Mavenick/Warner Bros. 17889)                                | U.N.V.                                      | 59    | 10 |
| 65  | MY UP AND DOWN (Mecca Don/EastWest 5753)   | Adina Howard                                | 68    | 4  |
| 66  | HOLD ON (Atlantic 87240)   | Jamie Walters                               | 57    | 28 |
| 67  | IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940)                                | Martin Page                                 | 69    | 30 |
| 68  | SOMETHIN' 4 DA HONEYZ (PMP/RAL/Def Jam 6982)                                     | Montell Jordan                              | 75    | 2  |
| 69  | TAKE YOUR TIME (DO IT RIGHT) (S.O.S./Zoo 14229)                                  | Max-A-Million                               | 72    | 5  |
| 70  | I SAW YOU DANCING (London 51880)   | Yaki-Da                                     | 70    | 12 |
| 71  | REMEMBER ME THIS WAY (FROM "CASPER") (MCA 11240)                                 | Jordan Hill                                 | 71    | 8  |
| 72  | SUMMERTIME IN THE L.B.C. (G Funk/RAL/Island 9383)                                | Dove Shack                                  | 78    | 2  |
| 73  | TONIGHT'S THE NIGHT (Interscope 6311)  | Blackstreet                                 | DEBUT |    |
| 74  | BABY BABY (EastWest 64438)   | Corona                                      | 73    | 14 |
| 75  | SAY IT AIN'T SO (DGC 4742)   | Weezer                                      | 80    | 4  |
| 76  | SURVIVAL OF THE FITTEST (RCA 64382)  | Mobb Deep                                   | 77    | 6  |
| 77  | WHY (Atlantic 6151)  | Jamie Walters                               | 84    | 2  |
| 78  | DON'T EVER TOUCH ME AGAIN (Columbia 77905)                                       | Dionne Farris                               | 83    | 3  |
| 79  | CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)                              | Brian McKnight                              | 74    | 12 |
| 80  | LET ME BE THE ONE (EMI 58443)  | Blessid Union Of Souls                      | DEBUT |    |
| 81  | I KISSED A GIRL (Lava/Atlantic 87169)  | Jill Sobule                                 | 81    | 10 |
| 82  | LEAVE VIRGINIA ALONE (Warner Bros. 7624)   | Rod Stewart                                 | 76    | 11 |
| 83  | I LIKE IT (WANNA BE WHERE YOU ARE) (Elektra/EEG 66131)                           | Grand Puba                                  | 88    | 10 |
| 84  | FOE LIFE (Priority 53192)  | Mack 10                                     | DEBUT |    |
| 85  | TIL I HEAR IT FROM YOU (A&M 0026)  | Gin Blossoms                                | DEBUT |    |
| 86  | GIVE IT 2 YOU (So So Def/Work/Columbia 77836)                                    | Da Brat                                     | 79    | 17 |
| 87  | SICK OF MYSELF (Zoo 14222)   | Matthew Sweet                               | 86    | 14 |
| 88  | ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic)                             | Raphael Saadiq                              | 82    | 20 |
| 89  | CAN'T STOP LOVIN' YOU (Warner Bros. 17909)                                       | Van Halen                                   | 87    | 20 |
| 90  | WONDERFUL (Capitol 58239)  | Adam Ant                                    | 85    | 18 |
| 91  | MIND BLOWIN' (TNT/Jive 42286)  | Smooth                                      | 90    | 9  |
| 92  | THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376)                                  | Masta Ace Incorporated                      | 92    | 5  |
| 93  | RUN AWAY (Arista 1-2808)   | Real McCoy                                  | 91    | 22 |
| 94  | STRANGE CURRENCIES (Warner Bros. 17900)  | R.E.M.                                      | 93    | 15 |
| 95  | GRAPEVINE (MJJ/Epic 77864)   | Brownstone                                  | 95    | 20 |
| 96  | NO MORE "I LOVE YOU'S" (Arista 1-2804)   | Annie Lennox                                | 53    | 22 |
| 97  | CLOSE TO YOU (Curb-Edel 76945)   | Fun Factory                                 | 89    | 19 |
| 98  | DREAM ABOUT YOU/FUNKY MELODY (Thump 2205)  | Stevie B                                    | 94    | 25 |
| 99  | CONNECTION (Geffen 19385)  | Elastica                                    | 99    | 18 |
| 100 | EMOTIONS (Luke 185)  | H-Town                                      | 96    | 12 |

# POP SINGLES

## POP SINGLES INDEX

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| I LIKE IT I WANNA BE WHERE YOU ARE M. Dixon, A. Martin, Grand Puls (Def Jam, ASCAP/12 A/Kakalaka, BMI)   | 83  |
| I SAW YOU DANCING Joker (Megasongs/Careers, BMI)   | 70  |
| I WANNA LOVE LIKE THAT Babyface (Ecaf/Sony Songs/Zomba, BMI)   | 56  |
| I WANT TO BE WITH U B. Ans, R. Kesselbauer, T. Cotura, R. Harrison (Big Ears/Warner-Tamerlane, BMI)  | 57  |
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| I'LL BE THERE FOR YOU/YOURE ALL... C. Smith, R. Diggs, N. Ashford, V. Simpson (Jobete, ASCAP/Careers BMG/Wit-Tang/Ramecca, BMI)  | 45  |
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| LET HER CRY M. Bryan, D. Felber, D. Rucker, J. Sonefeld (Monica's Reluctant To Lob, ASCAP)   | 26  |
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| MADE IN ENGLAND E. John, B. Taupin (William A. Bong PRS/Hano/WB, ASCAP)  | 62  |
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| MY LOVE IS FOR REAL R. Lawrence, P. Abshel (BMG Songs/Rhettymy/P.G.A., ASCAP)  | 43  |
| MY UP AND DOWN K. Pence, L. Harris, M. Lomax, B. Ford, J. Elias (Chile/Maximian Strength/Too Slow U Blow, BMI)   | 65  |
| NO MORE "I LOVE YOU'S" B. Freeman, J. Hughes (Anxious/Careers, BMI)  | 96  |
| ONE MORE CHANCE M. DeBarge, E. Jordan (Jobete/April/Big Poppa/Justin, ASCAP)   | 8   |
| ONLY WANT TO BE WITH YOU N/A (N/A)   | 30  |
| PLAYER'S ANTHEM Notorious B.I.G., Little Kim, Little Ceasar (Undeas, ASCAP/Clark's True Funk, BMI)   | 23  |
| REMEMBER ME THIS WAY D. Foster, L. Thompson (N/A)  | 71  |
| ROLL TO ME J. Currie (PolyGram Int., ASCAP)  | 41  |
| RUN AWAY J. Wind, Quackins, O. Jeglitza (Copywright Control)   | 93  |
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| SAY IT AIN'T SO R. Cuomo (E.O. Smith, BMI)   | 75  |
| SCREAM/CHILDHOOD M. Jackson, J. Harris III, T. Lewis, J. Jackson (Mijac/Warner-Tamerlane/Black Ice, BMI)   | 30  |
| SICK OF MYSELF M. Sweet (EMI Blackwood/Chamm Trap, BMI)  | 87  |
| SO IN LOVE WITH YOU D. Foster, B. Ross, L. Thompson (Bill Mann/One Four Three/Howe Sound/Pennmusic/Linda's Boys, BMI)  | 64  |
| SO MANY TEARS N/A (Jobete/Black Bull/Tirboy, ASCAP/Joshua's Dream/Interscope Pearl/Warner-Tamerlane/Grand Imperial Thug/Pubhwoyalike, BMI)   | 47  |
| SOMEBODY'S CRYING C. Isaac (C. Isaac Music, ASCAP)   | 37  |
| SOMEONE TO LOVE Babyface (Sony/Ecaf, BMI)  | 6   |
| SOMETHIN' 4 DA HONEYZ M. Jordan, O. Pierce, D. Rasheed (Second Decade/Warner-Tamerlane, BMI)   | 68  |
| SPRINKLE ME E-40 (Zomba/E-40/Suga T, BMI)  | 44  |
| SHY GUY D. King, A. Marvel, K. Gardner (World Of Andy/W'ur, ASCAP/Diana King/Kingsley Gardner Nation Of Soul, BMI)   | 25  |
| STRANGE CURRENCIES B. Berry, P. Buck, M. Milk, M. Stipe (Night Garden/Warner-Tamerlane, BMI)   | 94  |
| SUGAR HILL A. Z.J. Barnes, K. Barnes (Tricky Track, BMI)   | 53  |
| SUMMERTIME IN THE L.B.C. G. Brown, A. Blount, M. Makonie, L. Turner, H. Thomas (N/A)   | 72  |
| SURVIVAL OF THE FITTEST A. Johnson, K. Muchita (Juvenile Hell/Albert Johnson/BMG, ASCAP/Careers BMG, BMI)  | 76  |
| TAKE YOUR TIME (DO IT RIGHT) H. Clayton, Sigidi (Avant Garde, ASCAP/Sigidi's Song/Terror, BMI)   | 69  |
| TELL ME WHEN P. Beckett, P. Oakley (MCA/EMI Virgin, ASCAP)   | 94  |
| THIS AIN'T A LOVE SONG N/A (Bon Jovi/Aggressive/April/Deamobile/PolyGram Int., ASCAP)  | 13  |
| THIS IS HOW WE DO IT M. Jordan, O. Pierce, R. Walters (Mo'Savang, ASCAP/Oji's Def American, BMI)   | 30  |
| 'TIL I HEAR IT FROM YOU J. Valenzuela, R. Wilson, M. Crenshaw (Bonneville Salt Flats/Rack Corp./Warner Bros./Bag New Agency, ASCAP)  | 4   |
| 'TIL YOU DO ME RIGHT Babyface, M. Edmonds, K. Edmonds (Sony Songs/ECAF/KMEL, BMI)  | 40  |
| TONIGHT'S THE NIGHT N/A (N/A)  | 73  |
| TOTAL ECLIPSE OF THE HEART J. Steuerman (EMI Virgin, BMI)  | 16  |
| WARM SUMMER DAZE N/A (N/A)   | 61  |
| WATERFALLS Organized Noize, M. Ethendige, L. Lopez (Tiz Biz Music/Belt Star Music/Pebblone, ASCAP/Organized Noize Music/Staff Shirt Music, BMI)  | 1   |
| WATER RUNS DRY Babyface (Sony/Ecaf, BMI)   | 14  |
| WHY J. Walters, Z. Thorne (James Walters/Z. Thorne, BMI)   | 1   |
| WONDERFUL M. Pirrou, B. Hayes (EMI/Colegms/Firestars/Almo, ASCAP)  | 77  |
| YOU ARE NOT ALONE R. Kelly (Zomba Songs/R. Kelly, BMI)   | 11  |
| YOU BRING ME JOY/I LOVE YOU M.J. Blige, J. Hailey (Mary J. Blige Music/MCA Music/Sean Combs Music/Kayla Music, ASCAP/Chuckie Thompson/9th Street Tunnel Music, BMI)                                  | 54  |
| YOU USED TO LOVE ME F. Evans (China Baby/Blackwood/Ninth St. Tunnel, BMI)  | 34  |

## REVIEWS By Steve Baltin



### BRANDY: "Brokenhearted" (Atlantic 6175)

This has "smash" written all over it. Brandy, with Wanya Morris from Boyz II Men, could make it to the top of the charts by accident. But this single's inevitable success will be no accident, as one should expect a major push behind this soulful ballad. A straight ahead R&B number, the song features some nice harmonics as well as impressive singing on the part of the two superstars. One can't help but be impressed by the way they work together.

### HEATHER NOVA: "Walk This World" (Big Cat/Work 7222)

"And I think that I could love you 'cause you know how to be free/I want you to come walk this world with me." Nova is a new singer/songwriter with a gift for words behind her Tom Petty-like rock riffs. Whereas most female singer/songwriters are being placed on Modern Rock outlets, Nova's roots are in rock. Yet the crossover success of Jeff Buckley indicates that she will likely find acceptance from those outlets. A strong singer as well, Nova has made a memorable first impression.



### WANDERLUST: "I Walked" (RCA 64325-2)

Taken from their forthcoming CD, *Prize*, this lead single shows a band that's not sure if it wants to be rock, alternative or Hootie & The Blowfish. The resulting song, which sounds like Live during its alternative moments, is slightly schizophrenic. RCA has made some strong inroads in the past year with Dave Matthews and Hum, among others, but this one is simply not up to par.

### WHITE ZOMBIE: "Electric Head Pt. 2 (The Ecstasy)" (Geffen 4760)

The group's follow-up to its breakout single, "More Human Than Human," begins with a spoken word intro that essentially says "Up yours." That, combined with the hard-edged repetitive guitar riff, sums up the essence of White Zombie. For what they do, which is not able to be placed in a category, Rob Zombie and the boys do it better than anyone. The runaway success of this CD proves that.

## PICK OF THE WEEK



### GENERAL PUBLIC: "Warm Love/Handgun" (Epic 77952)

Van Morrison is responsible for some of the most somber sounding music in rock history, creating rich, lush melodies. It's an amazing tribute to the festive spirit of General Public that it can so drastically alter a song from a Rock 'n' Roll Hall of Famer and succeed at it. Under the influence of Dave Wakeling, Rankin' Roger and the rest of the group, "Warm Love" becomes a joyous reggae-flavored tune. Equally as infectious is the original "Handgun," which features a much more up-tempo dance beat. Following the success of last year's "I'll Take You There," there should be a place at radio for this act.

# CASH BOX

## TOP 100 POP ALBUMS

AUGUST 12, 1995



This Week's #1  
**Selena**



To Watch:  
**Silverchair**

|  |       |    |
|--|-------|----|
| <b>1</b> DREAMING OF YOU (EMI 34123) . . . . . Selena  | 11    | 2  |
| <b>2</b> CRACKED REAR VIEW (Atlantic 82613) . . . . . Hootie & The Blowfish                  | 1     | 45 |
| <b>3</b> THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown 11258) . . . . . Jodeci                | 4     | 2  |
| <b>4</b> CRAZYSEXYCOOL (LaFace/Arista 26009) . . . . . TLC                                   | 3     | 37 |
| <b>5</b> E. 1999 ETERNAL (Ruthless/Relativity 5539) . . . . . Bone Thugs N Harmony           | DEBUT |    |
| <b>6</b> POCAHONTAS (Walt Disney 60874) . . . . . Soundtrack                                 | 2     | 9  |
| <b>7</b> THE WOMAN IN ME (Mercury 522886) . . . . . Shania Twain                             | 9     | 15 |
| <b>8</b> JAGGED LITTE PILL (Maverick/Reprise/Warner Bros. 45901) . . . . . Alanis Morissette | 17    | 6  |
| <b>9</b> FOUR (A&M 540265) . . . . . Blues Traveler  | 6     | 29 |
| <b>10</b> HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 (Epic 59000) . . . . . Michael Jackson    | 5     | 6  |
| <b>11</b> THROWING COPPER (Radioactive/MCA 10997) . . . . . Live                             | 8     | 66 |
| <b>12</b> BATMAN FOREVER (Atlantic 82759) . . . . . Soundtrack                               | 7     | 8  |
| <b>13</b> JOHN MICHAEL MONTGOMERY (Atlantic 82728) . . . . . John Michael Montgomery         | 10    | 18 |
| <b>14</b> II (Motown 530323) . . . . . Boyz II Men   | 14    | 48 |
| <b>15</b> ASTRO-CREEP 2000 (Geffen 24806) . . . . . White Zombie                             | 15    | 16 |
| <b>16</b> THE HITS (Liberty 29689) . . . . . Garth Brooks                                    | 12    | 34 |
| <b>17</b> TIGERLILLY (Elektra 61745) . . . . . Natalie Merchant                              | 13    | 6  |
| <b>18</b> LET YOUR DIM LIGHT SHINE (Columbia 56716) . . . . . Soul Asylum                    | 19    | 8  |
| <b>19</b> UNDER THE TABLE AND DREAMING (RCA 66449) . . . . . Dave Matthews Band              | 20    | 33 |
| <b>20</b> THIS IS HOW WE DO IT (Def Jam/RAL 527179) . . . . . Montell Jordan                 | 22    | 16 |
| <b>21</b> LP (EastWest/EEG 61752) . . . . . The Rembrandts                                   | 27    | 10 |
| <b>22</b> THESE DAYS (Mercury 528181) . . . . . Bon Jovi                                     | 21    | 5  |
| <b>23</b> SIXTEEN STONE (Trauma/Interscope 92531) . . . . . Bush                             | 23    | 26 |
| <b>24</b> TALES FROM THE PUNCHBOWL (Interscope 92553) . . . . . Primus                       | 25    | 7  |
| <b>25</b> MIRROR BALL (Warner Bros. 45934) . . . . . Neil Young                              | 18    | 5  |
| <b>26</b> OPERATION STAKOLA (C-Note/Noo Trybe 52324) . . . . . Luniz                         | 32    | 4  |
| <b>27</b> GAMES REDNECKS PLAY (Warner Bros. 45856) . . . . . Jeff Foxworthy                  | DEBUT |    |
| <b>28</b> FOO FIGHTERS (Capitol 34027) . . . . . Foo Fighters                                | 16    | 4  |
| <b>29</b> COLLECTIVE SOUL (Atlantic/AG 82745) . . . . . Collective Soul                      | 28    | 20 |
| <b>30</b> PULSE (Columbia 67065) . . . . . Pink Floyd  | 24    | 8  |
| <b>31</b> HELL FREEZES OVER (Geffen 24725) . . . . . The Eagles                              | 26    | 38 |
| <b>32</b> AND THE MUSIC SPEAKS (Blitz/Atlantic 82746) . . . . . All-4-One                    | 30    | 7  |
| <b>33</b> SEAL (ZTT/Sire/Warner Bros. 45415) . . . . . Seal                                  | 39    | 43 |
| <b>34</b> NOW THAT I'VE FOUND YOU (Rouner 325) . . . . . Alison Krauss                       | 35    | 22 |
| <b>35</b> MISS THANG (Rowdy/Arista 37006) . . . . . Monica                                   | 48    | 2  |
| <b>36</b> OF THE HOOK (So So Def/Columbia 67022) . . . . . Xscape                            | 60    | 1  |
| <b>37</b> ANOTHER NIGHT (Arista 18778) . . . . . Real McCoy                                  | 34    | 18 |
| <b>38</b> FRIDAY (Priority 53959) . . . . . Soundtrack                                       | 31    | 15 |
| <b>39</b> FOREVER BLUE (Reprise 45845) . . . . . Chris Isaak                                 | 36    | 10 |
| <b>40</b> NO NEED TO ARGUE (Island 524050) . . . . . The Cranberries                         | 44    | 41 |
| <b>41</b> BOOMBASTIC (Virgin 40158) . . . . . Shaggy   | 40    | 1  |
| <b>42</b> ME AGAINST THE WORLD (Interscope/AG 92399) . . . . . 2Pac                          | 37    | 19 |
| <b>43</b> MEDUSA (Arista 25717) . . . . . Annie Lennox                                       | 33    | 20 |

|   |       |    |
|---|-------|----|
| <b>44</b> LOVE LESSONS (MCA 11242) . . . . . Tracy Byrd   | DEBUT |    |
| <b>45</b> DOOKIE (Reprise/Warner Bros. 45529) . . . . . Green Day                               | 43    | 76 |
| <b>46</b> POVERTY'S PARADISE (Tommy Boy 1111) . . . . . Naughty By Nature                       | 29    | 8  |
| <b>47</b> REFLECTIONS (Virgin 40547) . . . . . After 7  | 69    | 2  |
| <b>48</b> READY TO DIE (Bad Boy/Arista 73000) . . . . . The Notorious B.I.G.                    | 45    | 39 |
| <b>49</b> DELUXE (Elektra/EEG 61784) . . . . . Better Than Ezra                                 | 42    | 11 |
| <b>50</b> FROGSTOMP (Epic 67247) . . . . . Silverchair  | 70    | 3  |
| <b>51</b> TUESDAY NIGHT MUSIC CLUB (A&M 0126) . . . . . Sheryl Crow                             | 51    | 52 |
| <b>52</b> SMASH (Epitaph 86432) . . . . . Offspring   | 49    | 60 |
| <b>53</b> FORREST GUMP (Epic Soundtrax/Epic 66329) . . . . . Soundtrack                         | 50    | 48 |
| <b>54</b> PHANTOM OF THE RAPRA (Rap-A-Lot/Noo Trybe 40512) . . . . . Bushwick Bill              | 38    | 2  |
| <b>55</b> DAYS LIKE THESE (Polydor 31452) . . . . . Van Morrison                                | 52    | 6  |
| <b>56</b> MACK 10 (Priority 53938) . . . . . Mack 10  | 54    | 6  |
| <b>57</b> HOT HOUSE (RCA 66584) . . . . . Bruce Hornsby   | DEBUT |    |
| <b>58</b> GREATEST HITS (BNA 66508) . . . . . Lorrrie Morgan                                    | 47    | 4  |
| <b>59</b> JAZZMATAZZ VOL II: THE NEW REALITY (Chrysalis/EMI 34290) . . . . . Guru               | 85    | 2  |
| <b>60</b> BETTE OF ROSES (Atlantic 82823) . . . . . Bette Midler                                | 46    | 2  |
| <b>61</b> CANDY RAIN (Uptown/MCA 11125) . . . . . Soul For Real                                 | 41    | 18 |
| <b>62</b> WEEZER (DGC/Geffen 24629) . . . . . Weezer  | 66    | 39 |
| <b>63</b> YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314) . . . . . Jeff Foxworthy            | 65    | 45 |
| <b>64</b> BRANDY (Atlantic 82610) . . . . . Brandy  | 53    | 43 |
| <b>65</b> ROTTING PINATA (Wbrk/Columbia 57800) . . . . . Sponge                                 | 58    | 22 |
| <b>66</b> THE LION KING (Walt Disney 60858) . . . . . Soundtrack                                | 63    | 59 |
| <b>67</b> I WISH (Sunshine/Scotti 75486) . . . . . Skee-Lo                                      | 79    | 3  |
| <b>68</b> SHORT BUS (Reprise/Warner Bros. 45864) . . . . . Filter                               | 56    | 8  |
| <b>69</b> NOT A MOMENT TOO SOON (Curb 77659) . . . . . Tim McGraw                               | 57    | 69 |
| <b>70</b> LIVE (Elektra 61777) . . . . . Phish  | 55    | 5  |
| <b>71</b> FURTHER DOWN THE SPIRAL (EP) (Nothing/TVT-Interscope 95811) . . . . . Nine Inch Nails | 71    | 7  |
| <b>72</b> YES I AM (Island 848660) . . . . . Melissa Etheridge                                  | 62    | 94 |
| <b>73</b> GREATEST HITS (Columbia 67060) . . . . . Bruce Springsteen                            | 61    | 21 |
| <b>74</b> PULP FICTION (MCA 11103) . . . . . Soundtrack   | 72    | 40 |
| <b>75</b> HEAD OVER HEALS (Captive/Virgin 40525) . . . . . Paula Abdul                          | 68    | 7  |
| <b>76</b> VITALOGY (Epic 66900) . . . . . Pearl Jam   | 64    | 35 |
| <b>77</b> POST (Elektra 61740) . . . . . Bjork  | 59    | 7  |
| <b>78</b> HIDDEN TREASURES (EP) (Capitol 33670) . . . . . Megadeth                              | DEBUT |    |
| <b>79</b> NO ORDINARY MAN (MCA 10991) . . . . . Tracy Byrd                                      | 76    | 48 |
| <b>80</b> LIVE THROUGH THIS (DGC/Geffen 24631) . . . . . Hole                                   | 86    | 49 |
| <b>81</b> BROWN SUGAR (EMI 33629) . . . . . D'Angelo  | 77    | 3  |
| <b>82</b> THE DOWNWARD SPIRAL (Nothing/TVT-Interscope/AG 92346) . . . . . Nine Inch Nails       | 75    | 73 |
| <b>83</b> GREATEST HITS (Capitol 30334) . . . . . Bob Seger & The Silver Bullet Band            | 73    | 39 |
| <b>84</b> UNPLUGGED IN NEW YORK (DGC/Geffen 24727) . . . . . Nirvana                            | 78    | 38 |
| <b>85</b> CLUELESS (Capitol 32617) . . . . . Soundtrack   | DEBUT |    |
| <b>86</b> WHEN I BROKE (Mercury 522713) . . . . . Rusted Root                                   | 83    | 3  |
| <b>87</b> BALANCE (Warner Bros. 45760) . . . . . Van Halen                                      | 87    | 27 |
| <b>88</b> BONAFIDE (Yab Yum/550 Music/Epic 66436) . . . . . Jon B.                              | 88    | 5  |
| <b>89</b> DON JUAN DEMARCO (A&M 540357) . . . . . Soundtrack                                    | 81    | 12 |
| <b>90</b> 12 DEADLY CYNS...AND THEN SOME (Epic 66100) . . . . . Cyndi Lauper                    | DEBUT |    |
| <b>91</b> THE INFAMOUS (Loud/RCA 66480) . . . . . Mobb Deep                                     | 74    | 14 |
| <b>92</b> THE BRIDGES OF MADISON COUNTY (Malpas/Warner Bros. 45945) . . . . . Soundtrack        | 67    | 6  |
| <b>93</b> WILDFLOWERS (Warner Bros. 45759) . . . . . Tom Petty                                  | 82    | 39 |
| <b>94</b> READ MY MIND (MCA 10994) . . . . . Reba McEntire                                      | 96    | 49 |
| <b>95</b> MY LIFE (Uptown/MCA 11156) . . . . . Mary J. Blige                                    | 93    | 35 |
| <b>96</b> LIVE AT THE ACROPOLIS (Private Music 82116) . . . . . Yanni                           | 95    | 72 |
| <b>97</b> MADE IN ENGLAND (Rocket/Island 526188) . . . . . Elton John                           | 89    | 19 |
| <b>98</b> BEDTIME STORIES (Maverick/Sire/Warner Bros. 45767) . . . . . Madonna                  | 97    | 37 |
| <b>99</b> IN A MAJOR WAY (Sick Wid'it/Jive 41558) . . . . . E-40                                | 98    | 19 |
| <b>100</b> A SPANNER IN THE WORKS (Warner Bros. 45867) . . . . . Rod Stewart                    | 80    | 6  |



## REVIEWS by Steve Baltin



### ■ LETTERS TO CLEO: *Wholesale Meats & Fish* (Giant 24613-2)

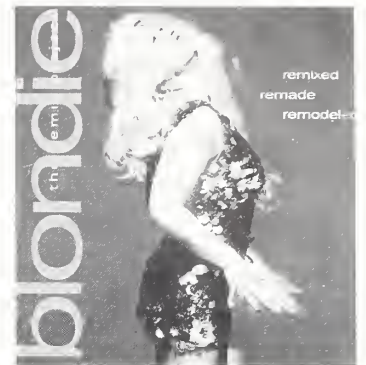
This Boston quintet has worked its way up from the college scene to the verge-of-breakthrough status, with its biggest hit to date coming earlier this year through "Here & Now" from the soundtrack to *Melrose Place*. Not surprisingly the label is releasing the group's latest CD while the iron still has at least a little steam. The record opens with "Demon Rock," a catchy rock number with an abundance of energy before segueing smoothly into "Fast Way." Other highlights include a smoking guitar solo on "Jennifer" and the punky "Pizza Cutter." Kay Hanley, who handles lead vocals (though all five members are credited in the liner notes with singing), doesn't differentiate herself much from the glut of female-fronted alternative bands vocally. But given how confusing it's become to remember who came first and thus, who copied who, it's easier to sit back and enjoy this well-crafted collection of strong pop hooks.

### ■ SEVEN DAY DIARY: *Skin & Bilster* (Warner Bros. 45870-2)

Seven Day Diary sounds like it would be another really hip alternative act, but this quartet has a distinctly '80s flavor. Led by lead vocalist Pamela Laws, the name that comes to mind most when listening to Seven Day Diary is Quarterflash. The sound is interesting at times, but one does wish in the case of this band that they would cut loose. On tracks like "Back To Nature" the group comes up with some steely riffs, but its lack of edge makes the sound a little too fluffy.

### ■ BLONDIE: *Remixed, Remade, Remodeled* (Chrysalis/EMI 32748 2)

The idea for this collection seems utterly inspired, but after listening to the 11-song CD one wonders if this record is really necessary. The concept of doing dance remixes of Blondie's greatest hits, the songs that were first collected on *Blondie-The Platinum Collection*, is delightful, but the execution falls just short. This is one of the best dance records you'll hear all year, but it's almost strictly a club record. If it's exposure to Blondie you want, get *The Platinum Collection*, if you're looking for a party, then this record is for you. And whether it's necessary or not, it *is* fun.



### ■ CURTIS STIGERS: *Time Was* (Arista 18715-2)

This CD is kind of like the "Dream Team" of producers, featuring tracks by David Foster, Glen Ballard, Danny Kortchmar and Stewart Levine, among others. In addition, it was executive produced by Curtis Stigers and Arista president Clive Davis. The million dollar question is, why?, given the record has about as straight ahead an Adult Contemporary sound as you're likely to find in 1995. Fans of that genre should help make Stigers a budding superstar.

### ■ THE PRESIDENTS OF THE UNITED STATES OF AMERICA: *The Presidents...* (Columbia 67291)

In two days, back to back, this new group did live in-studio performances on L.A.'s KROQ and San Diego's 91X, two of the largest and most influential Modern Rock stations in the nation. This Seattle trio has obviously got a major buzz going, one that has been growing since even before the release of its debut album. The band does have a unique sound for alternative standards, even playing around with some jazz riffs, one of the strongest ones coming during the ludicrous "Peaches." It's difficult to determine if this record is brilliant or a novelty act, but it's irrelevant, as it will sell.

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## PICK OF THE WEEK



### ■ THE YOUNG GODS: *Only Heaven* (Interscope 92554)

The Young Gods have a slightly ethereal sound that rocks with the intensity of Nine Inch Nails. The result is a record that sounds like no other. If you need verification of that just check out "Donnez Les Esprits," which features lyrics partially performed in French. Since their 1987 debut album, which was named Album of the Year by England's *Melody Maker*, the trio has served as one of the most experimental acts in music, performing simply for its own sake, rather than commercial rewards. The trio hasn't achieved stardom, but the group has also not lacked for fans. Its rock (minus guitars) music has earned the group a large cult following. In addition, the phenomenal success of NIN last year holds promise for the commercial potential of this excellent rock record. CDs with their own flavor are a rare commodity these days, and should be treated like gold. Especially when the band delivers a solid effort like the Young Gods do here.

# CASH BOX

## TOP 100 URBAN SINGLES

### AUGUST 12, 1995



This Week's #1:  
**After 7**



To Watch:  
**Solo**

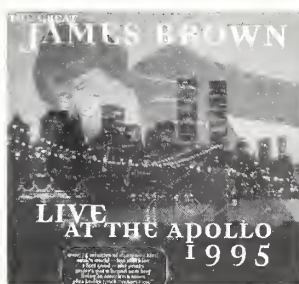
|           |   |                                  |       |    |
|-----------|---|----------------------------------|-------|----|
| <b>1</b>  | 'TIL YOU DO ME RIGHT (Virgin 12744)                                     | After 7                          | 3     | 7  |
| <b>2</b>  | WATERFALLS (LaFace/Arista 24108)  | TLC                              | 1     | 23 |
| <b>3</b>  | YOU USED TO LOVE ME (Bad Boy/Arista 79025)                              | Faith                            | 4     | 9  |
| <b>4</b>  | BOOMBASTIC/IN THE SUMMERTIME (Virgin 38482)                             | Shaggy                           | 6     | 12 |
| <b>5</b>  | HE'S MINE (Outburst/RAL 6946)   | MoKenStef                        | 5     | 13 |
| <b>6</b>  | FREEK'N YOU (Uptown/MCA 3344)   | Jodeci                           | 7     | 10 |
| <b>7</b>  | FEELS SO GOOD (So So Def/Columbia 77921)                                | Xscape                           | 9     | 9  |
| <b>8</b>  | BROWN SUGAR (EMI 58630)   | D'Angelo                         | 8     | 12 |
| <b>9</b>  | WE MUST BE IN LOVE (Stepsun 0141)                                       | Pure Soul                        | 11    | 10 |
| <b>10</b> | SOMEONE TO LOVE (550 Music 77895)                                       | Jon B. Feat. Babyface            | 2     | 16 |
| <b>11</b> | YOU ARE NOT ALONE (MJJ/Epic 78002)                                      | Michael Jackson                  | 22    | 2  |
| <b>12</b> | ONE MORE CHANCE (Bad Boy/Arista 79032)                                  | The Notorious B.I.G.             | 12    | 8  |
| <b>13</b> | DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)<br>(Arista 5041)          | Monica                           | 10    | 16 |
| <b>14</b> | I WANNA LOVE LIKE THAT (Giant 24629)                                    | Tony Thompson                    | 13    | 13 |
| <b>15</b> | NEVER GONNA LET YOU GO<br>(Street Life/Scott Bros. 78019)               | Tina Moore                       | 15    | 14 |
| <b>16</b> | ON THE DOWN LOW (Mercury 1468)  | Brian McKnight                   | 19    | 2  |
| <b>17</b> | MY UP AND DOWN (Mecca Don/EastWest 5753)                                | Adina Howard                     | 18    | 8  |
| <b>18</b> | BEST FRIEND (Atlantic 87148)  | Brandy                           | 14    | 13 |
| <b>19</b> | I CAN'T TELL YOU WHY (MJJ/Epic 77865)                                   | Brownstone                       | 21    | 7  |
| <b>20</b> | SO MANY TEARS (Interscope 95748)  | 2Pac                             | 20    | 9  |
| <b>21</b> | WATER RUNS DRY (Motown 860 358)   | Boyz II Men                      | 16    | 16 |
| <b>22</b> | SPRINKLE ME (Jive 42297)  | E-40 Feat. Suga T                | 23    | 9  |
| <b>23</b> | TONIGHT'S THE NIGHT (Interscope 6311)                                   | Blackstreet                      | DEBUT |    |
| <b>24</b> | FEEL ME FLOW (Tommy Boy 7682)   | Naughty By Nature                | 24    | 10 |
| <b>25</b> | AFFECTION (Avitone/Bellmark 74506)                                      | Jody Watley                      | 29    | 9  |
| <b>26</b> | I CAN LOVE YOU LIKE THAT (Blitz/Atlantic)                               | All-4-One                        | 27    | 10 |
| <b>27</b> | LOVELY THANG (Elektra 9243)   | Kut Klose                        | DEBUT |    |
| <b>28</b> | YOU BRING ME JOY/I LOVE YOU (Uptown/MCA 55029)                          | Mary J. Blige                    | 28    | 9  |
| <b>29</b> | HEAVEN (Perspective 8439)   | Solo                             | 73    | 2  |
| <b>30</b> | I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY<br>(RAL/Def Jam 1879) | Method Man/Mary J. Blige         | 25    | 16 |
| <b>31</b> | PULL UP TO THE BUMPER (Epic 7111)                                       | Patra                            | 40    | 6  |
| <b>32</b> | CRAZY LOVE (FROM "JASON'S LYRIC")<br>(Mercury 856 730)                  | Brian McKnight                   | 30    | 21 |
| <b>33</b> | CAN'T YOU SEE (FROM "NEW JERSEY DRIVE")<br>(Tommy Boy 676)              | Total Feat. The Notorious B.I.G. | 31    | 19 |
| <b>34</b> | EVERY LITTLE THING I DO (Uptown 3356)                                   | Soul For Real                    | 26    | 15 |
| <b>35</b> | TELL ME (Epic 7152)   | Groove Theory                    | 62    | 3  |
| <b>36</b> | WARM SUMMER DAZE (Island 54363)   | Vybe                             | 67    | 3  |
| <b>37</b> | I GOT 5 ON IT (Noo Trybe 38474)   | Luniz                            | 43    | 7  |
| <b>38</b> | THERE IT IS (A&M 00192)   | Barry White                      | 38    | 7  |
| <b>39</b> | THE MANY WAYS (LaFace/Arista 4105)                                      | Usher                            | 42    | 7  |
| <b>40</b> | SCREAM (MJJ/Epic 78000)   | Michael Jackson & Janet Jackson  | 32    | 10 |
| <b>41</b> | I LIKE (Keia/Elektra 64486)   | Kut Klose                        | 34    | 24 |
| <b>42</b> | HOW DEEP IS YOUR LOVE (Capitol 79612)                                   | Portrait                         | 17    | 9  |
| <b>43</b> | FROGGY STYLE (Jive 42296)   | Nuttin' Nyce                     | 33    | 15 |
| <b>44</b> | BE ENCOURAGED<br>(Intersound 9159)                                      | William Becton & Friends         | 68    | 2  |
| <b>45</b> | COME ON HOME (Capitol)  | The Whispers                     | 48    | 5  |
| <b>46</b> | LOVE DON'T LOVE NOBODY (GRP/MCA 3063)                                   | Phil Perry                       | 46    | 6  |
| <b>47</b> | LOVE AMBITION (CALL ON ME) (Motown 0319)                                | Jason Weaver                     | 51    | 7  |

|            |   |   |       |    |
|------------|---|---|-------|----|
| <b>48</b>  | WHEN YOU LOVE SOMEONE<br>(Elektra 64415)                      | Anita Baker & James Ingram                  | 50    | 7  |
| <b>49</b>  | GRAPEVYNE (MJJ/Epic 77864)                                    | Brownstone                                  | 45    | 20 |
| <b>50</b>  | PLAYER'S ANTHEM<br>(Big Beat/Atlantic 98149)                  | Junior M.A.F.I.A.                           | 55    | 3  |
| <b>51</b>  | EMOTIONS (Luke 185)   | H-Town                                      | 36    | 21 |
| <b>52</b>  | SOMETHIN' 4 DA HONEYZ<br>(PMP/RAL/Def Jam 6982)               | Montell Jordan                              | 78    | 2  |
| <b>53</b>  | THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)                 | Montell Jordan                              | 49    | 24 |
| <b>54</b>  | MIND BLOWN' (TNT/Jive 42286)                                  | Smooth                                      | 35    | 10 |
| <b>55</b>  | STAY WITH ME (Capitol 58057)                                  | Bebe & Cece Winans                          | 60    | 3  |
| <b>56</b>  | ASK OF YOU (FROM "HIGHER LEARNING")<br>(550 Music/Epic 77862) | Raphael Saadiq                              | 44    | 21 |
| <b>57</b>  | FREAK ME BABY (Epic Street/Epic 77845)                        | Dis'N'Dat Feat. 95 South, 69 Boyz & K-Knock | 37    | 15 |
| <b>58</b>  | CURIOSITY (MCA 3460)  | Aaron Hall                                  | 64    | 4  |
| <b>59</b>  | COLORS OF THE WIND (FROM "POCAHONTAS")<br>(Hollywood 64001)   | Vanessa Williams                            | 61    | 8  |
| <b>60</b>  | SHY GUY (FROM "BAD BOYS")<br>(The Wbrk Group 77678)           | Diana King                                  | 53    | 21 |
| <b>61</b>  | LISTEN ME TIC (Elektra 64414)                                 | Ini Kamoze                                  | 63    | 7  |
| <b>62</b>  | SUGAR HILL (EMI 58407)  | A Z   | 75    | 3  |
| <b>63</b>  | FROM THE FOOL (MCA 55054)                                     | IV Xample                                   | 65    | 6  |
| <b>64</b>  | SO IN LOVE WITH YOU (Maverick/Wamer Bros. 17889)              | U.N.V.                                      | 41    | 9  |
| <b>65</b>  | MVP (Columbia 77894)  | Big L                                       | 72    | 4  |
| <b>66</b>  | I LIKE IT (WANNA BE WHERE YOU ARE)<br>(Elektra/EEG 66131)     | Grand Puba                                  | 66    | 10 |
| <b>67</b>  | JOY (Interscope 95769)  | Blackstreet                                 | 57    | 20 |
| <b>68</b>  | GIVE IT 2 YOU (So So Def/Wbrk/Columbia 77836)                 | Da Brat                                     | 58    | 18 |
| <b>69</b>  | I'LL SEND YOU ROSES (Qwest 17895)                             | Kenneth Mangram                             | 74    | 4  |
| <b>70</b>  | I WISH (Sunshine/Scott Bros. 78032)                           | Skee-Lo                                     | 77    | 8  |
| <b>71</b>  | CHAMPION (Loose Cannon/Island 6980)                           | Buju Banton                                 | 71    | 6  |
| <b>72</b>  | FREAK LIKE ME (EastWest 9094)                                 | Adina Howard                                | 69    | 29 |
| <b>73</b>  | TOMORROW ROBINS WILL SING (Motown 60356)                      | Stevie Wonder                               | 39    | 10 |
| <b>74</b>  | FOE LIFE (Priority 53192)                                     | Mack 10                                     | 76    | 3  |
| <b>75</b>  | FIRE (Motown 1300)  | Subway                                      | 52    | 15 |
| <b>76</b>  | I'M WHAT YOU NEED (MCA 3361)                                  | Chante Moore                                | 54    | 11 |
| <b>77</b>  | PUT YOUR BODY WHERE YOUR MOUTH IS<br>(Atlantic 87165)         | Sean Levert                                 | 47    | 11 |
| <b>78</b>  | ENJOY YOURSELF (Mo Jazz 1279)                                 | Impromp2                                    | 56    | 13 |
| <b>79</b>  | HEY ALRIGHT<br>(Illtown/Mad Sounds/Motown 0366)               | Rottin' Razkals                             | 79    | 5  |
| <b>80</b>  | KEEP THEIR HEADS RINGIN' (FROM "FRIDAY")<br>(Priority 53188)  | Dr Dre                                      | 59    | 21 |
| <b>81</b>  | HUMAN NATURE (Maverick 17882)                                 | Madonna                                     | 86    | 2  |
| <b>82</b>  | GETTIN OFF ON YOU (Atlas/Polygram 00072)                      | Joya  | 87    | 2  |
| <b>83</b>  | THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376)               | Masta Ace Incorporated                      | 81    | 16 |
| <b>84</b>  | SUMMERTIME IN THE L.B.C.<br>(G Funk/RAL/Island 9383)          | Dove Shack                                  | 89    | 2  |
| <b>85</b>  | HOLE IN THE BUCKET (Capitol 58379)                            | Spearhead                                   | 90    | 2  |
| <b>86</b>  | THANKS TO THE FOOL (Point Blank 12735)                        | Isaac Hayes                                 | 88    | 2  |
| <b>87</b>  | ALL OUT OF LOVE (Nina 1493)                                   | Cozette Morgan                              | DEBUT |    |
| <b>88</b>  | PLAY ANOTHER SLOW JAM (Silas/MCA 3416)                        | Gyrl  | DEBUT |    |
| <b>89</b>  | TONITE (La Face/Arista 4103)                                  | A Few Good Men                              | DEBUT |    |
| <b>90</b>  | BROKENHEARTED (Atlantic 6175)                                 | Brandy                                      | DEBUT |    |
| <b>91</b>  | LOVE TODAY (A&M 09704)  | Vertical Hold                               | 70    | 17 |
| <b>92</b>  | THE WAY THAT YOU LOVE<br>(Ving/Mercury 1422)                  | Vanessa Williams                            | 85    | 18 |
| <b>93</b>  | HEY LOOK AWAY (Kaper/RCA 64305)                               | Questionmark Asylum                         | 84    | 13 |
| <b>94</b>  | ALL GLOCKS DOWN (Pendulum/EMI 58637)                          | Heather B                                   | 94    | 9  |
| <b>95</b>  | I'D RATHER BE ALONE (Wamer Bros. 17922)                       | Karyn White                                 | 91    | 16 |
| <b>96</b>  | COME AND TAKE A RIDE (Rap-A-Lot/Noo Trybe 38476)              | Mad CJ Mack                                 | 80    | 5  |
| <b>97</b>  | YOU BRING THE FREAK OUT OF ME<br>(Pendulum 58396)             | Sexx  | 82    | 3  |
| <b>98</b>  | THINK OF YOU (LaFace/Arista 2-4094)                           | Usher                                       | 83    | 27 |
| <b>99</b>  | SHIMMY SHIMMY YA (Elektra/EEG 64419)                          | Ol' Dirty Bastard                           | 98    | 5  |
| <b>100</b> | WHATEVER YOU NEED (EastWest 9197)                             | Michael Speaks                              | 92    | 9  |

## BLACK SINGLES INDEX

|   |     |
|---|-----|
| AFFECTION J Wadley, D. Edmondson (ADM Rhythmic/Bimocular, ASCAP/A Diva Music, BMI)  | 25  |
| ALL GLOCKS DOWN Heather B, Gardner, Parker, Bell, Creed, Dewgarden, Black, Dewgarden (Stolen Souls/Shades Of Brooklyn/Target Practice/Misam, ASCAP/Warner-Tamerlane, BMI)                       | 94  |
| ALL OUT OF LOVE M. Calhoun, P. Tokar (BB&E, ASCAP)  | 87  |
| ASK OF YOU R. Saadig, T. Riley, H. Nakamura, R. El (Polygram/Tony/Toni/Touch/Toshiba EMI, ASCAP/Beachwood Music, BMI)   | 56  |
| BE ENCOURAGED W. Beaton (Red Rowmar, SESAC)   | 44  |
| BEST FRIEND K. Crouch, G. McKinney (Human Rhythm Music, BMI)  | 18  |
| BOOMBASTIC O. Barell, K. Floyd, R. Livingston (Living Sting, ASCAP/Mathea, BMI)   | 4   |
| BROKEN HEARTED K. Crouch, K. Jones (Young Legend Songs, ASCAP/Human Rhythm, BMI)  | 90  |
| BROWN SUGAR D'Angelo (A&R-Chase Music/2 A.M. Music, ASCAP)  | 8   |
| CAN'T YOU SEE T. Robinson, M. South, J. Howell, F. Wesley, J. Starks, R. Ryan (Evelle/WB/South Of Soul/2 AM/Late Hours/Justin Corals/EMI-April/Eg Herbs, ASCAP/Roger Ryan, BMI)                 | 33  |
| CHAMPION M. Myrie, L. Sibbles (Songs Of PolyGram/Germate, BMI)  | 71  |
| COLORS OF THE WIND A. Mankin, S. Schwartz (Walt Disney Music, ASCAP/Wonderland Music, BMI)  | 59  |
| COME AND TAKE A RIDE B. Ross, K. Green, K. Barnett (Still In The Water/Mad Mackadoshes Funk, BMI)   | 96  |
| COME ON HOME N/A (N/A)  | 45  |
| CRAZY LOVE V. Morrison (Wamer Bros./Caledonia, ASCAP)   | 32  |
| CURIOSITY N/A (N/A)   | 58  |
| DON'T TAKE IT PERSONAL D. Austin, D. Simmons (D.A. R.P./Afro Dred Lite, ASCAP/Nu Rhythm, BMI)   | 13  |
| EMOTIONS Dano, Shazam, G.L. (Bishattuk/Pac Jam, BMI)  | 51  |
| ENJOY YOURSELF J. Bmt, S. Harvey, S. Thomas (816, ASCAP/Steve Harvey/Odie Mae, BMI)   | 5   |
| EVERY LITTLE THING I DO Heavy D, Robinson, Oliver, Barnes, Calhoun (EMI April/Soul On Soul/WB/Evelle/Twelve And Under, ASCAP/Slim U Well/Taking Care Of Business, BMI)                          | 34  |
| FEEL ME FLOW G. Cris, Brown, Neville, Modelist, Nocentelli, Porter (Naughty/WB/Rhineclacker, ASCAP)   | 24  |
| FEELS SO GOOD J. Dupri, C. Lowe, Xscape (So So Def/EMI April/Air Control, ASCAP)  | 7   |
| FIRE D. Bingham (Dmky B/BMD, ASCAP)   | 75  |
| FOE LIFE Mack 10, Ice Cube (Real Ruff/Gangsta Boogie/WB, ASCAP)   | 74  |
| FREAK LIKE ME E. Hanes, M. Valentine, L. Hill (Hanes, Hill & Valentine, ASCAP)  | 72  |
| FREAK ME BABY V. Bryant, N. Orange, R. Andrews, N. Clanceker (Potsburg/Ujima/Hey Skmo, BMI)   | 57  |
| FREKIN' YOU De Vante (EMI April/De Swing Mob, ASCAP)  | 6   |
| FROM THE FOOL L. Stewart, A. Harrell, T. Haynes (MCA Publ., ASCAP)  | 6   |
| FROGGY STYLE A. Yarbrough, L. Simmons, J. Ellis, C. Wilson (Takin' Care Of Business, BMI)   | 43  |
| GETTIN' OFF ON YOU J. Thomas, D. Richardson, D. Jenkins, P. Ruxler, F. Washington (EMI Blackwood/Fig Nuts, BMI)   | 87  |
| GIVE IT 2 YOU J. Dupri, C. Kelly (So So Def/EMI April/My World, ASCAP)  | 68  |
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| HEY LOOK AWAY T. Angrow, M. Gadsom, K. Jones, D. Hepburn (360, ASCAP/Fecat/Money In The Bank/Blackwood, BMI)  | 93  |
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| HOW DEEP IS YOUR LOVE B. Gibb, R. Gibb, M. Gibb (N/A)   | 42  |
| HUMAN NATURE Madonna, D. Hall, S. McKenzie, K. McKenzie, M. Deering (WB/Webo Girl/Stone Jam/Frozen Soap Songs/Wizeman/EMI-April, ASCAP)   | 81  |
| I CAN LOVE YOU LIKE THAT S. Diamond, M. B. Berry, J. Kimball (N/A)  | 26  |
| I CAN'T TELL YOU WHY T. B. Schmidt, D. Henley, G. Frey (Jedkrab Music/Case County Music/Red Cloud Music, ASCAP)   | 19  |
| I GOT 5 ON IT Husbands, Elbs, Gilmore, King, Foster, McElroy, Bell, Smith (True Science, ASCAP/Stacks/Tripk Gokij, King IV/Songs Of All Nations/Wamer-Tamerlane/O'B/O Bself/Second Decade, BMI) | 37  |
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| PD RATHER BE ALONE K. White, J. Harris III, T. Lewis, G. Johnson, S. Howard (Flyte Tyme/New Perspective, ASCAP/Wamer-Tamerlane/King's Kid, BMI)   | 95  |
| I LIKE J. Howcott, E. Officer, T. Duncan (Nu Soul, ASCAP/Almo Irving/Short Dolls, BMI)  | 41  |
| I LIKE IT I WANNA BE WHERE YOU ARE M. Dixon, A. Martin, Grand Puba (Def Jam, ASCAP/12 A/Kakakaka, BMI)  | 66  |
| I'LL BE THERE FOR YOU YOU'RE ALL... C. Smith, R. Diggs, N. Ashford, V. Simpson (Jobete, ASCAP/Carners BMG/Wu-Tang/Ramecca, BMI)   | 69  |
| I'LL SEND YOU ROSES Babyface, C. Oates (N/A)  | 69  |
| IM WHAT YOU NEED J. Howcott, M. Mansel, Officer, D. Parks (Irving Music/Nu Soul, BMI)   | 76  |
| I WANNA LOVE LIKE THAT Babyface (Ecat/Sony Songs/Zomba, BMI)  | 14  |
| I WISH Ske-Lö (Orange Bear, BMI)  | 70  |
| JOY T. Riley, T. Lucas, M. Jackson (Zomba/T. Lucas Music/Mr. Peanut Butter, ASCAP/Mijac/Wamer-Tamerlane, BMI)   | 67  |
| KEEP THEIR HEADS RINGIN' Dr. Dre, S. Steed, J. Flex (Am'N Nuthin' Gon' On Bu-Fu-Kin', ASCAP)  | 80  |
| LISTEN ME TIC I. Kamozie, 9 Sounds Kiki (Irving/Rondor, BMI)  | 61  |
| LOVE DON'T LOVE NOBODY C. Simmons, J. Jefferson (Wamer-Tamerlane, BMI)  | 91  |
| LOVE TODAY T. Taylor, C. Farrar (Chrysalis Music/Khara Troy/B Black Music, ASCAP)   | 46  |
| LOVE AMBITION (CALL ON ME) K. Crouch (Human Rhythm, BMI)  | 47  |
| LOVELY THANG E. McCane, Kut Klose (Deep Sound Music, ASCAP/Short Dools Music, BMI)  | 27  |
| THE MANY WAYS D. Hall, A. Brown (WB/Stone Jam/Nesty Nity & Capone/AI-C-Dev, ASCAP)  | 39  |
| MIND BLOWIN' Carter, Campbell, Fingers, White, Isley, Isley, Isley (Zomba/Fe-Mac/Art & Rhythm/Athlythmusic/EMI April/Bana, ASCAP)   | 54  |
| M.V.P. N/A (N/A)  | 65  |
| MY UP AND DOWN K. Perce, L. Harris, M. Lottus, B. Ford, J. Elias (Chile/Maximum Strength/Too Slow U Blow, BMI)  | 17  |
| NEVER GONNA LET YOU GO T. Moore, T. Ford (My Jeradian/Ineva, BMI)   | 15  |
| NONE OF YOUR BUSINESS S. Azor (Sons Of K-Os/Out Of The Basement/Next Plateau, ASCAP/Unart, BMI/CPP)   | 97  |
| ON THE DOWN LOW B. McKnight (N/A)   | 16  |
| ONE MORE CHANCE M. DeBarge, E. Jordan (Jobete/April/Big Poppa/Justin, ASCAP)  | 88  |
| PLAY ANOTHER SLOW JAM C. Stokes, C. Cueni (N/A)   | 12  |
| PLAYER'S ANTHEM Notorious B.I.G., Little Kim, Little Ceasar (Uncles, ASCAP/Clark's True Funk, BMI)  | 88  |
| PULL UP TO THE BUMPER D. Matzo, S. Dunbar, R. Shakespear, G. Jones (Grace Jones Enterprises/PolyGram Ind./Cheran, ASCAP/Songs Of PolyGram/XAT, BMI)   | 31  |
| PUT YOUR BODY WHERE YOUR MOUTH IS G. Levert, E. Nicholas (Divided Music/Zomba/Wamer-Tamerlane, BMI)   | 77  |
| SCREAM/CHILDHOOD M. Jackson, J. Harris III, T. Lewis, J. Jackson (Mijac/Wamer-Tamerlane/Black Ice, BMI)   | 40  |
| SHIMMY SHIMMY YA R. Jones, R. Diggs (Wu-Tang/Ramecca, BMI)  | 99  |
| SHY GUY D. King, A. Marvel, K. Gardner (World Of Andy/Wur, ASCAP/Diana King/Kingsley Gardner Nation Of Soul, BMI)   | 60  |
| SOMETHIN' 4 DA HONEYZ M. Jordan, O. Perce, D. Rasheed (Second Decade/Wamer-Tamerlane, BMI)  | 52  |
| SOMEONE TO LOVE Babyface (Sony/Ecat, BMI)   | 10  |
| SO IN LOVE WITH YOU D. Foster, B. Ross, L. Thompson (Bill Man/One Four Three/Howe Sound/Peer Music/Linix's Boys, BMI)   | 64  |
| SO MANY TEARS N/A (Jobete/Black Bull/Turbo, ASCAP/Josini's Dream/Interscope Pearl/Wamer-Tamerlane/Grand Imperial Thug/Publowylike, BMI)   | 20  |
| STAY WITH ME N/A (N/A)  | 55  |
| SUGAR HILL A. Z. J. James, K. Barnes (Tricky Trick, BMI)  | 84  |
| SUMMERTIME IN THE L.B.C. C. Brown, A. Blount, M. Makone, L. Turner, H. Thomas (N/A)   | 62  |
| SUNKINLE ME E-40 (Zomba/E-40/Suga T, BMI)   | 84  |
| TELL ME B. Wilson, A. Latrice, D. Brown (Almo/Bryce Liv, ASCAP/Sony/Jizop/Dream Team, BMI)  | 35  |
| THANKS TO THE FOOL I. Hayes, D. Porter (Lal' Ann/Robesse/Red Stone/How Ya Doin', BMI)   | 86  |
| THERE IT IS B. White, G. Levert, E. T. Nicholas (Seven Songs/Divided/Zomba/Wamer-Tamerlane, BMI)  | 38  |
| THINK OF YOU C. Thompson, D. Jones, F. Evans, U. Raymond (Cinck Life/Starvin, ASCAP/China Baby/Jamie Corals, BMI/EMI)   | 93  |
| THIS IS HOW WE DO IT M. Jordan, O. Perce, R. Walters (Mo'Savang, ASCAP/Oj's/Def American, BMI)  | 58  |
| 'TIL YOU DO ME RIGHT Babyface, M. Edmonds, K. Edmonds (Sony Songs/ECAF/KMEL, BMI)   | 1   |
| TOMORROW ROBINS WILL SING S. Wouder (Seyeland Morris, ASCAP)  | 73  |
| TONIGHT'S THE NIGHT N/A (N/A)   | 23  |
| TONITE D. Austin (EMI April/D.A.R.P., ASCAP)  | 89  |
| WARM SUMMER DAZE N/A (N/A)  | 36  |
| WATERFALLS Organized Noize, M. Etheridge, L. Lopez (Tiz Biz Music/Belt Star Music/Pebbltone, ASCAP/Organized Noize Music/Staff Shirt Music, BMI)  | 2   |
| WATER RUNS DRY Babyface (Sony/Ecat, BMI)  | 2   |
| THE WAY THAT YOU LOVE ME J. Dibbs, Abena (EMI April/Nkamin, ASCAP/EMI Blackwood/J. Dibbs, BMI)  | 9   |
| WE MUST BE IN LOVE K. Jordan (Player Like A Stepson/Black Art Of War, ASCAP)  | 92  |
| WHATEVER YOU NEED M. Speaks (You Digg Mizik, ASCAP/Maccadon/Speakout/Too Slow U Blow, BMI)  | 100 |
| WHEN YOU LOVE SOMEONE C. Sager, M. Shuman, A. Baker (Hazen/Winding Brook Way, ASCAP/Beverly Drive/All About Me, BMI)  | 48  |
| YOU ARE NOT ALONE R. Kelly (Zomba Songs/R. Kelly, BMI)  | 11  |
| YOU BRING ME JOY/I LOVE YOU M. J. Bheg, J. Bailey (Mary J. Blige Music/MCA Music/Sean Corals Music/Rayla Music, ASCAP/Cinck Thompson/9th Street Tunnel Music, BMI)                              | 82  |
| YOU BRING THE BREAK OUT OF ME N/A (N/A)   | 97  |
| YOU USED TO LOVE ME F. Evans (China Baby/Blackwood/Ninth St. Tunnel, BMI)   | 3   |

## REVIEWS By Gil L. Robertson IV



### JAMES BROWN: *Live At The Apollo 1995* (Scotti Bros. 75480) Producer: James Brown

What can be said about James Brown? Brotherman is quite simply all of that. He knows it and so do we. Few in pop, rock or R&B can touch Brown's magic delivery as a performer and vocalist. If it sounds like I'm in awe, it's because I am. Brown is a real life icon who, unlike other celebrated musicians, has not lost any of his ability to give up a high quality good time. Brown's

act is so tight that, although this disc was recorded live, it has the unblemished feel of a studio recorded project. All players here are in fine form throughout this disc. The musical accompaniment is fierce and the background singers never miss their mark. Listening to this disc makes me feel as if I were sitting in the audience as well. I wish I had been. Urban radio is seriously missing the boat if they don't support this project. It's what the format is all about. Standout tracks: "Gonna Have A Funky Good Time," "It's A Man's World," "The Payback" and "Get On The Good Foot."

### LEON WARE: *Taste The Love* (Kitchen) Producers: Leon Ware

R&B singer/producer/arranger Leon Ware is back with a collection of cool, mellow, quiet storm jams that should earn him lots of new fans. Throughout this disc Ware's vocals are in great control. He's a low key but passionate vocalist, able to get deep into the music he covers. The musical arrangements support his efforts well, a careful blend of jazz and subtle R&B that is also low key and simple, just the way it should be. Although Ware is releasing this record himself, I predict that it will have no problem succeeding in the urban contemporary marketplace. Standout tracks: "Come Live With Me Angel," "Cream Of Love," "Telepathy," "Taste The Love" and "Yes."



### SHIRLEY CAESAR: *Shirley Caesar Live... He Will Come* (Word/Epic 677301) Producers: Bubba Smith and Shirley Caesar



This collection of gospel standards, performed lived by the venerable Shirley Caesar, is a treat for all who love their music correct. On this project Caesar aptly demonstrates why she's considered an institution in the world of gospel music across the board. Ms. Caesar's vocals are crisp, clean and in command as she fronts a fierce choir of talented singers who do an excellent job of supporting her efforts. The music accompaniment is sharp and well constructed to take full advantage of Caesar's gifts. This is a perfect project, what more can one say about the vocal magic of Shirley Caesar. Standout tracks: "Revive Us Again," "God Is Good," "He Will Come" and "Patiently Waiting."

## PICK OF THE WEEK

### BRIAN MCKNIGHT: *I Remember You* (Mercury 77725-2) Producer: Brian McKnight

There are few male contemporary singers in the marketplace who can match the vocal authority and visceral intensity of Brian McKnight. Brotherman really knows how to take hold of a song and give it an interpretation that's unique but accessible to consumers. This is the perfect follow up effort to McKnight's multi-platinum debut and will firmly establish him as a premier vocalist of his generation. As indicated by the success of the first single "On The Down Low," urban radio already loves this guy, however, the gems on this disc will, for certain, garner McKnight a large pop and Adult Contemporary following as well. Standout tracks: "On The Down Low," "Every Beat Of My Heart," "Must Be Love" and "You."



# URBAN

## TOP 75 R&B ALBUMS

### CASH BOX • AUGUST 12, 1995

|    |  |                        |       |    |
|----|--|------------------------|-------|----|
| 1  | THE SHOW, THE AFTER PARTY, THE HOTEL<br>(Uptown 11258)             | Jodeci                 | 6     | 2  |
| 2  | OPERATION STACKOLA (C-Note/Noo Trybe 52324)                        | Luniz                  | 1     | 4  |
| 3  | E. 1999 ETERNAL<br>(Ruthless/Relativity 5539)                      | Bone Thugs N Harmony   | DEBUT |    |
| 4  | ME AGAINST THE WORLD (Interscope 92399)                            | 2Pac                   | 3     | 20 |
| 5  | MACK 10 (Priority 53938)   | Mack 10                | 2     | 6  |
| 6  | PHANTOM OF THE RAPRA<br>(Rap-A-Lot/Noo Trybe/Virgin 40512)         | Bushwick Bill          | 5     | 3  |
| 7  | READY TO DIE (Bad Boy/Arista 73000)                                | The Notorious B.I.G.   | 7     | 43 |
| 8  | BROWN SUGAR (EMI 232629)   | D'Angelo               | 8     | 4  |
| 9  | OFF THE HOOK (So So Def/Columbia 67022)                            | Xscape                 | 35    | 2  |
| 10 | BOOMBASTIC (Virgin 40158)  | Shaggy                 | 9     | 2  |
| 11 | HISTORY: PAST, PRESENT AND FUTURE-BOOK 1<br>(Epic 59000)           | Michael Jackson        | 4     | 6  |
| 12 | MISS THANG (Rowdy/Arista 37006)                                    | Monica                 | 20    | 1  |
| 13 | AZZ IZZ (Outburst/RAL/Island 27364)                                | Mokenstef              | 15    | 5  |
| 14 | REFLECTIONS (Virgin 40547)   | After 7                | 37    | 2  |
| 15 | IN A MAJOR WAY (Sick Wid' It/Jive 41558)                           | E-40                   | 11    | 20 |
| 16 | 'TIL SHILOH (Loose Cannon/Island 524119)                           | Buju Banton            | DEBUT |    |
| 17 | POVERTY'S POVERTY (Tommy Boy 1111)                                 | Naughty By Nature      | 14    | 9  |
| 18 | CRAZYSEXYCOOL (LaFace/Arista 26009)                                | TLC                    | 17    | 35 |
| 19 | ANOTHER DAY ANOTHER BALLA (Suave 1518)                             | South Circle           | 10    | 4  |
| 20 | CANDY RAIN (Uptown/MCA 11125)                                      | Soul For Real          | 21    | 18 |
| 21 | MY LIFE (MCA/Uptown 11156)   | Mary J. Blige          | 22    | 34 |
| 22 | THE INFAMOUS (Loud/RCA 66480)                                      | Mobb Deep              | 13    | 14 |
| 23 | 2000 (Elektra 61619)   | Grand Puba             | 12    | 6  |
| 24 | BONAFIDE (Yab Yun/550 Music/Epic 66436)                            | Jon B.                 | 25    | 8  |
| 25 | JAZZMATAZZ VOL. II NEW REALITY (Chrysalis/EMI 34290)               | Guru                   | DEBUT |    |
| 26 | BRANDY (Atlantic/AG 82610)   | Brandy                 | 23    | 41 |
| 27 | FRIDAY (Priority 53959)  | Soundtrack             | 18    | 17 |
| 28 | THIS IS HOW WE DO IT (Def Jam/RAL 527179)                          | Montell Jordan         | 19    | 17 |
| 29 | SEXSATIONAL (Warner Bros. 24596)                                   | Tony Thompson          | 29    | 5  |
| 30 | FROM THE BOTTOM UP (MJJ/Epic 57829)                                | Brownstone             | 24    | 29 |
| 31 | II (Motown 530323)   | Boyz II Men            | 28    | 45 |
| 32 | I WISH (Sunshine/Scotti Bros. 75486)                               | Skee-Lo                | 36    | 5  |
| 33 | TALES FROM THE CRYPT (Awol 7197)                                   | C-Bo                   | 16    | 8  |
| 34 | REVELATIONS (Profile 11463)  | Special Ed             | 26    | 3  |
| 35 | KIRK FRANKLIN & FAMILY<br>(Gospo-Centric 72119)                    | Kirk Franklin & Family | 39    | 32 |
| 36 | THE OTHER SIDE (Atlantic 82663)                                    | Sean Levert            | 27    | 6  |
| 37 | RETURN TO THE 36 CHAMBERS<br>(Elektra/EEG 61659)                   | O' Dirty Bastard       | 31    | 18 |
| 38 | DO YOU WANNA RIDE?<br>(Mecca Don/EastWest/EEG 61757)               | Adina Howard           | 30    | 23 |
| 39 | THE ICON IS LOVE (A&M 0115)  | Barry White            | 34    | 40 |
| 40 | D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS<br>(Shot 7000)  | Various Artists        | 74    | 15 |
| 41 | WHAT'S ON MY MIND?<br>(Po Broke/Relativity 1514)                   | The Dayton Family      | 42    | 30 |
| 42 | SURRENDER (Keia/Elektra/EEG 61668)                                 | Kut Klose              | 33    | 19 |
| 43 | TALES FROM THE HOOD<br>(Forty Acres & A Mule Musicworks/MCA 11243) | Soundtrack             | 32    | 12 |
| 44 | TICAL (Def Jam/RAL/Island 523839)                                  | Method Man             | 44    | 35 |
| 45 | BEGGIN' AFTER DARK (Luke 212)                                      | H-Town                 | 43    | 35 |
| 46 | BROKEN (Intersound 9145)   | William Becton         | 40    | 5  |
| 47 | AND THE MUSIC SPEAKS (Blitz/Atlantic 82746)                        | All-4-One              | 45    | 7  |
| 48 | DOWN 4 WHATEVA' (Pocketown/Jive 41525)                             | Nuttin' Nyce           | 38    | 4  |
| 49 | AFFECTION (Avitone/Bellmark 73007)                                 | Jody Watley            | 50    | 2  |
| 50 | SITTIN' ON CHROME<br>(Delicious Vinyl/Capitol 32873)               | Masta Ace Incorporated | 49    | 10 |
| 51 | SEASON OF DA SACNESS<br>(Black Market/Priority 53967)              | Brotha Lynch Hung      | 52    | 20 |
| 52 | TOAST TO THE LADIES (Capitol 30270)                                | The Whispers           | 51    | 17 |
| 53 | YOU'RE GONNA LOVE IT (MoJazz/Motown 53054)                         | Impromp2               | 69    |    |
| 54 | POWER FORWARD (MoJazz/Motown 0552)                                 | Wayman Tisdale         | 53    | 3  |
| 55 | CREEPIN ON AH COME UP<br>(Ruthless/Relativity 5526)                | Bone Thugs N Harmony   | 57    | 53 |
| 56 | BACK STREET LIFE (In-A-Minute 8900)                                | Totally Insane         | DEBUT |    |
| 57 | 100 DEGREES AND RISING (Talkin Loud/Verve 528000)                  | Incognito              | 58    | 7  |
| 58 | GOODFELLAS (Payday/FRR 124007)                                     | Show And A.G.          | 73    | 8  |
| 59 | FACES OF DEATH (Stoney Burke 70020)                                | B.O.N.E. Enterprise    | 72    | 4  |
| 60 | ALL IN THE GAME (Suave 0003)                                       | Crime Boss             | 41    | 23 |
| 61 | TATTOOED HEART (A&M/Perspective 540349)                            | Aaron Neville          | 60    | 9  |
| 62 | GROOVE ON (EastWest 92416)   | Gerald Levert          | 62    | 43 |
| 63 | THE SWEETEST DAYS<br>(Ving/Mercury 526172)                         | Vanessa Williams       | 59    | 28 |
| 64 | BROTHAS DOOBIE (Immortal/Epic Street 67038)                        | Funkdoobiest           | 48    | 3  |
| 65 | JUST FOR YOU (MCA 10946)   | Gladys Knight          | 63    | 44 |
| 66 | BIG BALLER (Wap/Ichiban 8148)                                      | MC Breed               | 46    | 6  |
| 67 | UNIVERSAL NUBIAN VOICES<br>(Maverick/Warner Bros. 45839)           | U.N.V.                 | 54    | 3  |
| 68 | BALLIN' OUT OF CONTROL (Select 21654)                              | AMG                    | 51    | 7  |
| 69 | NEW JERSEY DRIVE VOL. I (Tommy Boy 1114)                           | Soundtrack             | 47    | 18 |
| 70 | A MI SHABBA (Epic 57801)   | Shabba Ranks           | 61    | 6  |
| 71 | CONVERSATION PEACE (Motown 530238)                                 | Stevie Wonder          | 64    | 18 |
| 72 | THE BEST OF SADE (Epic 66686)                                      | Sade                   | 67    | 34 |
| 73 | TRUE GAME (Rap-A-Lot/Noo Trybe 40485)                              | Mad CJ Mac             | 66    | 8  |
| 74 | VOLUME I (Interscope 92360)  | Thug Life              | 68    | 40 |
| 75 | DEADLY GROUNDZ (Rap-A-Lot 40531)                                   | Fifth Ward Juvenilz    | 56    | 6  |

## THE RHYTHM

By Gil L. Robertson IV



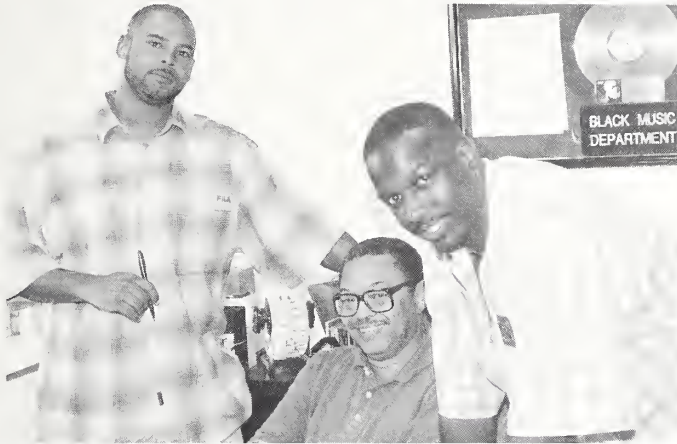
Qwest Records recording artist Kenneth Mangram was all smiles after signing a publishing deal with Warner/Chappell Music. Mangram's album, *Interview Da Fold* which has been defined as sensual and romantic, will be released in August. Pictured (l-r): Warner/Chappell president Rick Shoemaker; executive producer John Ryan; Warner/Chappell sr. v.p., Les Bider; Warner/Chappell, creative director; Denise Weathersby and attorney Joe Porter.

**LITTLE MISS AFRICAN AMERICAN:** The 3rd Annual Little Miss African American pageant, produced and directed by actress Lisa Ruffin, was held on Sunday, July 30th at the Universal Sheraton in its Grand Ballroom. The scholarship pageant was hosted by actresses Dawnn Lewis (*A Different World*) and Suzzane Douglass (*Inkwell*, *The Parenthood*), is designed to place emphasis on cultural awareness and education. The contestants ranged between the ages of 6 and 10 and participated in a variety of activities that included: martial arts, singing, poetry and drama. A number of celebrities were present at the event to express their support for this endeavor. Among them were Tommy Davidson, Keith Amos, Arthel Neville, Salli Richardson and John Witherspoon, who also served as a judge. Entertainment was provided by actor/comedian Andre Covington, who performed a short stand-up skit while popular R&B singer Howard Hewitt and new CME/MCA recording act *On The Contrary*. The evening was capped when nine-year old Latanya Fisher was crowned as the new Little Miss.

**DIS N'DAT:** Motown Records is gearing up for a busy fall/winter season with releases from Diana Ross, Johnny Gill, Jay Spencer, Ultimate Kaos, Hayden, Trends of Culture, a Marvin Gaye Tribute disc featuring remakes of classic Gaye tunes, and two compilation series entitled *Funkology* and *Baddest Love Jams*. Also coming is a second volume of releases from the label's *Sound of Young America* series, which is set for an August 22 release and spotlights popular releases from 1966, 69, 70, 75, 82 and 87. The Ross project, entitled *Take Me Higher* is her first studio release since 1991. Produced by Narda Michael Walden, Mike Martinelli, Jon-John, The Boom Brothers and Brenda Russell, the disc features the titled track "Take Me Higher," which is due in stores August 29, to be followed with the complete disc on September 26. The Riley Music Convention, slated for August 24-26, has been postponed because of strenuous time demands with Teddy and Markell Riley's schedules. Teddy has just signed on with Damion and Aaron Hall to record a special GUY reunion project that is slated for a November release, while Markell is busy with pre-production for the Wreckx-N-Effect release this winter. Atlantic Recording artist Brandy has been named spokesperson of Sears/Seventeen Peak Performance Scholarship Program and Tour. The scholarship program is designed to empower and support young women in their quest to achieve their personal goals, and it offers over \$50,000 in prizes. Entrants are required to write a 150-word essay on a personal achievement that defines peak performance. Selected as the program's spokesperson because of her status as a teen role model, Brandy will be making personal appearances in five markets: Chicago & Schaumburg, Illinois; Troy, Michigan; Torrance, California; Woodbridge, New Jersey and Alexandria, Virginia. ColdFront, the urban-oriented, youth-flavored imprint recently started by K-tel International, has announced the release of several hot new titles for summer, *Phat Rap Flava '95*, and *Club Mix 95, Volume 2*. Jody Watley is getting a lot of attention for her new album entitled *Affection*. Watley recently performed on the *Tonight Show* with Jay Leno, and she's also being profiled on the popular tv show *EXTRA*. Expect this talented performer/businesswoman to hit the road soon in support of her current effort.

## THE RHYME

By Gil L. Robertson IV



Newly formed Longevity Records has scouted, signed and is about to deliver four diverse urban packages, with others waiting in the wings. At the helm, CEO David "D" Menfield, v.p. Charles Bryant and attorney Lee Young, Jr. Pictured (l-r): Menfield, Young, and Charlie B.

**CITY BANS ADVERTISING FOR RAP GROUP:** The City of Inglewood has banned advertising for the rap group **Watts Gangstas'** debut disc *The Real*, on 30 bus benches in Inglewood. The ad features their disc cover, which shows a scale with drugs on it and the band members turning their backs to the scale. The group's record company, Hollywood-based **Hood Rat Records** (distributed by **Priority Records**), said in a statement that the company is "appalled" by the ban. Hood Rat spokesperson said Monday that the disc's cover is intended as a positive statement about rappers rejecting the drug world to pursue music. The back cover, she says, features the rappers facing a scale filled with CDs and tapes. Expect more to follow on this potentially trend setting occurrence.

**DIS 'N DAT:** Rap-A-Lot West/Noo Trybe recording artists **Poppa LQ** and **CJ Mac** will be guest speakers on a panel during the **Marla Gibbs Summer Youth Conservatory First Annual Hip Hop Culture and Awareness Day**, on August 11 at the **Crossroads National Education and Arts Center** in Los Angeles. CJ Mac recently released a new disc entitled *True Game*, while Poppa LQ's new disc is entitled *Your Entertainment, My Reality*. Warner recording act **StepChild** recently added a few degrees to an already sweltering Los Angeles with a performance at the **Venice Beach Summer Festival**. Expect their debut disc this September. Rapper **Slick Rick**, currently serving time at a correctional facility in Fishkill, New York for attempted murder, has been threatened with deportation by the INS. Although the British-born rapper has lived in the U.S. for 29 years, he never acquired citizenship. A ruling is due this November.



The members of Stepchild, during a recent performance at the Venice Beach Summer Festival. Pictured (l-r): Berto, Brother Rahim, Talib, Ceb and Tre.

## TOP 25 RAP SINGLES

CASH BOX • AUGUST 12, 1995

|    |   |                         |       |    |
|----|---|-------------------------|-------|----|
| 1  | ONE MORE CHANCE (Bad Boy/Arista 79032)                                      | The Notorious B.I.G.    | 1     | 8  |
| 2  | PLAYER'S ANTHEM (Undeas/Big Beat/AG 95750)                                  | Junior M.A.F.I.A.       | 10    | 3  |
| 3  | I GOT 5 ON IT (Noo Trybe 38474)   | Luniz                   | 2     | 9  |
| 4  | BOOMBASTIC (Virgin 38482)   | Shaggy                  | 3     | 3  |
| 5  | SUGAR HILL (EMI 58407)  | Az                      | 4     | 4  |
| 6  | FEEL ME FLOW (Tommy Boy 7682)   | Naughty By Nature       | 5     | 9  |
| 7  | GLACIERS OF ICE/CRIMINOLOGY (Loud/RCA 64374)                                | Raekwon                 | 9     | 3  |
| 8  | I WISH (Sunshine/Scott Bros. 78032)   | Skee-Lo                 | 13    | 7  |
| 9  | SPRINKLE ME (Sick Wid'It/Jive 42298)  | E-40 (Featuring Suga T) | 6     | 7  |
| 10 | SO MANY TEARS (Interscope/AG 98145)   | 2Pac                    | 7     | 6  |
| 11 | I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Def Jam/RAL/Island 1879) | Method Man/M.J. Blige   | 8     | 14 |
| 12 | FOE LIFE (Priority 53192)   | Mack 10                 | 11    | 10 |
| 13 | MIND BLOWN' (Jive 12286)  | Smooth                  | 12    | 10 |
| 14 | FREAK ME BABY (Epic Street/Epic 77845)                                      | Dis-N-Dat               | 17    | 16 |
| 15 | WHO'S THE BIGGEST (Rap-A-Lot/Noo Trybe 38479)                               | Bushwick Bill           | 15    | 3  |
| 16 | KEEP THIER HEADS RINGING (Priority 53188)                                   | Dr Dre                  | 14    | 21 |
| 17 | WHAT YOU WANNA DO? (Lench Mob 20014)  | Kausion                 | DEBUT |    |
| 18 | ROUND & ROUND (G Funk/RAL/Island 9385)                                      | The Twinz               | 20    | 4  |
| 19 | LIVE (RAL/Island 9620)  | Onyx                    | DEBUT |    |
| 20 | ALL GLOCKS DOWN (Pendulum/EMI 58367)  | Heather B.              | 21    | 8  |
| 21 | SHIMMY SHIMMY YA (Elektra/EEG 64419)  | O' Dirty Bastard        | 18    | 11 |
| 22 | SUMMERTIME IN THE L.B.C (Funk/RAL/Island 9383)                              | The Dove Shack          | 24    | 5  |
| 23 | THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376)                             | Masta Ace Incorporated  | 16    | 16 |
| 24 | SURVIVAL OF THE FITTEST (RCA 64382)   | Mobb Deep               | 23    | 11 |
| 25 | MVP (Columbia 77940)  | Big L                   | 22    | 2  |

### Rap Single Reviews

By Gil L. Robertson IV

#### ■ TOTAL: "Can't You See" (Tommy Boy)

This girl group's debut single overflows with a confident sexuality that is sure to earn them a lot of attention from male fans. Throughout the track the ladies deliver vocals that are sharp, energetic and funky fresh. The initial buzz on this group from urban radio has been tremendous and this single shows us why.

#### ■ BUSHWACKAS: "Caught Up In The Game" (Pallas)

Brotherman comes correct with this hard edged track that is the best example of gangsta rap I've heard all year. The vocals here are confident, full of personality and a low key energy. The Hubert Laws sample was inspired and gives this track an allure that is irresistible.

#### ■ TWINZ: "Round & Round" (G Funk Music 385-2)

The Twinz' long-awaited debut single release is a funky smooth track that presents Warren G's homies in good form. The vocals are strong and the lyrical styling is fresh. Producer Warren G backs the boys with some great grooves and beats which will all but guarantee this duo's success on several urban formats.

## Indie Spotlight

# Eartha Kitt: All About Her Business

By Gil Robertson IV

WITH A NEW DISC entitled *Back In Business* and a touring schedule that is booked solid well into 1996, legendary superstar entertainer Eartha Kitt, still enjoys a level of popularity that has eluded many of her contemporaries. Having achieved star status as a performer on stage, film, TV and in recordings, she is one of the few multi-faceted performers still active in the marketplace. Recently appearing at the Cinegrill Night Club at the Hollywood Roosevelt Hotel, Eartha Kitt put on a show that few artists past or present could compete with. The lady does it all, and so well. Backed by a three-man combo she delivered a tight set that included her interpretation of some obscure song selections that included tracks like "Angelitos Negros" to well known Kitt favorites like "C'est si bon", "I Want To Be Evil" and "I'm Still Here." She rounds out the evening with a tantalizing reworking of the contemporary standard "I Will Survive." A multi-linguist Kitt's show is heavy on international appeal as she laces many of her song selections with numerous foreign and exotic language asides to the thrill of her highly sophisticated audience.

Aside from her tremendous gifts as a performer, Kitt is equally compelling as a personality, her show carefully balances her performance skills with her audience interaction, that includes sharing anecdotes about her colorful past and provocative persona to her girlish and flirtatious interplay with male audience members. It's a wonderful set and it serves to showcase the many and varying personnas that she's cultivated over the years. Kitt gets to act, dance, strut and shake, everything that the audience expects from the diva who continues to be the woman of every man's dreams.

The marketing of Kitt is also a study in the exotic and how to provide a multi-faceted campaign for an establish artist in a marketplace that used to eating fast food and is preoccupied with changing trends and fads. In the case of Kitt, although she enjoys a large and loyal following finding venue sites and record labels to meet the unique demands of her career and particular audience have been a challenge. Managed by her daughter Kit Shapiro, Kitt has stayed in the game because of her love for the work and it's audience. According to Shapiro, her mother works an average of 30 weeks each year, appearing in places as far flung as Germany, Japan and Australia. Although her act works best in the intimate surroundings associated with cabaret theatres and night clubs, many of those old establishments, particularly domestically, are no longer in business. To compensate Shapiro books Kitt with numerous dates opposite various orchestras throughout the U.S. She comments, "Because of the lack of venues that have traditionally served artist like my mother, we've opted to take dates opposite various music (acts) so that she can continue to do what it is she loves. It's about keeping up with the times, so that's what we've done, orchestra dates are very popular and, although it's an added challenge, it serves our purposes and it pleases her fans."



Eartha Kitt

eartha  
kitt  
*Back in Business*

Getting a domestic record deal for Kitt has presented different challenges. She continues to enjoy strong record sales in Europe and other parts of the world. But getting a deal in the U.S. has remained problematic. "Domestic radio is not nearly as open here as it is in Europe, where people are open to more and different types of music. Today, the people who run the major labels aren't as open minded about different music as their European counterparts, which leaves recording artists like my mother left out." Currently on the market is a box collection of all of Eartha Kitt's classic recordings for the RCA label. Also available is *Back In Business*, her first domestic release in 10 years, issued by the independent DRG label. It's a collection of old classics that appeal to Kitt, who prefers to record songs that are real and have something to say. Prominently featured is the music of Steven Soderbergh, whose lyrics Kitt is particularly fond of. According to Shapiro, the record is beginning to attract a young crowd that Kitt had been seeking. "We are very pleased with this project. My mother has always said that there is a market out there for the type of music she does—and she's right. A certain segment of the population will always seek well-crafted music and lyrics executed in a manner of the highest quality, the type of music she does so well. At present plans call for us to follow this release with another record and that's exactly what we will do. I don't expect my mother to ever retire, she loves her work and this business too much to do that."

## REVIEWS By Steve Baltin



### IRIS BERRY: *Life On The Edge In Stiletos* (New Alliance 1108-2)

This spoken word CD indicates right from the beginning that Berry knows her cool material. In the opening "56 Reasons To Go Downtown," Berry states, "Johnny Thunders did it, because Lenny Bruce did it." During her long series of name dropping she adds, "I'm a sensitive artist too, yeah. I'm a rebel." She then says in a sultry voice designed to make me swoon, "Because I like hanging out in pawn shops. Because I like losing friends and meeting scum." This is all in the first track. The Pacoima-raised artist has obviously seen the streets up close. At the end of the

brief "If You Were King" she states, "You'd be D.O.A. if you were king." This is a grueling record, one that is anything but pretty in the conventional sense, but is beautiful in the way Berry confronts listeners with real life. This isn't pseudo-deep poetry about things not yet seen, this is the kind of poetry that poets embrace. A sterling spoken-word anthology.

### THE FLYS: \$\$ .25 (Raid America 00012)

Falling somewhere between alternative and heavy metal, this 10-song CD will appeal to an interesting array of fans. The quartet, who share vocal duties, except for drummer Ralf Balzer, bring an '80s style screaming quality to the CD, especially on the chorus of "Tyrant," but the music comes at listeners with a more contemporary feel. Distributed by Caroline, this record might have enough backing to at least reach fans. If it does there could be a market for it.

### JONATHAN RICHMAN: *You Must Ask The Heart* (Rounder 9047 2)

Richman has a recognizable name, having released seven previous albums. But it's mostly his name that people know, with the knowledge of his music running a distant second. That isn't likely to change after this collection, but at least those who hear it will understand why the name is uttered so frequently in hip circles. Anybody who does a swing version of Tom Waits' melancholy "Heart Of Saturday Night" has got to be cool. Almost as fun is the raucous "Vampire Girl," a groovy '50s sounding tune. The most delightful thing about this record is the totally carefree attitude that permeates all 13 songs. It'd be impossible not to mention the soulful version of "The Rose." What a blast.

Jonathan Richman  
*you must ask the heart*

### MATT KEATING: *Scaryarea* (Alias 00692)

Keating's *Scaryarea* is a collection of dreamy pop that is distinctly American, but for some inexplicable reason conjures up comparisons to the very British Billy Bragg, at least during the opening moments of the CD. Perhaps it's his very satirical tone on the biting "MeHappiness." After the dust settles though, the more obvious comparison becomes impossible to ignore. There is no avoiding the similarities to Matthew Sweet—namely the finely honed pop hooks, nearly as flawless as a diamond. The one major difference is that Keating's hooks are a little quieter, giving more of a singer/songwriter impression. Bottom line is there are some strong songs here, and regardless of who they sound like, there's always room for good songs.

## PICK OF THE WEEK



### BROUN FELLINIS: *Aphro Kubist Improvisations Vol. 9* (Moonshine 80022-2)

The Broun Fellinis are a San Francisco trio whose jazz rap sound is one of the coolest things on the planet right now. In fact it's downright icy at times, like on the ultra smooth "Dreamstate." Coming at you with some genuine jazz riffs, courtesy of Black Edgar Kenyatta's tenor, alto and soprano saxophones, this band steers its traditional sound into the '90s with keyboards and some ambient tribal

sounds. The liner notes give a glossary of terms of the language Broun Fellinis have invented. For example, a Phlorm is a downward spiraling into negativity, to be avoided at all costs. Between the language and the music the Broun Fellinis have got something going on that nobody else does. Selected tracks include the rhythmic "Soulogik Syntax," the explosive "Phophus Opus #15" and the funky-as-all-hell "Herodotus On The Nile." In a nutshell, this record is just the shit.

# ON STAGE

## Live Reviews

### The Foo Fighters' Blazing Show

By Steve Ballin

AMERICAN LEGION HALL, HOLLYWOOD, CA—A typical conversation following the Foo Fighters sold-out performance at the American Legion Hall: "What did you think?"

"Damn, it was hot in there."

"Wasn't that great?"

"It was really hot."

Jesus could've been resurrected for this show, come out and jammed with the Foo Fighters, and that would've come in second in number-of-mentions to the sweat-inducing sauna that was the venue for the band's big gig. After playing second fiddle to Mike Watt's triumphant Palace show a few months ago, which was the group's L.A. debut, this was supposed to be the big coming out for Dave Grohl's new band. Only this show sold out so quickly, big surprise there, that the group added a night at the Roxy the night before. So fans, thinking they were going to be part of an event when they bought tickets to this show, were cheated before the show even started. However, the majority of the very young crowd didn't seem to mind, eager to see the industry's new major buzz band regardless of the circumstances.

For instance, they didn't seem to mind that it was 177 degrees in there, or that the Foo Fighters, after opening sets from Wool and Shudder To Think, didn't take the stage until ten after 11, when they were scheduled to go on at 10:30. That's to be expected at a club show, but at a major concert, that's a slightly ungodly hour. But hey, maybe I'm just old.

Musically, the band sounded great, at least I think. I was too busy wiping the sweat out of my eyes to notice much of anything. Did I mention it was really damn hot in there? Perhaps that's why so many young moshers fled after the group did "This Is A Call," the first single from its self-titled debut album.

It's a shame that the circumstances hindered the show so much, as the band has shown on record the ability to create brilliant pop hooks. And one got the feeling that, buried beneath the stench of all that sweat, was a group capable of putting on a strong live show. Oh well, by next time around the band, which also features former Germs member and occasional Nirvana player Pat Smear, should be on to larger venues anyway. Either that or maybe they'll come back in the winter.



Supergrass are caught having fun with Capitol Records staffers at the Glastonbury Festival in England. "Caught By The Fuzz," the first U.S. single is #8 this week on CMJ's Top Cut chart and the debut album, *I Should Coco*, is Top 10 at College Radio. Last Week, as the Oxford trio performed their supercharged music to sold out clubs across the U.S. *I Should Coco* took the #1 album position on the U.K. chart! Pictured left to right: Tommy Daley, assoc. director of college promotion; Clark Staub, Capitol Records Sr. director alternative marketing; Danny Goffey, Supergrass - drums; Perry Watts-Russell, Capitol Records vp of A&R; unidentified super-fan; Mickey Quininn (kneeling), Supergrass - bass; Gaz Coombes, Supergrass - vocals & guitar.

### SLASH'S SNAKEPIT

By Brenda Parr

THE TROUBADOUR, WEST HOLLYWOOD, CA Waiting outside The Troubadour before what was to be the final date of Slash and his Snakepit's current tour, one couldn't help but think about the days of Hollywood Rose at The Troubadour, back in 1984, when Slash and mates were just getting started. One didn't see as many girls with teased-up, bleached-blond hair or short, black leather mini skirts and fishnet tights, but there were a few. To make the *deja vu* feeling complete, there were a smattering of fans left from the Hollywood Rose days, when Slash and Axl Rose were playing with the band that was to become Guns 'N' Roses.

After a straight-ahead-rock n roll set from Dad's Porno Mag and some tasty numbers from L.A. band Soul, Slash and his buddies took the stage at around 11:00PM. The back curtain bore the picture of the smoking "S"-shaped, widely grinning snake wearing Slash's trademark black top hat, featured on Snakepit's debut disc, *It's Five O'Clock Somewhere*. The snake character is similar to the lady with the black hair and the rose in her teeth that is tattooed on Slash's arm.

The touring Snakepit consists of: Slash on guitar, former Gunner Gilby Clarke on rhythm guitar, Pride and Glory's Brian Tichy on drums, former Pride and Glory bassist James LoMenzo and former Jellyfish guitarist Eric Dover on vocals. The touring rhythm section replaced Snakepit regulars, Alice In Chains bassist Mike Inez, who put in a special appearance towards the end of the show despite studio obligations, and current G 'n' R drummer Matt Sorum, who had personal commitments conflicting with the tour.



Slash's Snakepit

Snakepit is definite flash, somewhat reminiscent of Hollywood Rose's glam days. Dover, with his shirt open down to his stomach, dances with his microphone like Roger Daltrey used to do with The Who. The rest of the band struts back and forth across the stage, with the occasional flip of the hair thrown in. However, the high quality of the live performance was not diminished one bit by the theatrics, thus keeping the eyes and ears of the crowd entertained during the nearly two-hour show.

Highlights of the evening included Clarke's "Cure Me Or Kill Me" and "Tijuana Jail," along with a medley that included the Knack's "My Sharona," selections from *Jesus Christ Superstar*, "Jungle Boogie" and "My Michelle," which the band played during the personnel introductions. Another highpoint was "Beggars and Hangers On," which the group performed as an encore.

Seeing Slash's Snakepit perform at the Troubadour in 1995 differs from seeing Hollywood Rose at the club in 1984 in many ways, not the least of which is that Slash is the only player who appeared with both bands. In 1984 one could get close to the band, but now one is lucky to even catch a glimpse of the act while they're off stage.

Still, success aside, Slash continues to rock along with the best of 'em, which he shows with the well put-together Snakepit.

## Film Reviews

# Somebody Throw Universal's *Waterworld* A Raft!

By John Goff



Kevin Costner, caught in an unguarded moment observing the approach of the dread red ink tsunami.

IF THERE WERE NO *MAD MAX*, would there have been a *Waterworld*?...Probably not. If there were no gossip about how much money this thing cost, would there be an audience?...So-so. I said I wouldn't pick on it. And I won't...much. It's really pretty dumb, and it's not nice to pick on dumb things. Like most things dumb, it can't defend itself.

As with *Mad Max* it has a hero, a villain and the same copycat visual look that just makes you want to scrub down with steel wool, Clorox and Comet. The actors are so loaded with make-up not even when they go in the water, which covers the entire world in this future, do they emerge clean. They're really, and I mean *Really*, dirty to be living in a world where there is no dirt.

The polar ice caps have melted and the entire world is covered with water. How the hell did those scroungy villains led by Dennis Hopper, The Smokers, get all those cigarettes? Somebody told me they were on the Exxon Valdez—

Hold on, don't laugh, that's The Smokers' home on the water range—and the oil supply on it is low. Must have had to dump it to make room for all those cigarettes. There had to be a gazillion boxes because, Boy!, do these guys smoke. Made me want to consume a carton. But they've knocked around the waterworld long enough for at least *one* person, Kevin Costner, to have adapted to the environment via growing gills behind his ears and webbing between his toes. Those smokes had to be fairly stale. Don't you think?...Or is it just me?

Alright! Enough! Just wanted to point up a few little things like that. I don't know about you, but it makes me wonder where writers Peter Rader and David Twohy thought they were setting this so-called futuristic fiasco. Didn't see any waving tobacco fields around. Marlboro must have pioneered seaweed smokes. Maybe they're doing it right now! Nicotine being pumped into seaweed to hook the unsuspecting—sound like a good idea for the sequel? Fish with gill cancer. Nab *Willy* the whale while he's *Free* for a guest spot. Great cross marketing, Guys.

Look for initial curiosity run at the boxoffice, but without the flippers (is he still free?) to make this swim into profit. Profit!? When the polar ice caps melt maybe.

It's not all bad though. There are some terrific stunts: airplane in flight wrapping around Costner's catamaran; jet skis jumping the walls of the floating atoll, pulled by said airplane *before* the other stunt. Should I mention the ridiculous half-dirigible/half plane that Michael Jeter tools around in which looks like something Jules Verne's estate brought out of the trunk to sell to the film?... Nah.

I loved the ending though, when Costner refused to remain on the newly discovered land, preferring to return to the sea—he didn't want this to be just another fish out of water tale.

In defense of the real star of *Waterworld*—its reported \$175-\$200 million budget—this was undoubtedly an expensive project to film and those involved had to know there were terrible risks to the project. It simply worked out that every risk taken was lost. But on the positive side, it now has its place in Hollywood's history and *Heaven's Gate* can finally take a deep sigh of relief—though *Waterworld*'s not likely to submerge Universal as the other did UA. So, time marches on. And look at it this way: it could have just been forgotten, like *Judge Dredd*, if it weren't for the budget.

(Love the reported tale this original script was first offered to Roger Corman who read and quickly returned it with the comment: "Pass. This would take \$5 million to make." True or not it's a great story focusing on the business acumen of a money-making producer.)

Costner's the loner man/evolving fish who reluctantly rescues and then befriends young Tina Majorino and guardian(?) Jeanne Tripplehorn. For the most part he's sullen though stoic and does the right thing even if it may be for the wrong reasons. Performance-wise—well, he's Kevin Costner and he doesn't look to be enjoying much of the proceedings. Tripplehorn is lovely,

## Top 15 Weekly Film Grosses

| RANK/TITLE                               | DISTRIBUTOR      | WEEK | SCREENS | WKND TOTAL   | AVG     | TOTAL         |
|--|------------------|------|---------|--------------|---------|---------------|
| 1. <i>Waterworld</i>                     | Universal        | 1    | 2,268   | \$21,171,780 | \$9,335 | \$21,171,780  |
| 2. <i>The Net</i>                        | Columbia         | 1    | 1,906   | \$10,037,745 | \$5,266 | \$10,037,745  |
| 3. <i>Apollo 13</i>                      | Universal        | 5    | 2,347   | \$9,223,710  | \$3,930 | \$127,003,515 |
| 4. <i>Clueless</i>                       | Paramount        | 2    | 1,922   | \$7,020,878  | \$3,653 | \$30,099,099  |
| 5. <i>Nine Months</i>                    | 20th Century Fox | 3    | 1,795   | \$6,522,152  | \$3,634 | \$44,291,505  |
| 6. <i>Operation Dumbo Drop</i>           | Buena Vista      | 1    | 2,145   | \$6,392,155  | \$2,980 | \$6,392,155   |
| 7. <i>Under Siege 2: Dark Territory</i>  | Warner Bros.     | 3    | 2,150   | \$4,835,466  | \$2,249 | \$36,517,666  |
| 8. <i>Free Willy 2</i>                   | Warner Bros.     | 2    | 2,301   | \$4,626,595  | \$2,011 | \$18,592,693  |
| 9. <i>Pocahontas</i>                     | Buena Vista      | 7    | 1,693   | \$3,655,759  | \$2,159 | \$124,853,506 |
| 10. <i>Species</i>                       | MGM/UA           | 4    | 1,942   | \$3,506,661  | \$1,806 | \$53,131,292  |
| 11. <i>The Indian In The Cupboard</i>    | Paramount        | 3    | 1,723   | \$3,170,457  | \$1,840 | \$24,266,616  |
| 12. <i>First Knight</i>                  | Columbia         | 4    | 1,524   | \$2,008,333  | \$1,318 | \$34,164,780  |
| 13. <i>Batman Forever</i>                | Warner Bros.     | 7    | 1,436   | \$1,764,044  | \$1,228 | \$174,939,168 |
| 14. <i>Die Hard With A Vengeance</i>     | 20th Century Fox | 11   | 747     | \$802,073    | \$1,074 | \$95,894,956  |
| 15. <i>The Bridges Of Madison County</i> | Warner Bros.     | 9    | 693     | \$725,170    | \$1,046 | \$67,779,917  |

Domestic box-office, which includes USA and Canada for the weekend of July 28-July 30, totaled \$85,462,978, breaking down to a \$3,213 per-screen average off a total of 26,592 screens, thus giving a combined total of \$869,136,393. (Courtesy *Entertainment Data, Inc.*)



even under all the grunge and Majorino is delightful. Hopper—and he had to know this going in—walks away with it with his usual flamboyance.

Kevin Reynolds is director of credit, and what's here—apart from the simple-minded story—looks good in the way of action with Dean Semler's fine photography. James Newton Howard, the best action music composer practicing, again creates a terrific score.

Producers were Charles Gordon, John Davis and Costner. Executive producers, Jeffrey Mueller, Andrew Licht and Ilona Herzberg.

## WB Doesn't Give 'Em Something To Talk About

By Zachary Rivers



Dennis Quaid and Julia Roberts engage in a little pillow talk in Warner Bros' new comedy-drama, *Something To Talk About*

**THE MAIN REASON FOR JULIA ROBERTS' FAIRY-TALE** climb to stardom, besides those legs, is: people just want to like her. She's so damn cute and charming, how can you not? In her latest role, starring as Grace King Bichon, the put-upon wife of Eddie Bichon (Dennis Quaid) and daughter of Wyly King (Robert Duvall), she gets plenty of opportunity to be likable while

taking the well-groomed Southern town she lives in along for the ride during the "nervous breakdown she deserves to have."

The Callie Khouri script, she wrote the Oscar-winning *Thelma & Louise*, features plenty of feminist overtures, most of which go to Kyra Sedgwick as Roberts' feisty sister, Emma Rae, with the leftovers being handed to the always brilliant Gena Rowlands as Georgia King, Duvall's wife. Of the three adult female family members—Grace has a young daughter, Caroline (Haley Aull)—Roberts has the least interesting lines.

Plot-wise the story goes something like this: Grace and Eddie seemingly have the perfect marriage, or at least a respectable one, until very early on in the film she sees Eddie kissing an attractive blonde woman. Saying, "I'm not the type to let this go," Grace takes her daughter and moves back into her family's large Southern plantation. Complicating matters is the fact that Grace's father, Wyly, is in the midst of a big real estate deal with Eddie. And even if he wasn't, Wyly is the kind of guy who puts appearances ahead of all else. The perfect Southern family, everyone, with the exception of Emma Rae, is worried about what the town will say after Grace confronts Eddie in the middle of the street while wearing her nightgown. The rest of the film centers on Grace coming to terms with her life, the people in it and her misplaced dreams, with the forward moving plot device being the National Grand Prix equestrian show that Wyly and Caroline will both be competing in.

Duvall is, as usual, excellent as the unfeeling cold-hearted bastard that often drives Grace to tears. Rowlands, whose most memorable roles came while working with her late husband, the extraordinary John Cassavetes, is the consummate professional. If she's ever turned in a bad performance I've never seen it, and I'm not sure anyone has. Quaid flashes his trademark smile a lot, though he does get to give the film's best dramatic scene when he agonizingly describes what led him to his adulterous ways. The effectiveness with which Khouri writes about the pain of being in a successful relationship then one day waking up and not knowing where the happiness went, makes one wish she allowed her characters to talk about their feelings more. As Emma Rae, Sedgwick (*Singles*, *Heart & Souls*) is the movie's scene stealer, repeatedly prompting the packed preview theater to break out in gales of laughter, and once drawing applause for...I won't ruin it.

The film was directed by Sweden's Lasse Hallstrom, who first came to the attention of American audiences with his Academy Award nomination for 1985's utterly charming and captivating *My Life As A Dog*. Since that time Hallstrom has twice tried his hand working in America, with *Once Around*

and the more successful *What's Eating Gilbert Grape*. He has yet to be able to recapture the magic of *My Life As A Dog* though, and he once again falls short here. Hallstrom's American efforts have been good crowd pleasing films, this one is no different, but they lack a spark. In the case of *Something To Talk About* it's particularly frustrating. There are good performances all the way around, a Callie Khouri script and cinematography by Sven Nykvist, the Scandinavian god of cinematography, who's previously worked with Ingmar Bergman and Woody Allen, among others, but the movie just doesn't gel. We never get to know the characters enough to really care if they work their problems out.

The film was produced by Anthea Sylbert and Paula Weinstein. Executive Producer is Goldie Hawn (yes, that Goldie Hawn).

## ... Convictions...And Sentences

*Pryor Convictions...And Other Life Sentences* By Richard Pryor and Todd Gold; (Pantheon Press, \$23.00)

By M.R. Martinez

**RICHARD PRYOR MAKES YOU DEAL WITH THE SPECTRE** of debilitation and death in a way only he can in this tome that chronicles how his life/lifestyle has unfolded onto him. Pryor is a comedian, a very funny man and the tragedies of his life are served up here head on, without apology, with some regrets, healthy dollops of humour, but with no verbose self-pity. Unlike the widely reported arc of his self-destructive, emotive and totally open-book life—which he frequently experienced on a drug or alcohol jag—this is a lucid reflection and true tribute to his ability to clearly focus on the fine points of his, and all of humanity's, strengths and infirmities.

The book, written in Pryor-esque vernacular, but with journalistic clarity brought by collaborator Todd Gold (L.A. bureau chief for *People* magazine), is a quick read that will provoke thought and leave readers with a sense of his life, and not just the events of his life. In fact, it is not the recanting of facts and events that necessarily makes this book engaging. Instead, it is the Peoria, IL native's honesty about his pussy-chasin', toot-snortin', tantrum-throwin' extravagances that provide entertainment and epiphany.

And it's not just about his now well-publicized fight with Multiple Sclerosis or the toll that the illness has taken on his material fortune. According to his famous and highly-esteemed alter ego Mudbone, the book points out that the best you can do is "Keep some sunshine on your face."

Through the book, Pryor is mostly successful, as he exorcises the demons that haunted him, that made him a comedy icon and a bane to his own existence as he also tries to illustrate his path to more lofty levels of self-awareness, and as he accepts the rigors of fate.

In this book, Pryor seems to put to rest rifts with his father, mother, and to shed light on the strong relationship he had with his paternal grandmother, whom he called "momma." He deals with his addictions, his fragmented relationships with his wives, and even revisits an episode of sexual abuse suffered at the hands of a childhood bully. Some of it is graphic; some of it is poignant. All of it is honest.

The book represents a legacy from a man who has created a legacy in the ground-breaking style of comedy that established him as one of the most important African American men to be successful in Hollywood. Where his autobiographical film for Columbia Pictures, *Jo Jo Dancer... Your Life Is Calling*, was the summation of life up until his celebrated burning after a marathon bout with crack cocaine, it was also a fictionalized version which skimmed over deeper recollections of the life as portrayed in this book. ...*Convictions...* is a treatise that transcends Pryor's personal life by making the process of character development accessible in terms that everyone can understand. Sociologists would probably say that Pryor's uniqueness as a performer was forged by his choices and experiences, and that a person with a similar set of circumstances might not have been as expressive or extreme in his manifestations of angst and insights. Part of that is true. It is the God in Pryor that made him a genius as a performer but it is his humanness, as illustrated in this book, that will permit the *hoi polloi* to embrace him in a new light.

# LATIN

## REVIEWS *By Hector Resendez*



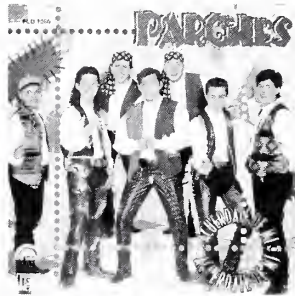
■ **CLOUDS D'MARCOS:** *Excelencia Musical* (AFG Sigma Records, 3008) Producers: Frankie Marcos & Jorge Marcos. **TROPICAL.**

The "Sound of Miami" is definitely alive and well with the Salsa group Clouds D'Marcos. This first album for AFG Sigma was actually recorded and mixed in not only Miami, but in L.A., Las Vegas, and Munich as well! Understandably so since Clouds D'Marcos has played throughout Europe

and this hemisphere. Their sound is uniquely tropical, yet distinctive. Credit director Frankie Marcos and vocalist Jorge Marcos with creative compositions, arrangements, and one very impressive production.

■ **PARCHES:** *Acuérdate De Mí* (AFG Sigma Records, 1066) Producer: Armando Leza. **POP.**

The group Parches originated in Monterrey, Mexico, where the norteño sound is firmly established. Parches incorporates various styles in its particular sound. The promotional single, "Acuérdate de Mí," has been enjoying radio play throughout the Mexican Republic. Its presence stateside is already in motion.



■ **CONJUNTO PRIMAVERA:** *Amigo Mesero* (AFG Sigma Records, 1067) Producer: Mario A. Sanchez. **RANCHERA.**

This ranchera group takes its name from the season in which it was founded: spring. Conjunto Primavera possesses an obvious maturity and high caliber of musicianship. Started in 1978, they recorded 18 albums for Joey Records and several more with their new label, AFG Sigma. The group has

shared concert stages with other top Mexican acts. It was recently voted best group in the state of Chihuahua.

## News From U.S. & Latin America

*By Héctor Reséndez*

## THE LATIN LOWDOWN

### THE BIGGEST LITTLE LABEL IN

**TEXAS:** Down in San Antonio, Texas, indie label **AFG Sigma Records** has been busily churning out an explosive product line. Their roster and track record has been quite impressive. Ranging from Tejano to Mexican to Tropical to Pop, there's quality material being produced to satisfy an ever widening circle of Latino consumers.

The label was founded in 1989 by principal members of the group **Los Temerarios**, **Adolfo**, **Fernando**, and **Gustavo**. The move came from their desire to leave **Disa Records**. Since then, AFG Sigma has grown dramatically with a roster of over 30 artists. The label also raised their corporate sights last year by moving away from being a "grupero" label.

In a recent interview for this column with **Gabriel Ayala, Jr.**, international business affairs director for the label, there was an obvious tone of excitement about AFG Sigma's present direction. "We're pretty excited about our artists," says Ayala. "We now have an 11-year old singer, **David**, whom, we believe, could be the next **Luis Miguel**. We have added more norteño as well as an established salsa group, **Clouds D'Marcos**." Ayala commented on the label's growth since 1990. "We now have corporate offices in the U.S. and in Spain. There is one branch in California and others in Mexico like Zacatecas, Monterrey, and Mexico City." The San Antonio, Texas, headquarters are located at 5817 La Colonia Dr. The telephone number is (210) 661-6500 and FAX number (210) 661-7702.

**AFG SIGMA'S EXECUTIVE ACTION:** **Los Temerarios** have been a perennial favorite in the Southwest. Originally called **La Brisa** in 1977, the group was to rename itself five years later. Their most recent single hit, "Que Poca Suerte," is taken from their live album, *En Concierto* (ZC 3007). The group is headed by its director, **Adolfo Angel Alba**, on second voice and keyboards, along with **Gustavo Angel Alba** on first voice and guitar, bass player **Fernando Angel Alba**, **Mario Ortiz** on drums and **Carlos Abrego** on percussion. **Los Temerarios** has become one of the most sought after groups in the United States and Mexico. Their album, *Tu Ultima Canción* (ZC 3006), sold more than 450,000 units in the U.S. and over 2 million worldwide after its 1993 release. Their lengthy career has witnessed similar sales achievements. Previous albums like *Mi Vida Eres Tú* (ZC 3002) sold more than 1.5 million worldwide and their album *Te Quiero* (ZC 3001) has sold more than 230,000 in the U.S. and continues to sell.

AFG Sigma has constantly searched for viable talent. From Tijuana, Baja California, Mexico, hails the pop group, **Prisioneros del Amor**, with their debut recording *Siempre te Amare*. The group has appeared opposite such groups as **Los Bukis**, **Yonicis**, **Muecas**, and **Los Freddis** just to mention a few. The group was signed by AFG Sigma's vice-president and general manager, **Jesus Guillen**. The group began its first promotional tour this past January throughout Baja and California.

**Grupo Amigo** comprises some of the label's more recent acquisitions. With their second album for AFG Sigma, *Ya No Te Quiero, Te Odio*, this Mexican group hit the concert scene in 1993 and toured the Southwest territory as well as various other states with fellow labelmates, **Los Temerarios**.

Another newcomer is the youthful North Mexican group **Parches**. Their hot single is "Acuérdate De Mí" from the album of the same name. Tex-Mex ranchera sensations, **Grupo Imagen**, has been around the music scene since 1985. The award-winning group has demonstrated strong longevity in terms of a winning appeal with its fans. Its latest and sixth album, *Solo... Solo Con Las Estrellas*, contains the widely popular tropical tune "Nunca Encontrare" and the popular ballad "Creo."

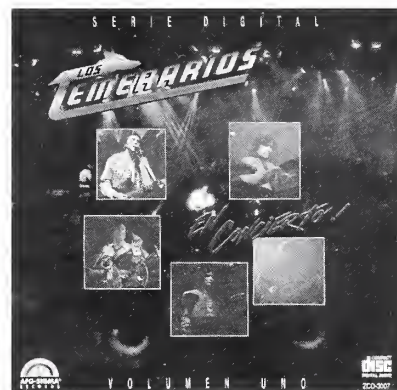
Likewise, other Mexican groups on the AFG Sigma label include veterans **Conjunto Primavera** with its latest album, *Amigo Mesero*. The group has appeared in two Mexican films and has been named one of the best groups in the State of Chihuahua, Mexico.

## PICK OF THE WEEK



■ **ADOLFO ANGEL & GUSTAVO ANGEL:** *Nuestras Canciones* (AFG Sigma Records, 3010) Producers: Adolfo Angel Alba and Mario Alanis. **POP.**

Adolfo and Gustavo Angel, members of **Los Temerarios**, offer 14 instrumental versions of some of their greatest hits. The result is a tremendously produced project and life dream by two talented composers. The album was recorded in Monterrey, Mexico, at the AFG Sigma Studios. Fans of the group and these individual artists will enjoy singing along to the lyrics included with the CD.



*In Concert* album by **Los Temerarios**.

# INTERNATIONAL / NEWS

## News From Japan And The Orient

By Sachio Saito

**SUMMER SEASON SALES START** (June 21 to July 10) at major record dealers here revealed, according to a survey conducted by *Cash Box* Tokyo, a slight increase, 5% or 10%, up over the comparable period of the prior year. A big smash last year, **Mariya Takeuchi** didn't appear this season. Many middle class hits, headed by "Happy" by the **Southern All Stars** have decorated the fronts of shops and attracted users constantly. In this term, the market in this country has one clear mark and that is: all genres including local, international repertoires and video softwares showed moderate successes in general. Business efforts with special devices were another big reason for the good sales. The reports from major dealers were as follows:

**GYOKKO-DO** (Sapporo): According to the dark clouds brought by the economy in this country, the sales were not as active as last year. Main artists contributing to sales were **Southern All Stars**, **Michael Jackson** and **Mayo Okamoto**. In the visual field, **Down Town** showed some fine action.

**DAIICHI MUSIC** (Sendai): June sales were slightly, 10%, down from the comparable period last year. A sales prospect for this summer season in general is not clear.

**YAMANO MUSIC** (Tokyo, Ginza): A clear tide this season has arrived with Southern All Stars and many big smashes of international artists including Michael Jackson. In general the sales for the season were better with an up of 20% over the comparable term of the prior year. On the other hand, catalog works of local artists didn't show active performances. However, **Mayo Okamoto**, **Spits**, **Shogo Hamada**, **B'z** and **Shara Q**, all with singles, showed fair action. Entering into July, the second big tide has arrived with a 30% increase in sales by Southern All Stars and **Chage & Aska**.

**MIYAKO** (Osaka): "Happy," Southern All Stars, has brought only a medium tide at the end of June but it didn't continue into July. Though big works didn't appear on the shop fronts, Spits and Shara Q showed slight up sales.

## LOCAL 45s TOP 10

| TW | LW |                                   |                 |
|----|----|-----------------------------------|-----------------|
| 1  | 1  | "Love Me, I Love You" (BMG Rooms) | B'z             |
| 2  | 2  | "Tomorrow" (Tokuma Japan)         | Mayo Okamoto    |
| 3  | 3  | "Namidaga Kirari" (Polydor)       | Spits           |
| 4  | 4  | "Zurui Onna" (BMG Victor)         | Shara Q         |
| 5  | -  | "Ano Natsuo Sagashite" (Sony)     | Tube            |
| 6  | 8  | "Aoi Usagi" (Victor)              | Noriko Sakai    |
| 7  | 5  | "Robinson" (Polydor)              | Spits           |
| 8  | 9  | "Man & Woman" (Toys Factory)      | My Little Lover |
| 9  | 6  | "Mirai No Tameni" (Bgram)         | Deen            |
| 10 | 7  | "Kimiga Itakara" (Zain)           | Field Of View   |

## LOCAL CDs TOP 10

|    |   |  |                   |
|----|---|--|-------------------|
| 1  | - | <i>She Loves You</i> (Epic Sony)                   | Misato Watanabe   |
| 2  | 1 | <i>Smap 007</i> (Victor)                           | Smap              |
| 3  | - | <i>Electromancer</i> (Fun House)                   | Daisuke Asakura   |
| 4  | 2 | <i>Code Name I Brother Sun</i> (Pony Canyon)       | Chage & Aska      |
| 5  | - | <i>Pan</i> (East West)                             | The Blue Hearts   |
| 6  | 4 | <i>Hyper Mix</i> (Avex)                            | Trf               |
| 7  | 6 | <i>Yuzuranai Natsu</i> (Sony)                      | Tube              |
| 8  | 9 | <i>M Collection Kazuo Sagashiteru</i> (BMG Victor) | Masaharu Fukuyama |
| 9  | 3 | <i>Konoyono Dokokade</i> (Toshiba EMI)             | Eikichi Yazawa    |
| 10 | 7 | <i>HIStory...Book 1</i> (Epic Sony)                | Michael Jackson   |

(Continued from page 3)

who is best known for discovering and recording John Lee Hooker in 1948 and who has published over 600 songs by more than 20 other artists, including post-war rhythm and blues great **Todd Rhodes** and jazz legends **Milt Jackson** and **Sonny Stitt**.

"The Appeals Court decision, if upheld, would in effect punish my client and thousands like him for following the rules of the U.S. Copyright Office," concluded Dowling.

The Supreme Court is expected to decide in the fall whether it will hear the appeal, which was filed in late July. In addition, to Mr. Oberman, attorneys Alan L. Shulman and Scott L. Baker of New York's Silverman & Shulman, and Charles J. Sanders of the National Music Publishers' Association are representing the industry coalition.

## Torcha Sues Cube

**TORCHA CHAMBA MEMBERS** Jesse Lars, Eddie Goodman, Stanley Jones, Anthony Holmes and Angelo Trotter, filed suit in L.A. Superior Court against O'Shea Jackson, professionally known as **Ice Cube**, two of his companies, **Lenchmob Music** and **Gangsta Boogie**, **Priority Records** and **Warner/Chappell Music**. The suit claims the defendants have failed to pay Torcha Chamba their share of music publishing royalties on the song "Wicked," which they co-authored and which appeared on Ice Cube's 1992 platinum selling album *Predator*.

The complaint alleges conspiracy to commit fraud and breach of contract, breach of fiduciary duty and conversion. The suit also seeks a declaration of Torcha Chamba's copyright interest in "Wicked," and an accounting of all money earned with respect to the song. They are also suing for delay in payment, which they allege is completely unreasonable and a breach of their agreement with Ice Cube.

## Italy Vs. Music Piracy

**ITALY'S RECORD INDUSTRY FEDERATION**, FIMI, and international music industry federation **IFPI** will invest \$625,000 (1 billion lire) annually in an effort to combat that country's music piracy problem, it was reported.

**Gerolamo Caccia Dominioni**, Warner Music Italy's president, made the announcement from Milan, Italy and estimated that one-third of his country's music market is attributable to music piracy. Officially the music market is worth an estimated \$600 million annually while the piracy product is set around \$142 million.

While Italy has adopted European Union directives against piracy, which has effective copyright laws, enforcement is the main problem. The \$625,000 will be used to institute a direct action against the pirates. An additional budget to be used to create public response via TV and print ads is being explored and is expected to be announced in the fall.

Dominioni targeted organized crime syndicates as being responsible for the majority of the piracy and noted confidence in the magistracy of Italy as being very active in the fight against the mafia organization.

## Radio Revenue Rising

**ADVERTISING REVENUE FOR RADIO** saw a 6% increase overall in comparison with 1994's June. It was also the 34th consecutive month of radio ad revenue growth.

First half results rose 11% over the same period from a year ago and national ad revenues gained 12% in total markets preceded by a 14% Eastern gain and a Southwestern rise of 8%.

**Gary Fries**, president of **Radio Advertising Bureau**, the organization which monitors over 100 radio markets, made the announcement and also predicted a very strong year for radio while looking at an approaching strong third and fourth quarter development.

## Jazz Notes

By M.R. Martinez



Artists at the Eighth Annual Long Beach Jazz Festival represent an eclectic group, as wide-ranging as pop/jazz saxophonist Najee (above left) and veteran song stylist Nancy Wilson (on the right). The festival is set to run from August 11 through 13 at the Rainbow Lagoon Park.

**RIM SHOTS:** The Eighth Annual Long Beach Jazz Festival will be celebrating 100 years of jazz and its various precursors during a weekend-long presentation (August 11-13) of an eclectic line-up. To be held at the Rainbow Lagoon Park in downtown Long Beach, the three-night two-day bill boasts the kind of variety that its more widely-known and older step brother, the Playboy Jazz Festival, has become known for.

On Friday night, Dave Koz, Hiroshima (who appeared at this year's Playboy fest), and Alphonse Mouzon featuring Dan Siegal, Brandon Fields and Grant Geissman will provide the musical highlights. On the all-day Saturday bill are Najee, Diane Schuur, Richard Elliot, Marlana Shaw, Carl Anderson featuring Freddie Ravel, Hank Crawford and Jimmy McGriff, The Jennifer York Quartet and the Woodridge High Jazz Ensemble. The Sunday set will be paced by Nancy Wilson, Poncho Sanchez, The Jazz Crusaders featuring Randy Crawford and Bobby Caldwell, Pieces Of A Dream, Fattburger, Al Williams Jazz Society featuring Barbara Morrison and Art of Sax.

The style and veracity of talent is most equally spread over the two all-day sessions, although the Friday night show featuring Mouzon serves up a curious aggregation including guitarist Geissman and saxophonist Fields. Oh, well, maybe it's not so curious. Singer Carl Anderson's set with Freddie Ravel should be interesting. Another highlight should be singer Crawford re-joining the reconstituted Jazz Crusaders which could bring about a reprise of their hit "Street Life."

A little-discussed but fairly remarkable fact about the Long Beach Jazz Fest is that it's promoted by a 34-year old African American woman by the name of Kimberly Benoit, the daughter of Al Williams, who founded the festival and Rainbow Productions in 1986...

One of the most honored and revered jazz pianists in the history of the music, Oscar Peterson, has had his more than four decades of providing pleasurable jazz music chronicled in a two-tape video set titled *Oscar Peterson: Music In The Key Of Oscar*. Distributed by View Video as part of its Jazz Collection, the set traces Peterson's early years as a Montreal native who began exciting crowds with his rhythm rich boogie-woogie piano and provides a map from those humble beginnings through his international stardom. Along the way, Peterson is featured with a variety of jazz greats, from Art Tatum and Nat "King" Cole to Cleo Lane & John Dankworth. There is also footage of the pianist with the original Oscar Peterson Trio—Ray Brown on bass and Herb Ellis on guitar—during a recent reunion tour. Quincy Jones, Dizzy Gillespie producer/impresario Norman Granz, among others, also are featured in the two-cassette set.

## TOP 25 JAZZ ALBUMS

### CASH BOX • AUGUST 12, 1995

|    |   |                              |          |     |
|----|---|------------------------------|----------|-----|
| 1  | BREATHLESS (Arista 18646)                             | Kenny G                      | 1        | 106 |
| 2  | 100 DEGREES & RISING (Forecast/Verve 80000)           | Incognito                    | 2        | 5   |
| 3  | URBAN KNIGHTS (GRP 9815)                              | Urban Knights                | 3        | 5   |
| 4  | PEARLS (Elektra 61759)                                | David Sanborn                | 4        | 13  |
| 5  | FIRST INSTRUMENT (Blue Note/Capitol 27820)            | Rachell Ferrelle             | 6        | 9   |
| 6  | DIS IS DA DRUM (Mercury 2681)                         | Herbie Hancock               | 5        | 7   |
| 7  | JOE COOL'S BLUES (Sony 66880)                         | Wynton & Ellis Marsalis      | 8        | 7   |
| 8  | WE LIVE HERE (Geffen 24729)                           | Pat Metheny Group            | 9        | 25  |
| 9  | SAX ON THE BEACH (GTS 4578)                           | John Tesh Project            | 12       | 16  |
| 10 | TALES (PRA 60501)                                     | Marcus Miller                | 10       | 7   |
| 11 | NASTE (Groovetown/RCA 66613)                          | Roy Ayers                    | 11       | 5   |
| 12 | LOVE & OTHER OBSESSIONS (GRP 9808)                    | Spyro Gyra                   | 7        | 16  |
| 13 | PURE PLEASURE (GRP 4026)                              | Phil Perry                   | 14       | 32  |
| 14 | LARRY & LEE (GRP 9817)                                | Lee Ritenour & Larry Carlton | 13       | 11  |
| 15 | ILLUSIONS (Vamer Bros. 45755)                         | George Duke                  | 15       | 25  |
| 16 | AFTER THE STORM (Mojazz/Motown 0301)                  | Norman Brown                 | 17       | 49  |
| 17 | IS THIS LIFE (Columbia 64364)                         | Kirk Whalum                  | 16       | 7   |
| 18 | JAZZ MASTERS II (JVC 2049)                            | Jazz Masters                 | 20       | 1   |
| 19 | ALL MY TOMORROWS (Columbia 64319)                     | Grover Washington, Jr.       | 23       | 9   |
| 20 | A HOME FAR AWAY (GRP 9780)                            | George Howard                | RE-ENTRY |     |
| 21 | POSITIVITY (Verve Forecast/Verve 522 036)             | Incognito                    | 18       | 44  |
| 22 | THE BEST OF DAVID SANBORN<br>(Vamer Bros. 45768)      | David Sanborn                | 21       | 35  |
| 23 | DESTINY (JRP 19814)                                   | Nelson Randell               | 19       | 13  |
| 24 | TALES FROM THE ACOUSTIC PLANET<br>(Vamer Bros. 45854) | Bela Fleck                   | 22       | 13  |
| 25 | SHARE MY WORLD (EMI 78929)                            | Najee                        | 24       | 47  |

The visual testament is lovingly produced by Elitha Peterson, the artist's daughter, in conjunction with Vocal Vision Prods., the National Film Board of Canada and the CBC. Perhaps some of the most endearing and revealing moments of this video set are captured when Peterson spends time reflecting on his career and how it is intricately woven into the fabric of jazz as we know it. Serious jazz collectors will die for this collection.

Another View Video Jazz Collection offering that should goose jazz enthusiasts out of their chairs into video stores is *40 Years Of MJQ*, the band that featured the irrepressible Milt "Bags" Jackson on vibes, pianist John Lewis, Percy Heath on bass and Connie Kay on the drum kit. It is the 40th anniversary of a quartet that started out as the backing band to the late and legendary Dizzy Gillespie. Musical highlights include: "Alexander's Fugue," "Three Windows: Medley From No Sun In Venice" and "Sketch." The real showman of these sessions is vibist Jackson, who's incredible sound and concentration are remarkable for a man who has been performing for more than 40 years.

## Louisville Farm Aid '95 Site

By Wendy Newcomer

LOUISVILLE, KENTUCKY'S Kentucky Fair and Exposition Center's Cardinal Stadium has been selected as the site for Farm Aid's 10th Anniversary Concert, scheduled for October 1 and set to feature as a headliner the ubiquitously popular **Hootie & The Blowfish**.

Farm Aid president and co-founder **Willie Nelson** announced plans for the concert July 28 at a news conference in Louisville with state and local officials. "We are proud to hold our 10th Anniversary Concert in the Bluegrass State. Kentucky is full of dedicated men and women who work hard to make a living on the land. This concert is a chance to remind the nation that the work of family farmers is vital to America," Nelson said.

Nelson and fellow Farm Aid board members, **Neil Young** and **John Mellencamp**, will once again unite to perform at the benefit concert along with **Hootie and the Blowfish**, who have occupied top five pop status. Additional artists will be announced.

"The farm crisis has turned into a chronic problem," Nelson says. "Five hundred farmers a week are still losing their land, even though farm auctions aren't on the front pages any more.

"As long as the people who are willing to work the fields all day need our help, Farm Aid will stand behind them," Nelson adds, also saying that he and the artists and farmers involved in the first Farm Aid concert in 1985 never imagined that the benefit would still be necessary ten years later.

Farm Aid was founded in 1985 by Nelson, Mellencamp and Young to raise public awareness about the plight of the American family farmer and to provide assistance to those families whose livelihood depends on agriculture. In the past 10 years, Farm Aid has granted more than \$12 million to over 100 farm organizations, churches and service agencies in 44 states. Farm organizations in Kentucky have received more than \$150,000 since 1985.

## SRO Announces '95 Agenda

THE COUNTRY MUSIC ASSOCIATION (CMA) recently revealed the agenda for SRO '95, the annual international entertainment expo scheduled for October 5-7 at the **Nashville Convention Center**. This year's agenda includes panel discussions, three expanded talent showcases, the country music industry's only in-depth international conference and presentation of the annual SRO Awards, honoring the best in the touring industry.

Since its inception as CMA's Talent Buyers Seminar in 1978, the SRO entertainment expo has become a visionary conference, catapulting country music touring to record-breaking heights.

"Thanks to the hard work of **Barry Coburn**, our SRO '95 chairman, as well as other dedicated CMA board members, this year's SRO promises to be more informative than ever before," said **Ed Benson**, CMA executive director. "SRO has truly become a premier conference for the country music industry. Registrants know they will get a headstart on the next year's touring season by attending. I know their expectations will be more than fulfilled this year, as we present some incredible talent to the stage. The SRO staging will feature even more production elements to enhance the showase experience for everyone. In addition, they'll also benefit from the Exhibit Marketplace and panel discussions."

## In Other News...

**COLUMBIA RECORDS/DKC RECORDS' WADE HAYES** and **Country Club Enterprises** are teaming up to raise money for **St. Jude Children's Research Hospital**. The marathon event will take place on Saturday, August 19 from 10 p.m. to 1 a.m. at a select number of dance clubs across America and will incorporate Hayes' latest single, "Don't Stop."

**JIM SCHERER** WAS NAMED vp of A&R for **Arista/Nashville** and **Career Records**. In his new role, Scherer will report directly to DuBois and will oversee all A&R activities for both labels including signing new talent and finding songs for the artists represented on both rosters.

**ARISTA/NASHVILLE** WILL RELEASE **Alan Jackson's** first ever greatest hits package in late October, **Alan Jackson: The Greatest Hits Collection**. The 20-song, 69-minute collection will retail for the price of a regular CD.

The CD/cassette booklet will contain an extensive photo and print history of Jackson's career to date.

**SUSAN NADLER** HAS FORMED her own management company (Susan Nadler Management). Her clients include **BNA** artist **Lorrie Morgan** and new **Giant Records** artist **Greta Gaines**. Nadler will remain associated with **Evelyn Shriver Public Relations** at the same location.

**RON STRICKER** WAS APPOINTED director of regional sales for **Capitol Records**. Stricker will serve as a liaison between the record label and **CEMA Distribution**, marketing and presenting the music and artists of Capitol Nashville to retailers.

**MERCURY NASHVILLE** HAS RELEASED *A Picture Of Hank: The New Bluegrass Way*, an acoustic-based tribute to country music legend **Hank Williams**. Bluegrass notables **Claire Lynch**, **Harley Allen**, **Ronnie McCoury** and **Andrea Zonn** are among those contributing to the collection.



ASCAP celebrated their recent #1 with "Sold (The Grundy County Auction Incident)" written by **Rich Fagan** and **Robb Royer**, published by **Of Music and Robroy West Music**, and recorded by **John Michael Montgomery**. Pictured (l-r): ASCAP's **Ralph Murphy**; Atlantic's **Al Cooley** and **Laura Nelson**; **Of Music's** **Peggy Bradley** and **Tom Oteri**; **Fagan**; and **Royer**.

**DOUG JOHNSON** WAS APPOINTED sr. vp of **Epic Records Nashville**. Johnson will be responsible for setting and guiding the overall creative and strategic direction of the label as well as continuing in the day-to-day A&R responsibilities for the label.

**CAROL LINDSEY VINCENT** has been chosen to head the newly-formed **Murrah/Rich/Baierle International**. The music publishing network and administration service will be headquartered in Nashville and will also have offices in London and Hamburg.

**ATLANTIC NASHVILLE'S NEAL MCCOY** recently celebrated the second gold certification of his current album, *You Gotta Love That!*. During the presentation, McCoy was told that his album *No Doubt About It* has been certified platinum.

**KAREN JOHNSON** HAS BEEN NAMED marketing mgr. for the **Country Music Hall of Fame**. Johnson will be responsible for the development of new direct sales and promotional campaigns to broaden the Hall of Fame's visitor base and for restructuring some existing programs.



**Travis Tritt** (r) recently took to the streets of Nashville with director **Michael Merriman** for the filming of **Tritt's** soon-to-be-released video, "Sometimes She Forgets." The song, written **Steve Earle**, will be the first single from **Tritt's** forthcoming **Warner Bros.** album, *Greatest Hits—From The Beginning*, due out **September 12**.

# CASH BOX

## TOP 100 COUNTRY SINGLES

AUGUST 12, 1995



This Week's #1:  
**Alan Jackson**



#1 Indie  
**Jennifer LeClere**

|  |       |    |  |       |    |
|--|-------|----|--|-------|----|
| <b>1</b> I DON'T EVEN KNOW YOUR NAME (Arista) . . . . . Alan Jackson             | 2     | 10 | <b>46</b> I LIKE THE SOUND OF THAT (Atlantic) . . . . . Woody Lee              | 47    | 3  |
| <b>2</b> A LITTLE BIT OF YOU (Career) . . . . . Lee Roy Parnell                  | 4     | 12 | <b>47</b> PARTY ALL NIGHT (Warner Bros. 45856)                                 |       |    |
| <b>3</b> I DIDN'T KNOW MY OWN STRENGTH (BNA) . . . . . Lorrie Morgan             | 5     | 14 | . . . . . Jeff Foxworthy with LITTLE TEXAS and Scott Rouse                     | 48    | 3  |
| <b>4</b> YOU'RE GONNA MISS ME WHEN I'M GONE (Anista) Brooks & Dunn               | 6     | 8  | <b>48</b> I WANNA GO TOO FAR (MCA 11201) . . . . . Trisha Yearwood             | DEBUT |    |
| <b>5</b> NOT ON YOUR LOVE (MCG/Curb) . . . . . Jeff Carson                       | 9     | 10 | <b>49</b> HEAVEN BOUND (I'M READY) (Capitol Nashville) . . . . . Shenandoah    | DEBUT |    |
| <b>6</b> BOBBIE ANN MASON (Columbia 667712) . . . . . Rick Trevino               | 7     | 13 | <b>50</b> I WOULD'VE BEEN THERE BY NOW (Platinum Plus) Jennifer LeClere        | 51    | 9  |
| <b>7</b> THIS IS ME MISSING YOU (Epic) . . . . . James House                     | 8     | 15 | 51 DARNED IF I DON'T (DANGED IF I DO)  |       |    |
| <b>8</b> YOU HAVE THE RIGHT TO REMAIN SILENT                                     |       |    | (Capitol Nashville) . . . . . Shenandoah                                       | 29    | 16 |
| (Curb) . . . . . Perfect Stranger  | 11    | 15 | <b>52</b> MY HEART WILL NEVER KNOW (Giant 24582) . . . . . Clay Walker         | 41    | 14 |
| <b>9</b> IN BETWEEN DANCES (Anista) . . . . . Pam Tillis                         | 10    | 11 | <b>53</b> SLOW ME DOWN (Magnatone) . . . . . Shelby Lynne                      | 43    | 4  |
| <b>10</b> SHE AIN'T YOUR ORDINARY GIRL (RCA 66525) . . . . . Alabama             | 13    | 7  | <b>54</b> ANY MAN OF MINE (Mercury) . . . . . Shania Twain                     | 46    | 12 |
| <b>11</b> LEAD ON (MCA 11092) . . . . . George Strait                            | 15    | 6  | <b>55</b> THAT'S JUST ABOUT RIGHT (Arista) . . . . . Blackhawk                 | 49    | 17 |
| <b>12</b> ONE EMOTION (RCA 66419) . . . . . Clint Black                          | 17    | 5  | <b>56</b> I'M IN LOVE WITH A CAPITAL "U" (Epic 64357) . . . . . Joe Diffie     | 50    | 11 |
| <b>13</b> WALKING TO JERUSALEM (MCA 11242) . . . . . Tracy Byrd                  | 14    | 10 | <b>57</b> SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)                            |       |    |
| <b>14</b> SOMEONES ELSE'S STAR (Asylum) . . . . . Bryan White                    | 18    | 12 | (Atlantic) . . . . . John Michael Montgomery                                   | 52    | 12 |
| <b>15</b> FINISH WHAT WE STARTED (Anista) . . . . . Diamond Rio                  | 16    | 13 | <b>58</b> I'LL TAKE MY CHANCES (Platinum Plus) . . . . . Cary Cooley           | 60    | 9  |
| <b>16</b> I THINK ABOUT IT ALL THE TIME (Capitol Nashville) . . . . . John Berry | 21    | 5  | <b>59</b> THEY'RE PLAYING OUR SONG (Atlantic) . . . . . Neal McCoy             | 53    | 15 |
| <b>17</b> I WANT MY GOODBYE BACK (Epic 66397) . . . . . Ty Herndon               | 20    | 9  | <b>60</b> FIND OUT WHAT'S HAPPENIN' (Capitol Nashville) . . . . . Tanya Tucker | 54    | 10 |
| <b>18</b> WHEN AND WHERE (Atlantic) . . . . . Confederate Railroad               | 19    | 13 | <b>61</b> I DON'T HAVE TO CRY ANYMORE (Rickwood) . . . . . Rob Alan            | 63    | 10 |
| <b>19</b> THAT AIN'T MY TRUCK (Decca 11098) . . . . . Rhett Akins                | 23    | 12 | <b>62</b> MISSISSIPPI MOON (BNA 66417) . . . . . John Anderson                 | 55    | 17 |
| <b>20</b> DOWN IN TENNESSEE (Decca 11094) . . . . . Mark Chesnutt                | 22    | 8  | <b>63</b> LEAVING YOU (NOV) . . . . . Teena                                    | 66    | 9  |
| <b>21</b> AND STILL (MCA 55047) . . . . . Reba McEntire                          | 1     | 11 | <b>64</b> HOME WITH YOU (Fraternity) . . . . . Cyndy Fye                       | 65    | 10 |
| <b>22</b> SHOULD'VE ASKED HER FASTER (RCA 66522) . . . . . Ty England            | 24    | 9  | <b>65</b> THE SINGER (La Doir) . . . . . P. J. LaDoir                          | 67    | 8  |
| <b>23</b> DON'T STOP (DKC/Columbia 66412) . . . . . Wade Hayes                   | 26    | 5  | <b>66</b> WHAT SHE DOESN'T KNOW (Platinum Plus) . . . . . Tim Williams         | 68    | 7  |
| <b>24</b> HALFWAY DOWN (Epic 64188) . . . . . Patty Loveless                     | 25    | 5  | <b>67</b> FRIDAY NIGHT STAMPEDE (SOR 0085) . . . . . Western Flyer             | 69    | 2  |
| <b>25</b> BIG OL' TRUCK (Polydor 314523) . . . . . Toby Keith                    | 27    | 3  | <b>68</b> GONNA FIND ME A DOCTOR (Jukebox) . . . . . Mike Manuel               | 71    | 5  |
| <b>26</b> ONE BOY, ONE GIRL (Epic 67033) . . . . . Collin Raye                   | 32    | 3  | <b>69</b> TELL ME I WAS DREAMING (Warner Bros. 45603) . . . . . Travis Tritt   | 56    | 17 |
| <b>27</b> SOMETIMES I FORGET (Columbia 64330) . . . . . Doug Stone               | 28    | 8  | <b>70</b> THE SON STARTED SHININ'  |       |    |
| <b>28</b> IF THE WORLD HAD A FRONT PORCH (ATLANTIC) Tracy Lawrence               | 36    | 2  | (Mountain Top Records) . . . . . Tom Mac Weatherly                             | 72    | 7  |
| <b>29</b> THREE WORDS, TWO HEARTS, ONE NIGHT                                     |       |    | <b>71</b> FALL IN LOVE (BNA 66562) . . . . . Kenny Chesney                     | 57    | 19 |
| (Giant 24620) . . . . . Mark Collie  | 30    | 8  | <b>72</b> WHO AM I FOOLING (Platinum Plus) . . . . . Tim White                 | 58    | 16 |
| <b>30</b> WHY WALK WHEN YOU CAN FLY  |       |    | <b>73</b> AMERICA (Platinum Plus) . . . . . C. J. & Company                    | 75    | 9  |
| (Columbia 64327) . . . . . Mary Chapin Carpenter                                 | 31    | 6  | <b>74</b> MAMA CRIED (Platinum Plus) . . . . . Valorie Lyle                    | 76    | 8  |
| <b>31</b> (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL                          |       |    | <b>75</b> GOOD GIRL (Silver Wng) . . . . . Drew Stevens                        | 77    | 5  |
| (Curb) . . . . . Sawyer Brown  | 33    | 4  | <b>76</b> IF FLOWERS COULD GROW  |       |    |
| <b>32</b> BETTER THINGS TO DO (Mercury) . . . . . Terri Clark                    | 37    | 3  | (Platinum Plus) . . . . . John Wesley Carpenter                                | 78    | 4  |
| <b>33</b> JUST MY LUCK (Mercury 526812) . . . . . Kim Richey                     | 34    | 7  | <b>77</b> LIVIN' ON BEANS (Fraternity) . . . . . The Incorect Band             | 79    | 6  |
| <b>34</b> SHE CAN'T LOVE YOU (Curb) . . . . . Boy Howdy                          | 35    | 6  | <b>78</b> PARTY ON THE COUCH (Platinum Plus) . . . . . Beau Powers             | 80    | 4  |
| <b>35</b> PARTY CROWD (MCA) . . . . . David Lee Murphy                           | 3     | 21 | <b>79</b> HOLD ON TO YOUR DREAMS (Starcut) . . . . . Jamie Harper              | 81    | 3  |
| <b>36</b> ALL I NEED TO KNOW (BNA 66562) . . . . . Kenny Chesney                 | 40    | 2  | <b>80</b> BUT GOD KNOWS (ALH) . . . . . Jim Wilkerson                          | 82    | 5  |
| <b>37</b> IF I AIN'T GOT YOU (MCA 11204) . . . . . Marty Stuart                  | 38    | 7  | <b>81</b> CASANOVA COWBOY (Rickwood) . . . . . Andy Wonn                       | 83    | 3  |
| <b>38</b> LET'S GO TO VEGAS (Warner Bros. 45872) . . . . . Faith Hill            | DEBUT |    | <b>82</b> BORROWED ANGEL (Song-1) . . . . . Gil Harvey                         | 84    | 2  |
| <b>39</b> A HEART WITH 4 WHEEL DRIVE (Polydor) . . . . . 4 Runner                | 39    | 5  | <b>83</b> GOD DON'T TAKE AMERICAN EXPRESS (Song-1) . . . . . Jim Fullen        | 85    | 2  |
| <b>40</b> SAFE IN THE ARMS OF LOVE (RCA 66509) . . . . . Martina McBride         | 42    | 2  | <b>84</b> 60 MINUTE MAN (Eclipse) . . . . . Harry Deal & The Galaxies          | 86    | 2  |
| <b>41</b> I'M NOT STRONG ENOUGH TO SAY NO (Arista) . . . . . Blackhawk           | DEBUT |    | <b>85</b> TRANSPLANT (Alliance) . . . . . Tom Cunningham                       | 87    | 3  |
| <b>42</b> BABY, NOW THAT I'VE FOUND YOU (Rounder) . . . . . Alison Krauss        | 44    | 2  | <b>86</b> A LITTLE BIT OF LOVE (Song-1) . . . . . Monica Boswell               | 88    | 3  |
| <b>43</b> YOU BETTER THINK TWICE (MCA 55035) . . . . . Vince Gill                | 12    | 13 | <b>87</b> HOOKED AGAIN (Platinum Plus) . . . . . Nikki Rose                    | DEBUT |    |
| <b>44</b> I LET HER LIE (Giant 24606) . . . . . Daryle Singletary                | DEBUT |    | <b>88</b> SMOOTH RUNNIN' ENGINE (Renegade) . . . . . Al Lopez                  | DEBUT |    |
| <b>45</b> FEMALE BONDING (Career) . . . . . Brett James                          | 45    | 3  | <b>89</b> DON'T MAKE ME FEEL AT HOME (Mercury 526582) . . . . . Wesley Dennis  | 59    | 9  |
|  |       |    | <b>90</b> FORGIVENESS (Reprise 45592) . . . . . Victoria Shaw                  | 61    | 9  |
|  |       |    | <b>91</b> YOU CAN SLEEP WHILE I DRIVE (MCA 11201) . . . . . Trish Yearwood     | 62    | 15 |
|  |       |    | <b>92</b> TEXAS TORNADO (Atlantic) . . . . . Tracy Lawrence                    | 64    | 17 |
|  |       |    | <b>93</b> IF I WERE YOU (Epic 53952) . . . . . Collin Raye                     | 70    | 18 |
|  |       |    | <b>94</b> SOUTHERN GRACE (Warner Bros. 45739) . . . . . Little Texas           | 73    | 15 |
|  |       |    | <b>95</b> YOU DON'T EVEN KNOW WHO I AM (Epic 64188) . . . . . Patty Loveless   | 74    | 21 |
|  |       |    | <b>96</b> SLEEPIN' LIKE A BABY (Platinum Plus) . . . . . Dave Clark            | 89    | 16 |
|  |       |    | <b>97</b> COLD TURKEY (Platinum Plus) . . . . . Chris Wright                   | 90    | 15 |
|  |       |    | <b>98</b> WHAT DO YOU WANT WITH HIS LOVE (Warner Bros. 45562) David Ball       | 91    | 12 |
|  |       |    | <b>99</b> UGLY (Sea Notes) . . . . . Captain Sam Crutchfield                   | 92    | 14 |
|  |       |    | <b>100</b> ALL THAT HEAVEN WILL ALLOW (MCA 10961) . . . . . The Mavericks      | 93    | 11 |

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# COUNTRY MUSIC

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| LEAVING YOU NOW (N/A)  | 63  |
| LET'S GO TO VEGAS Karen Staley (All Over Town Music/Sony Tree Pub. Co., Inc., BMI)   | 38  |
| LIVIN' ON BEANS (N/A)  | 77  |
| MAMA GRIED (N/A)   | 74  |
| MISSISSIPPI MOON Tony Joe White, Carson Whitsett (Tony Joe White Music Adm. By Screen Gems-EMI Music And High Horse Music, BMI)  | 62  |
| MY HEART WILL NEVER KNOW Steve Dorff, Billy Kirsch (Galewood Songs/Ensign Music Corp./Kidnily Music/Issy Moon Music, BMI)  | 52  |
| NOT ON YOUR LOVE Tony Martin, Reese Wilson, Troy Martin (Stroudacaster Music/Baby Mae Music/Warner-Tamerlane Pub. Corp., BMI)  | 5   |
| ONE BOY, ONE GIRL Mark Alan Springer, Shaye Smith (EMI Blackwood Music Inc./Mark Alan Spranger Music, BMI)   | 26  |
| ONE EMOTION Clint Black, Hayden Nicholas (Blackzed Music, BMI)   | 12  |
| PARTY ALL NIGHT Scot Rouse with material by Jeff Fowworthy (Stabloo Music/Max Laffis Publishing, BMI)  | 47  |
| PARTY CROWD D. L. Murphy, J. Hinson (N2D Publishing/American Romance Songs, ASCAP)   | 35  |
| PARTY ON THE COUCH (N/A)   | 78  |
| SAFE IN THE ARMS OF LOVE Pam Rose, Mary Ann Kennedy, Pat Bunch (Irving Music, Inc./Fortunate Moon Music/LaRue Two Music/Zanesville Music, BMI)   | 40  |
| SHE AIN'T YOUR ORDINARY GIRL Robert Jason (Suzi Joe Music/My Spirit Music, BMI)  | 10  |
| SHE CAN'T LOVE YOU Jeffrey Steele, Chris Farrer, Rudy Sharp (Full Keel Music Co./Parrenaut Music, ASCAP/Longtude Music Co./Farrar-Curtis Music/August Wind Music/Arles Music/Midz Curb Music, BMI) | 34  |
| SHOULD'VE ASKED HER FASTER Bob DiPiero, Al Anderson, Joe Kleink (Little Big Town Music/American Made Music/Al Anderson Songs, BMI)   | 22  |
| SLEEPIN' LIKE A BABY (N/A)   | 96  |
| SLOW ME DOWN Stephanie Davis, Shelby Lynne, Brent Maher (Recluse Music/Magnasong Music/Steaky Snake Music, BMI/Welbeck Music, ASCAP)   | 53  |
| SMOOTH RUNNIN' Eric Burdon (N/A)   | 88  |
| SOLD (THE GRINDY COUNTY AUCTION INCIDENT) (N/A)  | 57  |
| SOMEONE ELSE'S STAR Skip Ewing, Jim Weatherly (Acuif-Rose Music, Inc., BMI/Milene Music Inc., ASCAP)   | 17  |
| SOMETIMES I FORGET Billy Kirsch, Bob Regan (Issy Moon Music/Kidnily Music, BMI/AMR Publications, Inc./Sierra Home Music, ASCAP)  | 24  |
| SOUTHERN GRACE Porter Howell, Brady Seals, Stewart Harns (Square West Music, Inc./Howlin' Hits Music, Inc., ASCAP/Sony Tree Pub. Co., Inc./Ehiso Sound International, BMI)                         | 94  |
| TELL ME I WAS DREAMING Travis Tritt, Bruce Ray Brown (Post Oak Publishing, Inc./Brass Cab Publishing, BMI)   | 69  |
| TEXAS TORNADO (N/A)  | 92  |
| THAT AIN'T MY TRUCK Tom Shapiro, Chris Waters, Rhet Akms (Great Cumberland Music/Diamond Struck Music/Tree Publishing Co., Inc., BMI)  | 19  |
| THAT'S JUST ABOUT RIGHT Jeff Black (Warner-Tamerlane Publishing Corp., BMI)  | 55  |
| THE SINGER (N/A)   | 65  |
| THE SON STARTED SHININ' (N/A)  | 70  |
| THEY'RE PLAYING OUR SONG (N/A)   | 59  |
| THIS IS ME MISSING YOU James House, Monty Powell, Deb Cochran (Mad Women Music/Warner-Tamerlane Pub. Corp./Resaca Beach Music, BMI/Alabama Band Music, ASCAP)                                      | 7   |
| THREE WORDS, TWO HEARTS, ONE NIGHT Mark Collie, Gerry House (Music Corporation Of America, Inc./Mark Collie Music/Housesnotes Music, BMI)  | 29  |
| TRANSPLANT (N/A)   | 85  |
| UGLY (N/A)   | 99  |
| (ONE THING CALLED) WANTIN' AND HAVIN' IT ALL Ronnie Samoset, Dave Loggins (WB Music Corp./Samosonnan Songs/Arden Way Music, ASCAP)   | 31  |
| WALKING TO JERUSALEM Sam Hogg, Mark D. Sanders (Sony Tree Publishing Co., Inc./Katy's Rainbow and Starstruck Writers Group/Mark D. Music)  | 13  |
| WHAT DO YOU WANT WITH HIS LOVE David Ball, Larry Jeffries (New Court Music/Low Country Music/EMI Blackwood Music Inc./Bat and Tackle Music, BMI)   | 98  |
| WHAT SHE DOESN'T KNOW (N/A)  | 66  |
| WHEN AND WHERE (N/A)   | 18  |
| WHO AM I DREAMING (N/A)  | 72  |
| WHY WALK WHEN YOU CAN FLY Mary Chapin Carpenter (Why Walk Music, ASCAP)  | 30  |
| YOU BETTER THINK TWICE Vince Gill, Reed Nielsen (Benefit Music/Englishtown Music, BMI)   | 43  |
| YOU CAN SLEEP WHILE I DRIVE Melissa Ethendge (Almo Music Corp./M. L. E. Music, ASCAP)  | 91  |
| YOU DON'T EVEN KNOW WHO I AM G. Peters (Sony Cross Keys Pub./Purple Crayon Music, ASCAP)   | 95  |
| YOU HAVE THE RIGHT TO REMAIN SILENT Cal Sweet, Breadt Sweet (Co-Heart Music, Inc., BMI)  | 8   |
| YOU'RE GONNA MISS ME WHEN I'M GONE Kix Brooks, Ronnie Dunn, Don Cook (Tree Publishing Co., Inc./Buffalo Prairie Music/Showbilly Music/Don Cook Music, BMI)   | 4   |

# SONG-1 RECORDS PRESENTS

# SHERI PRICE



*"It's Only Make Believe"*

*(C. Twitty / Nance)*

**Sony Tree, BMI**

**Promoter: Chuck Dixon**

**Producer: Billy Joe Burnette**

**FOR MORE INFORMATION:**

**Chuck Dixon**

**345 Hickory Drive**

**Old Hickory, TN 37138**

**(615) 754-7492**



# COUNTRY MUSIC

## TOP 75 COUNTRY ALBUMS

**AUGUST 12, 1995**

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

Last Week Total Weeks

|           |  |                              |    |     |
|-----------|--|------------------------------|----|-----|
| <b>1</b>  | THE WOMAN IN ME (Mercury 522886)                                     | Shania Twain                 | 1  | 22  |
| <b>2</b>  | THE HITS (Capitol Nashville 29689)(P5)                               | Garth Brooks                 | 2  | 30  |
| <b>3</b>  | JOHN MICHAEL (Atlantic 82728)  | John Michael Montgomery      | 3  | 16  |
| <b>4</b>  | NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325)                | Alison Krauss                | 5  | 23  |
| <b>5</b>  | GREATEST HITS (BNA 66508)  | Lorrie Morgan                | 4  | 3   |
| <b>6</b>  | NOT A MOMENT TOO SOON (Curb 77659)(P3)                               | Tim McGraw                   | 6  | 69  |
| <b>7</b>  | YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)                 | Jeff Foxworthy               | 7  | 47  |
| <b>8</b>  | NO ORDINARY MAN (MCA 10991)(G)                                       | Tracy Byrd                   | 8  | 58  |
| <b>9</b>  | READ MY MIND (MCA 10994)(P2)   | Reba McEntire                | 9  | 64  |
| <b>10</b> | ONE (MCA 11248)  | George Jones & Tammy Wynette | 11 | 3   |
| <b>11</b> | DWIGHT LIVE (Reprise 45907)(P3)                                      | Dwight Yoakam                | 12 | 9   |
| <b>12</b> | TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P)                | Travis Tritt                 | 10 | 61  |
| <b>13</b> | GREATEST HITS III (RCA 07863)(G)                                     | Alabama                      | 15 | 40  |
| <b>14</b> | WHO I AM (Arista 18759)(P2)  | Alan Jackson                 | 13 | 55  |
| <b>15</b> | THIRD ROCK FROM THE SUN (Epic 64357)(P)                              | Joe Diffie                   | 16 | 48  |
| <b>16</b> | I SEE IT NOW (Atlantic)(P)   | Tracy Lawrence               | 14 | 43  |
| <b>17</b> | EXTREMES (Epic 53952)  | Collin Raye                  | 18 | 76  |
| <b>18</b> | WHAT A CRYING SHAME (MCA 10961)(P)                                   | The Mavericks                | 17 | 75  |
| <b>19</b> | BLACKHAWK (Arista 18708)(P)  | BlackHawk                    | 20 | 73  |
| <b>20</b> | LEAD ON (MCA 11092)(P)   | George Strait                | 19 | 36  |
| <b>21</b> | WAITIN' ON SUNDOWN (Arista 18765)(P)                                 | Brooks & Dunn                | 23 | 41  |
| <b>22</b> | THINKIN' ABOUT YOU (MCA 11201)                                       | Trisha Yearwood              | 22 | 23  |
| <b>23</b> | THE TRACTORS (Arista 18728)(P)                                       | The Tractors                 | 21 | 50  |
| <b>24</b> | KICKIN' IT UP (Atlantic 82559)(P3)                                   | John Michael Montgomery      | 24 | 56  |
| <b>25</b> | WHEN FALLEN ANGELS FLY (Epic 64188)(G)                               | Patty Loveless               | 26 | 46  |
| <b>26</b> | WHAT MATTERED MOST (Epic 66771)(G)                                   | Ty Herndon                   | 29 | 13  |
| <b>27</b> | GREATEST HITS 1990-1995 (Curb 77689)                                 | Sawyer Brown                 | 25 | 26  |
| <b>28</b> | GREATEST HITS VOL.II (MCA 11201)(P3)                                 | Reba McEntire                | 30 | 92  |
| <b>29</b> | IF I COULD MAKE A LIVING (Giant 24582)(G)                            | Clay Walker                  | 28 | 41  |
| <b>30</b> | STANDING ON THE EDGE (Patriot 28495)(G)                              | John Berry                   | 27 | 20  |
| <b>31</b> | LOOKING FOR THE LIGHT (Columbia)                                     | Rick Trevino                 | 33 | 20  |
| <b>32</b> | STONES IN THE ROAD (Columbia 64327)(P)                               | Mary Chapin Carpenter        | 31 | 40  |
| <b>33</b> | SWEETHEART'S DANCE (Arista 18758)(G)                                 | Pam Tillis                   | 34 | 64  |
| <b>34</b> | WHEN LOVE FINDS YOU (MCA 11047)(P)                                   | Vince Gill                   | 35 | 58  |
| <b>35</b> | ONE EMOTION (RCA 66419)(G)   | Clint Black                  | 32 | 40  |
| <b>36</b> | SUPER HITS (Columbia 64184)  | Willie Nelson                | 37 | 49  |
| <b>37</b> | 4 RUNNER (Polydor 527379)  | 4 Runner                     | 36 | 10  |
| <b>38</b> | LOVE A LITTLE STRONGER (Arista 18745)                                | Diamond Rio                  | 41 | 51  |
| <b>39</b> | THINKIN' PROBLEM (Warner Bros. 45562)(G)                             | David Ball                   | 39 | 57  |
| <b>40</b> | YOU GOTTA LOVE THAT (Atlantic)                                       | Neal McCoy                   | 38 | 24  |
| <b>41</b> | NASCAR: RUNNIN' WIDE OPEN (Columbia 67020)(P10)                      | Various                      | 44 | 14  |
| <b>42</b> | OLD ENOUGH TO KNOW BETTER (Columbia)                                 | Wade Hayes                   | 40 | 29  |
| <b>43</b> | BOOMTOWN (Polydor 523407)(G)   | Toby Keith                   | 43 | 42  |
| <b>44</b> | KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)                           | Various Artists              | 42 | 42  |
| <b>45</b> | SUPER HITS (Epic 64182)  | Charlie Daniels              | 49 | 38  |
| <b>46</b> | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)      | Alan Jackson                 | 45 | 139 |
| <b>47</b> | IT'S UP TO YOU (Curb 77799)  | Perfect Stranger             | 52 | 2   |
| <b>48</b> | BRAND NEW MAN (Arista 18658)(P4)                                     | Brooks & Dunn                | 47 | 202 |
| <b>49</b> | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)    | George Strait                | 46 | 142 |
| <b>50</b> | COME ON COME ON (Columbia 4881)(P3)                                  | Mary Chapin Carpenter        | 51 | 152 |
| <b>51</b> | ALL I NEED TO KNOW (BNA 66562)(P)                                    | Kenny Chesney                | 56 | 2   |
| <b>52</b> | KICK A LITTLE (Warner Bros. 45739)(G)                                | Little Texas                 | 50 | 42  |
| <b>53</b> | LIFE'S A DANCE (Atlantic 82420)                                      | John Michael Montgomery      | 53 | 140 |
| <b>54</b> | HARD WORKIN' MAN (Arista 18716)                                      | Brooks & Dunn                | 55 | 122 |
| <b>55</b> | COME TOGETHER: AMERICA SALUTES THE BEATLES (Capitol Nashville 31712) | Various Artists              | 48 | 16  |
| <b>56</b> | THE ROAD GOES ON FOREVER (Capitol Nashville 2809)                    | Highwaymen                   | 58 | 16  |
| <b>57</b> | HOG WILD (Curb)  | Hank Williams Jr.            | 54 | 28  |
| <b>58</b> | BRYAN WHITE (Asylum 61642)   | Bryan White                  | 63 | 2   |
| <b>59</b> | THE WAY THAT I AM (RCA 66288)(G)                                     | Martina McBride              | 60 | 91  |
| <b>60</b> | TAKE ME AS I AM (Warner Bros. 45389)(P)                              | Faith Hill                   | 59 | 81  |
| <b>61</b> | TODAY'S PURE COUNTRY (K-Tel 6169)                                    | Various Artists              | 57 | 6   |
| <b>62</b> | DAYS GONE BY (Epic 57501)  | James House                  | 62 | 6   |
| <b>63</b> | WHAT A WAY TO LIVE (Decca 11094)(G)                                  | Mark Chesnutt                | 64 | 44  |
| <b>64</b> | NO FENCES (Capitol Nashville 93866)(P13)                             | Garth Brooks                 | 65 | 246 |
| <b>65</b> | WISHES (RCA 66395)   | Lari White                   | 61 | 54  |
| <b>66</b> | A THOUSAND MEMORIES (Decca 11098)                                    | Rhett Akins                  | 70 | 20  |
| <b>67</b> | FAITH IN ME FAITH IN YOU (Epic 66803)                                | Doug Stone                   | 67 | 17  |
| <b>68</b> | COUNTRY 'TIL I DIE (BNA 66417)                                       | John Anderson                | 69 | 38  |
| <b>69</b> | IN PIECES (Capitol Nashville 80857)(P5)                              | Garth Brooks                 | 68 | 137 |
| <b>70</b> | EVERY LITTLE WORD (Curb 77660)                                       | Hal Ketchum                  | 71 | 35  |
| <b>71</b> | I STILL BELIEVE IN YOU (MCA 10630)(P3)                               | Vince Gill                   | 73 | 147 |
| <b>72</b> | BIG TIME (Warner Bros. 45276)(P)                                     | Little Texas                 | 74 | 109 |
| <b>73</b> | THE NUMBER ONE HITS (RCA 65489)                                      | The Judds                    | 66 | 10  |
| <b>74</b> | FIRE TO FIRE (Capitol Nashville 28943)                               | Tanya Tucker                 | 72 | 18  |
| <b>75</b> | IN THE VICINITY OF THE HEART (Capitol Nashville 31109)               | Shenandoah                   | 75 | 33  |

## Reviews *By Wendy Newcomer*



### ■ TY ENGLAND: *Ty England* (RCA 66522-2)

To date, Ty England is best known as Garth Brooks' former guitar player. Now out on his own, England has assembled (with the expert assistance of producer Garth Fundis) his self-titled debut album. It's difficult to miss the influence of Garth—England even faintly sounds like him in his first single, "Should've Asked Her Faster." Fortunately for England and his career, the vocal similarities end there. His voice is more traditional, less grandiose than that of Brooks. "Her Only Bad Habit Is Me" is a prime example of England's subdued and fluid delivery, which is very easy on the ears. Brooks' protege obviously learned the value of versatility from his teacher. Whether he's singing uptempo numbers like "A Swing Like That" or ballads such as "You'll Find Somebody New," England conveys sincerity and obvious talent.

### ■ LEE ROY PARNELL: *We All Get Lucky Sometimes* (Career 1870-2-07822)

It's difficult to pick a few standout cuts on Lee Roy Parnell's latest album. They're all top-quality songs. There's the steamy "When A Woman Loves A Man," (attention, radio!) and "Saved By The Grace Of Your Love," another touching ballad. "If The House Is Rockin'" and "Givin' Water To A Drowning Man" are hits waiting to happen. Parnell recorded this album using his road band, which probably contributes to its fresh sound. This album is his first for the new Career label and a continuation of his slow and steady climb to the top. Let's hope *We All Get Lucky Sometimes* proves to be Parnell's breakthrough album.



### ■ KATE WALLACE: *Kate Wallace* (Honest 1001)

With a catch in her voice and a sharp intellect in her lyrics, Kate Wallace walks the line between country and folk music. Wallace is already known and respected as an accomplished songwriter within the industry. Her debut album is a testament to her flair for writing songs with contagious melodies—"Hard Woman To Love" and "Dancin' On The Edge Of A Heartache," are two examples. She's also skilled at hard-driving numbers like "Give It A Push." Wallace's warm and personal vocals will make you think you're eavesdropping on a private conversation.

## PICK OF THE WEEK

### ■ COLLIN RAYE: *I Think About You* (Epic AEC 67033)

With three platinum albums in four years, Collin Raye is a proven hit maker. *I Think About You* contains plenty of the sweet sentiment that Raye is famous for, as is revealed in the Larry Boone/Will Robinson/Tammy Hyler song "I Volunteer" and "One Boy, One Girl," written by Mark Alan Springer and Shay Smith. And although his deft handling of a ballad has become his trademark, Raye is equally at home with something rowdy; "I Love Being Wrong" and "Sweet Miss Behavin'" provide that balance. But the most impressive aspect of *I Think About You* is the inclusion of songs of substance that command repeated listens. "What If Jesus Comes Back Like That" (Pat Bunch/Doug Johnson) is completely arresting. If the message doesn't get you, the haunting melody will. The Gary Burr-penned "The Time Machine" is another provocative song that is enhanced by Raye's vocals. Looks like another Platinum album in the making.



# COUNTRY MUSIC



Songwriters Steve Seskin ("Life's A Dance"), Allen Shamblin ("I Can't Make You Love Me") and Karen Staley ("Take Me As I Am") recently shared the spotlight on *Music City Tonight* with Crook & Chase. Pictured (l-r): Seskin; Shamblin; Staley; and Charlie Chase.



Epic recording artist Ken Mellons scored big when he was invited to hang out with one of his favorite teams, the Florida Marlins. Pictured (l-r): Head trainer, Larry Starr; Mellons; and relief pitcher, Mark Gardner.

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## Cash Box COUNTRY RADIO

### High Debuts

1. FAITH HILL—"Let's Go To Vegas"—(Warner Bros.)—#38
2. BLACKHAWK—"I'm Not Strong Enough To Say No"—(Arista)—#41
3. DARYLE SINGLETARY—"I Let Her Lie"—(Giant)—#44
4. TRISHA YEARWOOD—"I Wanna Go Too Far"—(MCA)—#48
5. SHENANDOAH—"Heaven Bound (I'm Ready)"—(Capitol)—#49

### Most Active

1. TRACY LAWRENCE—"If The World Had A Front Porch"—(Atlantic)—#28
2. COLLIN RAYE—"One Boy, One Girl"—(Epic)—#26
3. CLINT BLACK—"One Emotion"—(RCA)—#12
4. JOHN BERRY—"I Think About It All The Time"—(Capitol)—#16
5. TERRI CLARK—"Better Things To Do"—(Mercury)—#32

**POWERFUL ON THE PLAYLIST**—The *Cash Box* Top 100 Country Singles chart is led by the Alan Jackson single "I Don't Even Know Your Name." This week's chart displays a few big movers with five debuts breaking into the Top 50. Leading the way in the most-movement category is Tracy Lawrence's "If The World Had A Front Porch" with an eight spot jump to #28. Following, with an six spot leap to #26 is Collin Raye and "One Boy, One Girl." Three singles, Clint Black's "One Emotion" at #12, "I Think About It All The Time" by John Berry at #16, and "Better Things To Do" by Terri Clark at #32, jumped five spots this week. As for debuts, five acts hit this week's Top 50. Leading the way for the highest debut position with the single "Let's Go To Vegas" is Faith Hill at #38. Entering at #41 is Blackhawk with "I'm Not Strong Enough To Say No." Daryle Singletary's "I Let Her Lie" comes in at #44. "I Wanna Go Too Far" by Trisha Yearwood enters at #48, and finally, Shenandoah's "Heaven Bound (I'm Ready)" slides into the Top 50 at #49.

*Songwriters Of The Week:* Congratulations go out to Alan Jackson, Ron Jackson and Andy Loftin, writers of the Alan Jackson #1 hit, "I Don't Even Know Your Name."

### CMT Top Twelve Video Countdown

1. JOHN MICHAEL MONTGOMERY . . . . . "Sold (The Grundy County Auction Incident)" (Atlantic)
2. RICK TREVINO . . . . . "Bobbie Ann Mason" (Columbia)
3. LEE ROY PARNELL . . . . . "A Little Bit Of You" (Career)
4. BROOKS & DUNN . . . . . "You're Gonna Miss Me (When I'm Gone)" (Arista)
5. TRACY BYRD . . . . . "Walkin' To Jerusalem" (MCA)
6. PAM TILLIS . . . . . "In Between Dances" (Arista)
7. PERFECT STRANGER . . . . . "You Have The Right To Remain Silent" (Curb)
8. LORRIE MORGAN . . . . . "I Didn't Know My Own Strength" (BNA)
9. DIAMOND RIO . . . . . "Finish What We Started" (Arista)
10. JEFF CARSON . . . . . "Not On Your Love" (MCG/CURB)
11. BRYAN WHITE . . . . . "Someone Else's Star" (Asylum)
12. RHETT AKINS . . . . . "That Ain't My Truck" (Decca)

—Compliments of CMT video countdown, week ending August 3, 1995.

## Cash Box COUNTRY INDIE

**INDIE CHART ACTION**— Leading the independents on the *Cash Box* Top 100 for the third week is **Jennifer LeClere** with "I Would've Been There By Now," on the Platinum Plus label. The single currently resides at #50 on the chart. In the second highest spot for the indies, it's **Cary Cooley** with "I'll Take My Chances" at #58. To finish out the movers, **Rob Alan** moves to #61 with "I Don't Have To Cry Anymore," "Leaving You" by **Teena** moves to #63, "Home With You" by **Cyndy Fye** moves to #64, **P.J. LaDoir** moves to #65 with "The Singer," "What She Doesn't Know" by **Tim Williams** moves to #66, **Mike Manuel's** "Gonna Find Me A Doctor" moves to #68, **Tom Mac Weatherly** with "The Son Started Shinin'" moves to #70, **C.J. & Company's** "America" moves to #73, "Mama Cried" by **Valorie Lyle** moves to #74, "Good Girl" by **Drew Stevens** moves to #75, **John Wesley Carpenter** moves to #76 with "If Flowers Could Grow," **The Incorect Band's** "Livin' On Beans" moves to #77, "Party On The Couch" by **Beau Powers** moves to #78, "Hold On To Your Dreams" by **Jamie Harper** moves to #79, "But God Knows" by **Jim Wilkerson** moves to #80. **Andy Wonn's** "Casanova Cowboy" moves to #81, **Gil Harvey** moves to #82 with "Borrowed Angel," **Jim Fullen** with "God Don't Take American Express" moves to #83, **Harry Deal & The Galaxies** move to #84 with "60 Minute Man," "Transplant" by **Tom Cunningham** moves to #85, and finally, **Monica Boswell** moves to #86 with "A Little Bit Of Love." As for debuts, coming in at #87 is **Nikki Rose** with "Hooked Again," and **Al Lopez** enters the Top 100 at #88 with "Smooth Runnin' Engine."

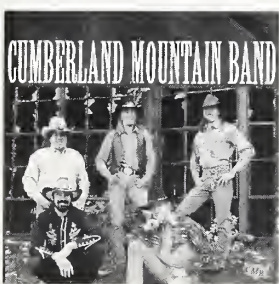
### Top Ten Rising Independents

1. **JENNIFER LECLERE**—"I Would've Been There By Now"
2. **CARY COOLEY**—"I'll Take My Chances"
3. **ROB ALAN**—"I Don't Have To Cry Anymore"
4. **TEENA**—"Leaving You"
5. **CINDY FYE**—"Home With You"
6. **P.J. LA DOIR**—"The Singer"
7. **TIM WILLIAMS**—"What She Doesn't Know"
8. **MIKE MANUEL**—"Gonna Find Me A Doctor"
9. **TOM MAC WEATHERLY**—"The Son Started Shinin'"
10. **C.J. & COMPANY**—"America"

### Out-Of-The-Box Independent Releases

- SHERI PRICE**—"It's Only Make Believe"  
**CUMBERLAND MOUNTAIN BAND**—"Dancin' Fools"

### Single Review

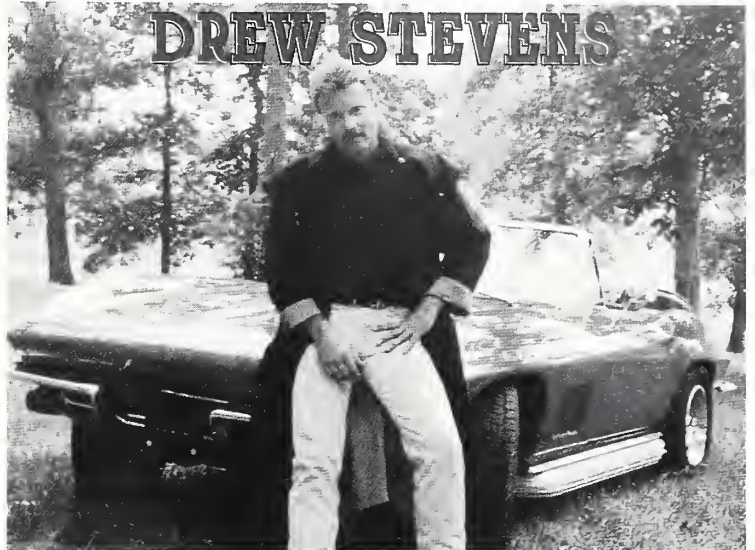


■ **Cumberland Mountain Band:**  
**"Dancin' Fools" (Platinum Plus  
 CM9902A)**

If dance music is the lifeblood of all country music clubs, then the Cumberland Mountain Band will keep the honky tonks alive for years to come. "Dancin' Fools," the group's latest single, is not only saturated with solid harmonies, it is also a showcase of their excellent musicianship. Whether two-steppin' or line dancing, these guys will keep the crowd on the floor.

### Indie Spotlight

## Drew Stevens: Heading In The Right Direction



**DREW STEVENS WAS BORN** and raised 50 miles outside of St. Louis in the small town of Troy, Missouri. The oldest of three brothers and the son of hard working parents, Stevens realized at an early age that music was in his blood. "I've got a brother who plays drums and another one who plays keyboards," Stevens says. "And my Dad, he's kind of a frustrated singer." As the sounds of Elvis, Jerry Lee Lewis and Tom Jones wafted forth over his father's record player, Stevens began building a foundation for his own style of country music.

During his teenage years, Stevens learned to play guitar and bass to complement his budding vocals. After high school, he decided to carve his own path rather than follow one. At 18 years old he left home and joined the Marine Corps, serving four years as a medic. With his duty completed, Stevens returned to Missouri anxious to start a band and play music. The next several years were spent playing the local bars and dance halls while holding a day job working construction. Stevens also gained valuable experience opening for bands such as the Ozark Mountain Daredevils and Firefall.

In those years paying dues, Stevens realized his potential as a songwriter. He combined the wide-ranging influences of Van Halen, the Eagles, Waylon Jennings and Willie Nelson to create his own brand of country storytelling. "I just like all different styles of music and that's kind of where country has been heading," Stevens says. "You've got a mixture of rock and roll, rhythm and blues and pop. I just like all forms and that's why I was drawn to country."

Stevens finally decided that the time had come to try his luck in Nashville. Entering a showcase at the Opryland Hotel in Nashville led to his first recording experience. "I went down there and there were 80-something people participating in it," Stevens remembers. Although he did not win the contest, that event was the beginning of his recording career and his association with country hit maker Robert Metzgar from Platinum Plus Records. "They came up to me afterward and started talking to me about recording my first album. That was about a year and a half ago," Stevens says.

The first single from Stevens' debut album is "Good Girl," which is currently #75 on the *Cash Box* country singles chart. "Good Girl" covers an unlikely topic for a country song. "The song basically is about teen pregnancy. It's about the trials and tribulations that these young girls have to go through. It seems to be a big problem nowadays," Stevens says.

The demands of the music business are a welcome challenge to Stevens. "It's something I've been doing forever, and I'd like to do it for a living," he says of performing. "I like people to go away thinking that they had a good time. I also like to move the people emotionally." Stevens adds that he gets inspiration from his audience and loves "the adrenaline that you get from the crowd."

"This is something I've wanted to do since I was a kid," Stevens says. After years of determination, Drew Stevens appears to be heading in the right direction with his music. The Missouri native also hopes to find fans who will travel the same path with him.



Star Song recording artist Brian Barrett hosted a "gang vocal" session for his song, "Jimmy Got Saved," at Nashville's Sessions studio. The song is a track off his upcoming October release. Making up the front line of this crowd are (l-r): Les Coughran, vp sales, Christian Market, Chordant Distribution; Danny McGuffey, sr. vp, sales and marketing, Star Song; Barrett; James Hollihan, Jr., producer; Jackie Patillo, vp, A&R, Star Song; and Russ Taff, producer.



Texas Christian Country and cowboys worshipped the Lord like Texans do—long, hard and wild. Pictured at the Plaza Theater in Corrollton, Texas are (l-r): Felicia Clark; Charlene Clark; Jessica Carruthers; Jim Carruthers; Steve Ellis, KPBC, Christian Country 770; A.J. Clark Jr.; Cleve Clark; Ted Presley, President of Cowboys For Christ; Ken Holloway.



Star Song held a surprise party for Sierra last week, celebrating sales of over 100,000 units in just nine months, the fastest selling debut in Star Song's history. Pictured (l-r): Danny McGuffey, sr. vp, sales & marketing, Star Song; Jackie Patillo, vp, A&R, Star Song; Jeff Willett, director, sales & retail development, Star Song; Mike Hyatt, manager, Wolgemuth & Hyatt; Deborah Schnelle, Wendi Foy Green and Jennifer Hendrix (Sierra); Cliff Downs, producer; Steve Griffin, pres., Chordant Distribution; Jeff Moseley, sr. vp & COO, Star Song; and Les Coughran, vp, sales, Chordant Distribution.

## RADIO PLAYLISTS

### Some Of What's Playing In Heavy Rotation:

WKID\Vevey, IN

MIDSOUTH—"You Can't Walk This Road Alone"

RON DAVID MOORE—"Ira Jones"

RUSS TAFF—"One and Only Love"

LEE ROY PARNELL—"A Little Bit Of You"

LORRIE MORGAN—"I Didn't Know My Own Strength"

WKGF\Arcadia, FL

LEE GREENWOOD—"Totally Devoted To You"

ISAACS—"I'm Gonna Move"

JEFF MCKEE—"Faith Holds On"

DEL WAY—"Cross Standing In The Way"

BILLY WALKER—"Lay It Down, Give It Up"

KPBC\Dallas, TX

LORA LOAZ—"Perfect Woman"

MICHAEL JAMES—"One Of These Days"

BILLY WALKER—"Lay It Down, Give It Up"

TOM DEVOURSNEY—"The Gospel Road"

DAVID PATILLO—"Jesus Never Said No"

WRJH\Brandon, MS

MITCHELL FERRER—"Jesus Wins Out Everytime"

THE DAYS—"I Went Back"

WALT MILLS—"The Devil's In The Phone Booth Dialing 911"

JAMES PAYNE—"The Night Ole Jack Daniels Met John 3:16"

HARVEY PERDUE—"God Can Break All The Chains"

WTWZ\Clinton, MS

DEL WAY—"Cross Standing In The Way"

LENNY LEBLANC—"Everybody Needs Love"

MANUEL FAMILY BAND—"Gonna Find Me A Doctor"

TOM DEVOURSNEY—"The Gospel Road"

KEN LOLLOWAY—"He Who Made It Rain"

WWMS\Sarah, MS

SHENANDOAH—"Heaven Bound (I'm Ready)"

MARTY RAYBON—"Master Of The Wood"

KEN HOLLOWAY—"He Who Made It Rain"

BRUSH ARBOR—"I'm Not Ashamed"

MARSHA RENEE—"We'll Soon Be Leaving"

KJOJ\The Woodlands, TX

MARGO SMITH & HOLLY—"Cross Your Heart"

BUDDY GREEN—"Don't It Make You Want To Praise The Lord"

JEFF MCKEE—"Faith Holds On"

RON DAVID MOORE—"Ira Jones"

SIERRA—"No Stone To Throw"

# POSITIVE COUNTRY

## POSITIVE COUNTRY RADIO

### This Week's Debuts

SUSIE LUCHSINGER—"Two In The Saddle"—(Integrity)—#28

KAREN PECK & NEW RIVER—"I Called And You Answered"—(Horizon)—#34

JIM CARRUTHERS—"Little Girls & Daddies"—(Thoroughbred)—#37

### Most Active

KEN HOLLOWAY—"He Who Made It Rain"—(Ransom)—#10

MARTY RAYBON—"Master Of The Word"—(Columbia)—#17

TERRI LYNN—"Send The Light"—(Intersound)—#14

LEE GREENWOOD—"Totally Devoted To You"—(Arrival)—#22

CRYSTAL GAYLE—"Someday"—(Intersound)—#25

### Powerful On The Playlist

Leading the *Cash Box* Positive Country singles chart this week is **Ron David Moore** and "**Ira Jones**" on Warner Alliance. Dropping to the #2 position is the **Manuel Family Band** with "Gonna Find Me A Doctor." **MidSouth** and "You Can't Walk This Road Alone," still strong on airplay, continues to hold the #3 spot. **Charlie Daniels** moves up two spots to #4 with "The Business Of Love." **Del Way** and "Cross Standing In The Way," jumps four spots to #5. **Jeff McKee** drops back one to #6 with "Faith Holds On." **Sierra's** "No Stone To Throw" stays at #7, while **Andy Landis'** "The Measure Of A Man" falls to #8. "Don't It Make You Wanna Praise The Lord" by **Buddy Greene** moves up one to #9, and the biggest mover this week, **Ken Holloway**, breaks into the Top 10 with a 12 spot leap to put "He Who Made The Rain" at #10.

### LOOKING AHEAD

Singles that are getting some attention from radio this week include: **Bruce Haynes** and "Pieces Of His Heart," "I'm Not Ashamed" by **Brush Arbor**, and **Elaine Anderson** with "Love, Love, Love."

### Album Review



#### ■ Crystal Gayle: *Someday* (Intersound 9315-2)

Crystal Gayle is blessed with one of the most distinctive voices in country music. For over 20 years, she has used her smooth voice to bring a certain elegance to both country and pop. Now she lends her talent to spreading the gospel with *Someday*. Gayle breathes new life into classic hymns, as heard in the "I Saw The Light" medley, which also includes "Somebody Touched Me," "I'll Fly Away," and "Jesus On The Mainline." Other album gems are "My Old Friend," "Ageless Dancer," "Would You Believe," and the title cut. *Someday* proves Gayle is a singer who is believable in a number of musical formats.

## POSITIVE COUNTRY

AUGUST 12, 1995

|    |  |                              |       |    |
|----|--|------------------------------|-------|----|
| 1  | IRA JONES (Warner Alliance)                          | Ron David Moore              | 2     | 8  |
| 2  | GONNA FIND ME A DOCTOR (Jukebox Records)             | Manuel Family Band           | 1     | 8  |
| 3  | YOU CAN'T WALK THIS ROAD ALONE (Warner Alliance)     | MidSouth                     | 3     | 10 |
| 4  | THE BUSINESS OF LOVE (Sparrow)                       | Charlie Daniels              | 6     | 7  |
| 5  | CROSS STANDING IN THE WAY (Gospel Choice)            | Del Way                      | 9     | 9  |
| 6  | FAITH HOLDS ON (Gateway)                             | Jeff McKee                   | 5     | 11 |
| 7  | NO STONE TO THROW (Star Song)                        | Sierra                       | 7     | 7  |
| 8  | THE MEASURE OF A MAN (Star Song)                     | Andy Landis                  | 4     | 14 |
| 9  | DON'T IT MAKE YOU WANNA PRAISE THE LORD (Fortress)   | Buddy Greene                 | 10    | 7  |
| 10 | HE WHO MADE IT RAIN (Ransom)                         | Ken Holloway                 | 22    | 3  |
| 11 | IN THE MIDST OF YOUR LOVE (Reunion)                  | Michael James                | 11    | 6  |
| 12 | LAY IT DOWN, GIVE IT UP (Tall Texan)                 | Billy Walker                 | 13    | 6  |
| 13 | PLAIN AS DAY (Cheyenne)                              | Ronny McKinley               | 12    | 12 |
| 14 | SEND THE LIGHT (Intersound)                          | Terri Lynn                   | 24    | 3  |
| 15 | WHETHER GOOD OR BAD (Ropeburn)                       | Randy Coward                 | 14    | 13 |
| 16 | JESUS NEVER SAID NO (Heartwrite)                     | David Patillo                | 16    | 5  |
| 17 | MASTER OF THE WOOD (Sparrow)                         | Marty Raybon                 | 28    | 2  |
| 18 | MY OLD WORLD (Cheyenne)                              | Bruce Haynes                 | 15    | 13 |
| 19 | I'M GONNA MOVE (Horizon)                             | Isaacs                       | 19    | 5  |
| 20 | DOING WHAT WE SAID WE'D DO (Benson)                  | Brush Arbor                  | 8     | 13 |
| 21 | EVERYBODY NEEDS LOVE (Integrity)                     | Lenny LeBlanc                | 21    | 3  |
| 22 | TOTALLY DEVOTED TO YOU (Arrival)                     | Lee Greenwood                | 29    | 3  |
| 23 | ONE AND ONLY LOVE (Warner Reprise)                   | Russ Taff                    | 18    | 4  |
| 24 | GOSPEL ROAD (Custom)                                 | Tom Devoursney               | 26    | 4  |
| 25 | SOMEDAY (Intersound)                                 | Crystal Gayle                | 31    | 2  |
| 26 | WAITIN' TO SEE ED (JukeBox Records)                  | Doug Davidson                | 17    | 8  |
| 27 | CROSS YOUR HEART (Scarlet)                           | Margo Smith & Holly          | 20    | 11 |
| 28 | TWO IN THE SADDLE (Integrity)                        | Susie Luchsinger             | DEBUT |    |
| 29 | SPEAK TO THE MOUNTAIN (Chapel)                       | Jeff & Sheri Easter          | 25    | 19 |
| 30 | OUT OF THE WILDERNESS (Gateway)                      | Dinah & the Desert Crusaders | 30    | 17 |
| 31 | TAKE IT TO THE ROCK (Integrity)                      | Susie Luchsinger             | 23    | 19 |
| 32 | THE SON STARTED SHININ' (Mountain Top)               | Tom Mac Weatherly            | 33    | 7  |
| 33 | PEACE AND LOVE (Circuit Rider)                       | Marvell                      | 27    | 13 |
| 34 | I CALLED AND YOU ANSWERED (Horizon)                  | Karen Peck & New River       | DEBUT |    |
| 35 | BUT GOD KNOWS (ALH)                                  | Jim Wilkerson                | 37    | 4  |
| 36 | GOD'S COUNTRY (Custom)                               | Locke Golliver               | 36    | 4  |
| 37 | LITTLE GIRLS AND DADDIES (Thoroughbred)              | Jim Carruthers               | DEBUT |    |
| 38 | SAY IT NOW (Tina)                                    | Judy Deramus                 | 32    | 14 |
| 39 | ONE WAY OR THE OTHER (Lonesome Dove)                 | Kendalls                     | 34    | 2  |
| 40 | THE DEVILS IN THE PHONE BOOTH DIALING 911 (Homeland) | Walt Mills                   | 40    | 8  |

# COIN MACHINE

## Beef Up Earnings With Valley's League Machine

CHICAGO—Valley Recreation Products has long been a proponent of league play, initially with pool tables and later on with electronic dart machines, as a major source for operators to increase their earnings.

The factory has helped to form thousands of leagues, has hosted countless tournaments of its own and, along the way, has exerted extensive efforts into studying and evaluating tournaments, for over a decade. With all of this data in hand, Valley is able to determine what it takes to conduct successful tournament and league play.

The Valley *League Machine* provides all of the necessary tools—powerful promotions, reliable equipment and automated scoring—but the operator must be willing to work with it. The program is applicable to any pool table, dart machine and other league-play equipment. It works with any type of location, rural, urban, etc.

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The *League Machine* offers two basic choices—FAX-IN or SCAN-IN. As the name implies, the FAX-IN system allows player score sheets to be fed into a FAX machine which then automatically enters them into the operator's PC for processing. With the SCAN-IN system, a scanner is used (instead of a FAX machine) to electronically enter player score sheets into the operator's PC.

For further information regarding the League Machine and Automated Scoring contact Valley Recreation Products, 333 Morton St., P.O. Box 656, Bay City, MI 48707 or phone 517-892-4536.

## NAMA Seeks Candidates For Public Health Award

CHICAGO—Members of the vending industry have been invited to submit the names of eligible candidates for the Arthur Nolan Award, which is the top NAMA honor for individuals who have rendered outstanding service to the vending industry in the area of public health and safety.

The award is named for the late Arthur Nolan, an executive of the Dixie Cup Company, who exerted strong leadership in the 1950s and 1960s for the establishment and expansion of the vending industry public health programs through the National Automatic Merchandising Association and the Automatic Merchandising Health Industry Council.

As approved by the NAMA board of directors, this award is intended to "honor those members of government, academia or the vending industry who have most effectively furthered the industry's public health and safety activities."

Nominations will be evaluated by a committee of past recipients of the award, which is given only in years when the committee is in agreement that qualified individuals have been placed in nomination.

Past recipients include Ted Alpert of North American Paper Company (1988); Mike Sheridan of Crane National Vendors (1992); Bill Russell of Canteen Service of Steel Valley in Youngstown, Ohio (1993); and Hal Blotner of Dane County Vending in Madison, Wisconsin (1994).

To request a nomination form contact Larry Eils at NAMA headquarters, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606 or phone 312-346-0370.

## AAMCF Names Jon Brady '96 'Man Of The Year'

CHICAGO—The American Amusement Machine Charitable Foundation board of directors announced that Jon Brady, president and CEO of Brady Distributing Company in Charlotte, North Carolina will be the honoree at the 1996 AAMCF Annual Appreciation Dinner.

Brady's impressive career in the coin-op industry began in the early sixties when he came into the family business, full-time, joining his father, C.B., in the distributorship, which was founded in 1945. Initially, he worked in the shop for two years and then took to the road in a sales position for a three year period. When he returned to the office he worked on inside sales for a time and was ultimately named president in 1975. He added CEO to his title in 1991, following the death of his father.

Brady Distributing Company flourished as a family business. Three years ago, Jon welcomed his son, Jon W., to the Brady team; and, most recently, his other son, Chris, joined the firm, continuing the family tradition.

Brady reacted with mixed emotions upon learning he was named AAMCF's '96 honoree. "I was both shocked and flattered," he said. "It was a pleasure to even be considered, much less be designated as the 'Man of the Year'."

He is currently looking into setting up a scholarship fund at the University of North Carolina (from which he graduated in 1963) as an outlet for the proceeds from the dinner.

A lifetime resident of Charlotte, Jon and his wife, Gwen, still reside in the community where they raised both of their sons.

The dinner honoring Jon Brady will take place on Friday, March 8, 1996 at the Omni Rosen Hotel in Orlando, Florida. AAMCF president Frank Gumma, Jr. said, "plans are underway to make this year's dinner the best ever!"



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## POSITIVE COUNTRY

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