

CASH BOX[®]

THE ENTERTAINMENT TRADE MAGAZINE

Jerry Garcia, Dead at 53



Gettin' Pretty & Twisted



CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

NUMBER ONES

POP SINGLE

Waterfalls
TLC
(La Face/Arista)

URBAN SINGLE

He's Mine
MoKenStef
(Outburst)

RAP SINGLE

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

COUNTRY SINGLE

A Little Bit Of You
Lee Roy Parnell
(Career)

POP ALBUM

E. 1999 Eternal
Bone Thugs N Harmony
(Ruthless)

R&B ALBUM

Operation Stackola
Luniz
(C-Note)

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

Gettin' Pretty & Twisted

Warner Bros. Records act Pretty & Twisted is a hybrid of musical histories, featuring former Concrete Blonde Johnette Napolitano, Wall of Voodoo guitarist Marc Moreland and respected session drummer Danny Montgomery. The trio has created a buzz and also hyped audiences with some steaming live performances. The group's mish-mosh of fans and industry insiders are hoping this collaboration will put Napolitano and Moreland in the multi-platinum neighborhood many thought they would reach with their previous groups. *Cash Box* pop writer Steve Baltin examines how the music and the label might accomplish that goal.

—see page 5

Hollywood Mogul David Begelman Dies

Former film executive and agent extraordinaire David Begelman apparently committed suicide last week, dying from a gunshot wound to the head. The former Columbia Pictures chief and founder of the agency that was to become ICM never really recovered from a scandal that had sent him anklng from Columbia.

—see page 18

CONTENTS

COLUMNS

East/West	4
The Rhythm & The Rhyme	12 & 13
Latin Lowdown	20

CHARTS

Top 100 Urban Single	10
Top 75 R&B Albums	12
Top 25 Rap Singles	13
Top 100 Pop Singles	6
Top 100 Pop Albums	8
Top 15 Weekly Film Grosses	16
Top 100 Country Singles	22
Top 75 Country Albums	26
CMT Top 12 Video Countdown	26
Top 40 Positive Country Singles	29

DEPARTMENTS

Industry News	3
Urban Album Reviews	11
Pop Reviews	7, 9
Indie Reviews	14
Latin Reviews	18
Film & Book	16, 17, 18
On Stage	15
Tokyo	21
Country/Positive Country	21-29
Coin Machine News	30

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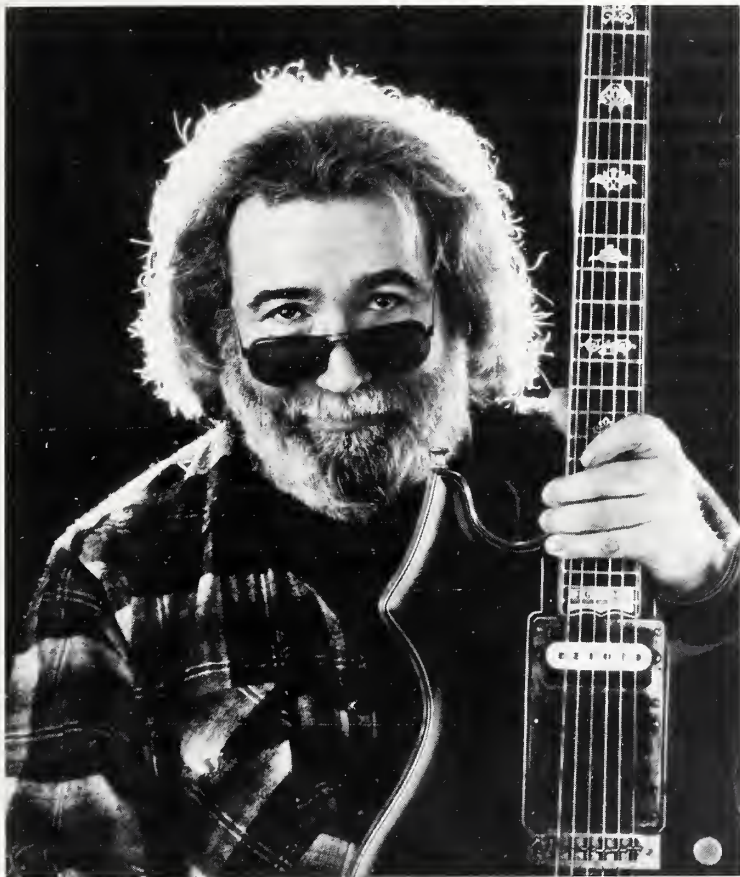
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Lead Story

Jerry Garcia, Dead At 53



Jerry Garcia

THE SUMMING UP OF THE NEWS that Grateful Dead founder/leader/guitarist Jerry Garcia had passed away, reportedly of natural causes, at 53, came from a most unlikely source. Kevin & Bean, the morning team at L.A.'s influential modern rock station KROQ expressed it best when they said you always felt Jerry was indestructible. You thought at the end it would be the cockroaches, Keith Richards and Jerry Garcia.

Garcia was found by a nurse at 4:23 the morning of Wednesday, August 9 at a drug treatment facility he was checked into. Efforts to revive him, first by a nurse, then Marin County paramedics, were unsuccessful.

Despite the fact the leader of the Dead phenomenon has been in ill health for years, even slipping into a coma a couple of years ago due to years of admitted abuse from everything from being overweight to constant smoking, the news of his death in Marin County, CA still came as a major shock. The repercussions were immediately felt as tributes reflected the impact the legendary Bay Area band and its leader has had on American culture were in the works before sunset on the day he passed. The tributes appeared on such odd outlets as the aforementioned KROQ and Top 40 station KISS-FM's popular Rick Dees morning show.

As news of his death continued to spread throughout the day of August 9, the regard in which rock fans held Garcia became abundantly evident. Impromptu candlelight vigils were being discussed for parks around the country, including Golden Gate Park and Griffith Park. Industry wise, VH1 announced that all of its regular programming throughout the remainder of the week would be devoted solely to memorials of Garcia. Among the shows planned at press time is a VH1 News special, "VH1 News: A Tribute To Jerry Garcia."

A spokesman for Arista Records, the Dead's label, said he was overwhelmed by the volume of inquiries. As he put it: "It's like John Lennon or

ON THE MOVE



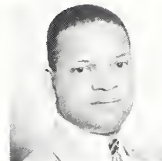
Kirkland



Lundvall



Rovner



Nash

Capitol Records recently announced the appointment and promotion of two top executives. **Bruce Kirkland** has been named exec vp at the company. His new job calls for him to oversee all daily operations of the label's sales, marketing and promotion operations, and continue his mandate of researching, developing and implementing new marketing ventures on behalf of the company's artists. Kirkland was formerly sr. vp of marketing and general manager for Capitol. **Bruce Lundvall** has been named general manager, East Coast, for Capitol. In addition to his new duties, he will continue as president of **Blue Note/Metro Blue Records**. **Jack Rovner** has been named exec vp/gm of **RCA Records**, where he will now manage all aspects of the label's operations, including development of RCA's repertoire. He was previously sr. vp of BMG Ventures and Marketing, BMG Entertainment North America. He also was a sr. vp at BMG label Arista Records. **Richard Nash** has been named sr. vp of the black music division at the **Elektra Entertainment Group (EEG)**. Previously sr. vp of black music at Atlantic Records, having played a prominent role in the careers of LeVert, En Vogue, Brandy and MC Lyte, among others, Nash found his way into the industry as a regional promotion manager for Atlantic in 1980, and became a vp of national promotion for the label's black music division in 1988. He subsequently was named sr. vp of promotion/marketing in 1990. **Ron E. Sweeney** has been named exec. vp of black music at **Epic Records** and will also serve as a sr. vp for **Sony Music Entertainment**. To be based in New York,

Sweeney will be involved in strategic planning for Epic and SME. Also for Epic, he will oversee all aspects of A&R, marketing and promotion for the label's black music division. For the past 15 years Sweeney's West Coast law offices represented a star-stocked client list which included Jimmy Jam & Terry Lewis, Public Enemy, Sean "Puffy" Combs, Queen Latifah and many others. Other appointments at SME companies include: **Dennis Reese**, who was recently appointed national director of promotion for **The WORK Group**; **John Coppola**, recently named sr. director of Top 40 promotion for The WORK Group; and **Kristine Ferraro**, who has been appointed assoc. director of media for the West Coast at **Columbia Records**. **Dennis Di Traglia** has been named vp of facilities management/support services for **BMI**. In his new job, Di Traglia is responsible for management of BMI's new facility in Nashville as well as overseeing the management of the New York headquarters and Los Angeles offices. Most recently assistant vp of general services for the performing rights group, Di Traglia joined the organization in 1972 as a manager of computer operations before moving to general services in 1990. **MCA Records** has named **Wendy Naylor** to the newly-created post of vp of alternative music promotion, a job that calls for her to coordinate all promotional efforts for alternative artists on MCA Records and affiliated labels, while directing the MCA alternative promotion staff. In a series of related appointments: **Jack Fulmer**, **Todd Ahsmann** and **Ken Williams** have been named to the newly-created posts of regional alternative promotion reps. Each of the new regional reps will report to Naylor, who comes to MCA from the indie alternative promotion firm of Mike Jacobs & Associates, of which she was a founding partner. **EMI Music Publishing** has named **Susanna NG** regional managing director for Southeast Asia. In her new job she will oversee the company's existing operations and also coordinate expansion into other territories in the region. She will also interact with local collection societies and government agencies to identify growth and local catalogue acquisition opportunities. Before joining the company, NG worked for several international music publishing operations, most recently as director of Golden Pony. **Yon Elvira** has been named director of publicity for **Virgin Records** and will be based in the company's New York offices. Elvira will be responsible for planning and executing media campaigns while overseeing the activities of the East Coast publicity team. He comes to Virgin from the New York-based independent p.r. firm of Dan Klores Associates where he was a sr. account exec. **Bernadette Williams** has been appointed A&R manager for **Loose Cannon Records**, where she will now be responsible for seeking out, signing and developing new artists on Loose Cannon. Prior to joining the company, Williams was an A&R assistant at Mercury Records. She also served as a field marketing staffer for PolyGram Distribution.

(Continued on page 18)

Cash Box EAST COAST



Elektra recording act Kyuss recently performed at the Nassau Coliseum in support of their album *And The Circus Leaves Town*. They have been touring with White Zombie, but will tour as headliner in the coming weeks. Shown backstage with label executives are (l-r): Alfredo Hernandez, Elektra artist; Jack Hornady, Tuscaladero; Mike Smith, director of sales; Paul Uterano, marketing coordinator; Brian Cohen, vp of marketing; Josh Homme, Elektra artist; Steve Heldt, vp of sales; (front row); Josh Deutsch, vp of A&R; Michael Pontecuevo, tour marketing; John Garcia, Elektra artist; Marcia Edelstein, sr. director of marketing; Steve Kleinberg, sr. vp of marketing.

RARIFIED AIR: Wednesday night saw two bands at **Brownie's**, both of which spend a great deal of time circling their lyrics but little time actually resting on them. **Space Needle**, though their name should mark them from the Pacific Northwest, are from New York. Their debut album *Voyager* is on the prolific **Zero Hour** label. **Space Needle** have caused a buzz with their orbital pop. The live show is a different story as they proceeded to play an almost entirely improv set, abusing their guitars and keyboards. Out of steel country come **The Speaking Canaries**. The three-piece takes slices of bands like **Van Halen** and turns them into magnificently intricate epics that contain multiple sections in each opus. Though they sometimes only played with guitar and drums, due to bassist **Earl Hendricks** cutting his hand while washing dishes and so, having to have a fill-in, they made themselves be heard. Their LP *Songs For The Terrestrially Challenged* is currently out on **Scat**.

THINKING GLITZY: The Cooler was host to a quartet of bands that most would find hard to fit together on Friday night. The bi-coastal **F*ck** played the last show of their East Coast tour in support of their new 7" out on the **Rhesus** label. **F*ck's** languid catchy countryish tunes thoroughly entertained. **Sabalon Glitz** from the Windy City switched gears into a mix of krautrock and space pop, which included a theremin that was handled with precision. Their album *Ufonic* is on **Trixie**. Their side project *Yum Yum* is currently in negotiations with **Atlantic Records**. **The Strapping Field Hands** celebrated the release of *In The Pineys* on CD, the vinyl having sold out a while ago, off of the **Siltbreeze** label. It was San Francisco's own **Thinking Fellers Union** who drew the disparate elements together. The band switches musical styles (and instruments) more often than a channel surfer with a short attention span. But they still kept the crowd clapping all the way through the set. **The Matador** has a number of irons in the fire at the moment.

CHICKFACTOR, the fanzine which has garnered a bit of attention for its offbeat interviews and funny surveys, held its traditional concert celebration for their latest issue. All the way from Sacramento came **The Softies**, who formed out of the ashes of **Tiger Trap**. The dual guitar group of **Jen** and **Rose Softie** played sweet songs of love and relationships that had half the audience sitting on the floor in full swoon. **The Softies** have a 10" EP on **Slumberland** and a full length player entitled *Kaldum* on **K Records** in the early fall. **Honeybunch** came on like a full sugar rush as they careened through their full sounding 60's influenced set. A side project for **Velvet Crush's Jeffrey Borchardt**, the band is in the midst of recording. **Dump** may be a side project for **Yo La Tengo's James McNew**, but it has not been received like a step child. Using a triple axe attack for this show, **Dump** caught everyone's ear as it swang from rock to delicate numbers. **Dump** has just come out with a 10" on **Smells Like Records**.

Cash Box WEST COAST

By Steve Baltin

WELCOME BACK TO THE PLIMSOULS:

The late '70s/early '80s Los Angeles band, best remembered for its performance in the teen flick *Valley Girl*, the **Plimsouls**, the bar band that did "A Million Miles Away," has reunited and is currently taking the L.A. club scene by storm. The **Peter Case** fronted-quartet did a series of shows over the weekend of August 4 at the unparalleled **McCabe's Guitar Shop** in Santa Monica. The venerable club has long been an institution on the L.A. scene, having hosted everyone from **Dream Syndicate** to **Robyn Hitchcock**.

Seeing the **Plimsouls** there was a wonderfully refreshing reminder of why no place is like **McCabe's**. There's simply no b.s. involved. It's in L.A., it's off the 10 freeway in Santa Monica, but the celebs who come out aren't interested in being seen, the kids go to check out the music and not to mosh each others brains in. And the concert can be heard over the din of conversation. In short, it's like seeing a show in a real city.

A lot of that could've been due to the **Plimsouls**, who crossed generational lines to have teen-age kids, parents and babies dancing to both old and new pop gems. Much to the crowd's credit, a point that usually doesn't need to be made when speaking about the **McCabe's** faithful, they gave just as warm a response to the new material as they did to old favorites like "Zero Hour." Starting off with old songs, the quartet came off as distinctly '80s in both sound and appearance. Among the highlights of the old material was "Great Big World," from the band's very first album, as well as the closing "A Million Miles Away," which did draw the loudest audience approval. The band came into the '90s, though, with new songs like the rocking "Cool Trash," "Danny" and "12 Midnight." The true zenith of the evening was a lovely mid-tempo ballad that unfortunately was not introduced by name.

Since the group returned to the scene it has generated a healthy amount of attention, including a front-page article in the *LA Times* Calendar section. Yet, as of this writing the band has not signed a new record deal. Bringing the **Plimsouls** on board is a no-brainer, as the group has a built-in audience, a truly recognizable hit in "A Million Miles Away," tremendous stage presence infused with a healthy dose of humor and lead singer **Peter Case** has received numerous accolades for his solo work. Get on the ball, guys.

And those who have yet to undergo the **McCabe's** experience have the perfect opportunity when the store hosts underground god **Jim Carroll**, the author of *The Basketball Diaries*, on September 8. Seeing the author/musician, who had a hit with "People Who Died" in the early '80s, in the intimate setting qualifies as one of the not-to-be-missed shows of the year. Tix on sale August 25.

ZOO ENTERTAINMENT RECENTLY HOSTED A LISTENING party at "Chez Lou's." If you haven't heard of it, you're not out of the loop, yet. "Chez Lou's" is the home of Zoo President **Lou Maglia**. Complete with pool table, the place blew away most local restaurants, at least that was the consensus of the folks floating around **Maglia's** Benedict Canyon home at the Monday night cook out.

While the official reason for the shindig was a listening party for new Zoo artists **Self** and **Nature**, the majority of the attendees, many of whom were publicists from labels and independent companies, used the party as a typical schmooze fest. Still, there was space to move, cool bartenders and band members floating around, making for a damn entertaining evening as far as industry nights go.



Arista recording artist Sleeper paid a visit to LIVE 106 in San Francisco recently before completing a nationwide tour in support of their debut record, *Smart*. Shown here (l-r): Lance Walden, director West Coast promotion, Arista Records; Steve Masters, music director, LIVE 106; Louise Wener, Sleeper; Aaron Axelson, associate music director, LIVE 106; Andy Maclure, Sleeper.

Cover

Pretty & Twisted's Extra-Ordinary Debut

By Steve Baltin

"WE THINK JOHNETTE IS A MAJOR TALENT," says Peter Rauh, a product manager at Warner Bros. Records for Pretty & Twisted, a new trio featuring Johnette Napolitano, former lead singer of Concrete Blonde, Marc Moreland, formerly of Wall Of Voodoo, on guitars and session man extraordinaire, Danny Montgomery on drums. The band has just released its eponymous debut CD, and though Rauh says, "We're treating it as we would any new band that's made a very mature album," it is obvious that Warner Bros. feels the time is right to finally establish Johnette Napolitano as a major star in the music world.

As Rauh says, "We feel Johnette left us in pretty good shape to market a new record." Concrete Blonde made the breakthrough with 1990's *Bloodletting*, an album that went platinum, but then never took the leap to the next level. However, the band, which opened for Sting in support of that album, has always been an industry favorite. That reputation impressed Warner Bros. chairman Danny Goldberg, who has wanted to sign Johnette since he was president at Atlantic Records. Though most expected Napolitano to go solo, the temptation to work with Moreland has been there, so she couldn't pass up the opportunity.

Ironically, this pair, longtime influences on the L.A. music scene, met halfway around the world. Moreland, via a phone interview from his Las Vegas home, recounts the story, "We met in Australia. I was playing with Wall Of Voodoo and she was playing with Concrete Blonde. We did some shows together over

Napolitano, who has always been an underrated songwriter, went to some more unlikely sources for other material. The lyrics to "Singing Is Fire" comes from a Charles Bukowski poem, while the words to "Come Away With Me" are courtesy of a never before released Janis Joplin song that Joplin's sister gave to Napolitano to finish. In addition, Napolitano and Moreland co-wrote three of the tracks on the CD, including the record's most bizarre track, "Dear Marlon Brando." The song goes in part: "Dear Mister Brando/I've been reading all about you in this book that you wrote/you've seen it all/you are the coolest of the cool/I hope you call."

The last line of the acknowledgements reads, "This modest effort is humbly dedicated to Marlon Brando." Having achieved the level of notoriety they did through such songs as "Joey" and "Mexican Radio," the two are beyond cheap publicity stunts that some new bands would resort to. Part of the reason the trio works so well together is the tacit understanding that the music comes first.

The band's showcase performances last month were not held in L.A., where they have so much history, but in Colorado. Moreland explained why. "Because it was in remote small towns. We just wanted to check it out, see how we'd go over and how we play together live."

If it's surprising for Napolitano to be back in a band, it's downright surreal for Moreland, who's been experiencing the dream of universal artists by living in Europe since Wall Of Voodoo broke up in '89. When asked what he's been doing since the demise of the group he offers up this response: "I was just kind of doing what I'd always wanted to do."

He wasn't away from music entirely, as he produced a few French bands and fronted another group, the same outfit that is now backing P.J. Harvey. But in his words: "It was nothing serious." Being in a band that is signed to a major label, was brought to that label by the chairman of the company and received a review of three and a half stars out of four in the *L.A. Times* massive Sunday Calendar section two days prior to the release of the record, does qualify as serious—at least in the minds of the music industry.

Is it unnerving for Moreland to be back in the promotional machine? Moreland answered candidly, "It is weird. It's kind of like I took a six year break from the whole machine, and just being thrown back into it is really weird. It's hard to adjust."

Fortunately for Moreland, he and Napolitano are both at points where they are not at the mercy of industry machinery, but have some control over what happens to Pretty & Twisted. As he explained, "Working with Johnette is cool 'cause we both understand each other. We both understand the machine and how it works. We just take it in stride and we do what we wanna do and we're not gonna let anyone change that. In that respect it's kind of cool, it makes it more casual—considering the situation."

They are also in the very advantageous position of having the label completely behind them. To help set up awareness of the record in the minds of radio and retail, Warner Bros. sent out a series of three postcards pointing out that this is the new band featuring Johnette Napolitano and Marc Moreland and emphasizing that "Ride!" is the first single from the CD. Rauh said Warner Bros. got great response to the postcard series. He said, "There's a lot of interest in what Johnette does." The facts back up that assertion, as the video for "Ride!" has been accepted at MTV, and AAA radio has gone strong on the release.

Rauh said the single was the number two most added at the AAA station in Denver. Given the amazing live history of Concrete Blonde it's probably not coincidental the song got the most support in the one city where Pretty & Twisted have played live. Rauh said, "Johnette has always had a real presence as a touring artist." Thus it makes sense that the label is counting on touring to be a major part of helping to push the record. The trio began a club tour in Vegas the weekend before the August 8 release date of the CD.

Rauh was among the many at Warner Bros. who made the trek to the Friday night opening. He called the show "amazing" to see, and said the fans wholeheartedly embraced the band—despite the fact the album wasn't out yet and there were no Concrete Blonde songs on the set list.

This buzz is not ordinary for this band, thanks to fan familiarity and the industry's embrace of the group. But the bottom line is the record has to be able to support the initial euphoria of having Napolitano and Moreland back. Deeper than most existentialist quotes, the 13-song collection is full of choice tracks, from the lovely "Come Away With Me" to the radio-friendly cover of Roxy Music's "Mother Of Pearl." It is consistently strong. Something the label in agreement with.

Rauh said, "We expect it to be a very long-standing record. I think it's a very deep record. We think it's very emblematic of the growth Johnette has had since she left Concrete Blonde."



Pretty & Twisted

there. That was nine years ago. We'd always talked about working together, but she had her commitments with her band and I had my commitments." He added that he and Napolitano, who did collaborate on a track for the *If I Were A Carpenter* record, finally came together in a band. "She decided on this last Concrete Blonde record they did, that that was it. She wanted to move on to something different and she decided to give me a call."

Napolitano concurred during a separate sit-down interview that took place in a dimly-lit bar in her Silver Lake neighborhood in Los Angeles. She said, "I've wanted to work with Marc since 1986." Still, the move to a new band so quickly—Concrete Blonde's final tour concluded in March of '94—is somewhat surprising since she left Concrete Blonde to be able to pursue projects in a looser manner. And in her first year out of the band she released an album with longtime friend Holly Vincent under the moniker Vowel Movement, produced a Spanish band called Los Illegals with former Concrete Blonde bandmate Jim Menke, and recorded a cover of Patti Smith's "Dancing Barefoot" for the just-released *Spirit Of '73: Rock For Choice* album. That doesn't even include the time she devoted to the gallery she owns and operates in Silver Lake.

However, Napolitano said she's not worried about being held back. The evidence supports her, as she collaborated with former Replacement, Paul Westerberg on "Stranger" and Chris Bailey, lead singer of Australia's legendary Saints, on "Ride!," the first single from the 13-song CD.

CASH BOX

TOP 100 POP SINGLES

AUGUST 19, 1995



This Week's #1:
TLC



High Debut:
Take That

1	WATERFALLS (LaFace/Arista 24108)	TLC	1	12
2	KISS FROM A ROSE (Sire/Warner Bros. 17896)	Seal	2	8
3	I CAN LOVE YOU LIKE THAT (Blitz/Epic)	All-4-One	3	13
4	BOOMBASTIC/IN THE SUMMERTIME (Virgin 38482)	Shaggy	7	12
5	RUN-AROUND (A&M 8341)	Blues Traveler	5	22
6	COLORS OF THE WIND (FROM "POCAHONTAS") (Hollywood 64001)	Vanessa Williams	10	9
7	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Rowdy/Arista 5041)	Monica	4	16
8	ONE MORE CHANCE (Bad Boy/Arista 79032)	The Notorious B.I.G.	8	9
9	HE'S MINE (Outburst/RAL 6946)	MoKenStef	12	10
10	YOU ARE NOT ALONE (MJJ/Epic 78002)	Michael Jackson	11	3
11	SOMEONE TO LOVE (550 Music 77895)	Jon B. Feat. Babyface	6	18
12	EVERY LITTLE THING I DO (Uptown/MCA 55032)	Soul For Real	9	16
13	I GOT 5 ON IT (Noo Trybe 38474)	Luniz	18	10
14	ONLY WANT TO BE WITH YOU (Atlantic 87132)	Hootie & The Blowfish	20	6
15	COME & GET YOUR LOVE (Arista 12808)	Real McCoy	15	12
16	THIS AIN'T A LOVE SONG (Mercury 856 824)	Bon Jovi	13	11
17	FREEK'N YOU (Uptown/MCA 3344)	Jodeci	17	11
18	WATER RUNS DRY (Motown 860 358)	Boyz II Men	14	18
19	FEEL ME FLOW (Tommy Boy 7682)	Naughty By Nature	19	10
20	DECEMBER (Atlantic 87157)	Collective Soul	22	17
21	PLAYER'S ANTHEM (Big Beat/Atlantic 98149)	Junior M.A.F.I.A.	33	5
22	TOTAL ECLIPSE OF THE HEART (Critique 15539)	Nicki French	16	20
23	HOLD ME, THRILL ME, KISS ME, KILL ME (FROM "BATMAN FOREVER") (Atlantic/Island 6266)	U2	21	11
24	I WISH (Sunshine/Scotti Bros. 78032)	Skee-Lo	27	16
25	SHY GUY (FROM "BAD BOYS") (The Work Group 77678)	Diana King	25	23
26	BROWN SUGAR (EMI 58630)	D'Angelo	36	5
27	I COULD FALL IN LOVE (EMI/Latin 67512)	Selena	29	7
28	CAN'T CRY ANYMORE (A&M 00638)	Sheryl Crow	32	6
29	YOU USED TO LOVE ME (Bad Boy/Arista 79025)	Faith	34	9
30	HAVE YOU EVER REALLY LOVED A WOMAN? (A&M 10282)	Bryan Adams	24	18
31	FEELS SO GOOD (So So Def/Columbia 77921)	Xscape	31	10
32	LET HER CRY (Atlantic 87231)	Hootie & The Blowfish	26	21
33	AS I LAY ME DOWN (Columbia 77801)	Sophie B. Hawkins	48	6
34	'TIL YOU DO ME RIGHT (Virgin 12744)	After 7	40	6
35	SOMEBODY'S CRYING (Reprise 17872)	Chris Isaak	37	12
36	MISERY (Columbia 7080)	Soul Asylum	35	13
37	ROLL TO ME (A&M 8451)	Del Amitri	41	7
38	GOOD (Elektra/EEG 64428)	Better Than Ezra	23	7
39	I KNOW (Columbia 77750)	Dionne Farris	39	29
40	FREAK LIKE ME (EastWest 9094)	Adina Howard	38	29
41	SCREAM/CHILDHOOD (FROM "FREE WILLY 2") (MJJ/Epic 78000)	Michael Jackson & Janet Jackson	30	11
42	HUMAN NATURE (Mavenick 17882)	Madonna	28	9
43	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	43	24
44	SOMETHIN' 4 DA HONEYZ (PMP/RAL/Def Jam 6982)	Montell Jordan	68	3

45	THE BOMB (THESE SOUNDS FALL INTO MY MIND) (Henry Street/Big Beat/Atlantic 95747)	The Bucketheads	60	5
46	I CAN'T TELL YOU WHY (MJJ/Epic 77865)	Brownstone	49	9
47	SO MANY TEARS (Interscope 95748)	2Pac	47	7
48	SUGAR HILL (EMI 58407)	A Z	53	4
49	CARNIVAL (Elektra 64413)	Natalie Merchant	55	2
50	I WANT TO BE WITH U (Curb-Edel 76963)	Fun Factory	57	4
51	MY LOVE IS FOR REAL (Virgin 38493)	Paula Abdul	42	14
52	SPRINKLE ME (Jive 42297)	E-40 Feat. Suga T	44	8
53	BEST FRIEND (Atlantic 87148)	Brandy	52	13
54	I'LL BE THERE FOR YOU/YOU'RE ALL THAT I NEED TO GET BY (RAL/Def Jam 1879)	Method Man / Mary J. Blige	45	16
55	WARM SUMMER DAZE (Island 54363)	Vybe	61	4
56	I BELIEVE (EMI 58320)	Blessid Union of Souls	50	28
57	YOU BRING ME JOY/I LOVE YOU (Uptown/MCA 55029)	Mary J. Blige	54	12
58	CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676)	Total Feat. The Notorious B.I.G.	46	20
59	FREAK ME BABY (Epic Street/Epic 77845)	Dis'n'Dat Feat. 95 South, 69 Boyz & K-Knock	59	9
60	BACK FOR GOOD (Arista 1-2848)	Take That	DEBUT	
61	I WANNA LOVE LIKE THAT (Giant 17871)	Tony Thompson	56	10
62	MADE IN ENGLAND (Rocket/Island 2093)	Elton John	62	5
63	MY UP AND DOWN (Mecca Don/EastWest 5753)	Adina Howard	65	5
64	GLACIERS OF ICE/CRIMINOLOGY (Loud/RCA 64375)	Raekwon	63	5
65	TAKE YOUR TIME (DO IT RIGHT) (S.O.S./Zoo 14229)	Max-A-Million	69	6
66	TONIGHT'S THE NIGHT (Interscope 6311)	Blackstreet	73	2
67	SUMMERTIME IN THE L.B.C. (G Funk/RAL/Island 9383)	Dove Shack	72	3
68	IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940)	Martin Page	67	31
69	SO IN LOVE WITH YOU (Mavenick/Warner Bros. 17889)	U.N.V.	64	11
70	LET ME BE THE ONE (EMI 58443)	Blessid Union Of Souls	80	2
71	TIL I HEAR IT FROM YOU (A&M 0026)	Gin Blossoms	85	2
72	DON'T EVER TOUCH ME AGAIN (Columbia 77905)	Dionne Farris	78	4
73	WHY (Atlantic 6151)	Jamie Walters	77	3
74	GANGSTA'S PARADISE (MCA 55104)	Coolio	DEBUT	
75	SAY IT AIN'T SO (DGC 4742)	Weezer	75	5
76	I LIKE (Keia/Elektra 64486)	Kut Klose	51	14
77	I SAW YOU DANCING (London 51880)	Yaki-Da	70	13
78	I LIKE IT (WANNA BE WHERE YOU ARE) (Elektra/EEG 66131)	Grand Puba	83	11
79	REMEMBER ME THIS WAY (FROM "CASPER") (MCA 11240)	Jordan Hill	71	9
80	FOE LIFE (Priority 53192)	Mack 10	84	2
81	I KISSED A GIRL (Lava/Atlantic 87169)	Jill Sobule	81	11
82	BABY BABY (EastWest 64438)	Corona	74	15
83	LEAVE VIRGINIA ALONE (Warner Bros. 7624)	Rod Stewart	82	12
84	CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)	Brian McKnight	79	13
85	SURVIVAL OF THE FITTEST (RCA 64382)	Mobb Deep	76	7
86	HOLD MY HAND (Atlantic 87230)	Hootie & The Blowfish	58	44
87	PULL UP TO THE BUMPER (Epic 7111)	Patra	DEBUT	
88	SICK OF MYSELF (Zoo 14222)	Matthew Sweet	87	15
89	GIVE IT 2 YOU (So So Def/Work/Columbia 77836)	Da Brat	86	18
90	HEAVEN (Perspective 8439)	Solo	DEBUT	
91	HOLD ON (Atlantic 87240)	Jamie Walters	66	29
92	BROKENHEARTED (Atlantic 6175)	Brandy	DEBUT	
93	MIND BLOWN! (TNT/Jive 42286)	Smooth	91	10
94	THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376)	Masta Ace Incorporated	92	6
95	ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic)	Raphael Saadiq	88	21
96	CAN'T STOP LOVIN' YOU (Warner Bros. 17909)	Van Halen	89	21
97	GRAPEVINE (MJJ/Epic 77864)	Brownstone	95	21
98	CLOSE TO YOU (Curb-Edel 76945)	Fun Factory	97	20
99	WONDERFUL (Capitol 58239)	Adam Ant	90	19
100	CONNECTION (Geffen 19385)	Elastica	99	19

POP SINGLES

POP SINGLES INDEX

AS I LAY ME DOWN S.B. Hawkins (Night Rainbow/Broken Plate,ASCAP)	33
ASK OF YOU R. Saadig,T. Riley,H. Nakamura,R. El (Polygram/Tony/Toni/Tone!/Toshiba EMI,ASCAP/Beachwood Music,BMI)	95
BABY BABY F. Bonterpa,A. Botani (Rox-SRO,GEMA)	82
BACK FOR GOOD EMI G. Barlow (EMI Virgin,ASCAP)	60
BEST FRIEND K. Crouch,G. McKinney (Human Rhythm Music,BMI)	53
THE BOMB(THESE SOUNDS FALL INTO MIND) K. Gonzales,D. Seraphine,D. Wolinski (K-Dope/Norfolk/Jonack,BMI)	45
BOOMBASTIC O. Burrell,K. Floyd,R. Livingston (LivingSting,ASCAP/Malaco,BMI)	4
BROKENHEARTED K. Crouch,K. Jones (Young Legend Songs,ASCAP/Human Rhythm,BMI)	92
BROWN SUGAR D'Angelo (Ab-Choo Music/12 A.M. Music,ASCAP)	26
CAN'T CRY ANYMORE S. Crow,B. Bottrell (Ignorant,ASCAP/Warner-Tamerlane/Old Crow,BMI)	28
CAN'T STOP LOVIN' YOU E. Van Halen,A. Van Halen,S. Hagar,M. Anthony (Yessup/WB,ASCAP)	96
CAN'T YOU SEE T. Robinson,M. South,J. Howell,F. Wesley,J. Starks,R. Ryan (Evelo/WB/South Of Soul/12 AM/Late Hours/Justin Combs/EMI-April/Big Herbs,ASCAP/Roger Ryan,BMI)	58
CARNIVAL N. Merchant (Indian Love Bride,ASCAP)	49
CLOSE TO YOU B. Ans,R. Kesselbauer,T. Cotura,R. Hardison (Big Ears,ASCAP)	98
COLORS OF THE WIND A. Mankin,S. Schwartz (Walt Disney Music,ASCAP/Wonderland Music,BMI)	6
COME & GET YOUR LOVE L. Vegas (EMI Blackwood/Novelene,BMI)	15
CONNECTION J. Frischmann (EMI/EMI Blackwood,BMI)	100
CRAZY LOVE V. Morrison (Warner Bros./Caledonian,ASCAP)	84
DECEMBER E. Roland (Warner Chapel/Roland Lenz,BMI)	20
DON'T EVER TOUCH ME AGAIN D. Farris,D. Harris (Peace Pourage/Sony Songs/Dionne Yvette/Sony,BMI)	72
DON'T TAKE IT PERSONAL D. Austin,D. Simmons (D.A.R.P./Afro Dred Late,ASCAP/Nu Rhythm,BMI)	7
EVERY LITTLE THING I DO Heavy D, Robinson, Oliver, Barnes, Calhoun (EMI April/Soul On Soul/WB/Evelo/Twelve And Under,ASCAP/Sam U Well/Taking Care Of Business,BMI)	12
FEEL ME FLOW Gat. Cnss, Brown, Neville, Modelist, Nocentelli, Porter (Naughty/WB/Rhineclander,ASCAP)	19
FEELS SO GOOD J. Dupin,C. Lowe,Xscape (So So Def/EMI-April/Air Control,ASCAP)	31
FOE LIFE Mack 10, Ice Cube (Real Ruff/Gangsta Boogie/WB,ASCAP)	80
FREAK LIKE ME E. Hanes,M. Valentine,L. Hill (Hanes,Hill&Valentine,ASCAP)	40
FREAK ME BABY V. Bryant,N. Orange,R. Andrews,N. Chancellor (Fotstburg/Ujima Hey Skmo,BMI)	59
FREEK'N YOU De Vante (EMI April/De Swing Mob,ASCAP)	17
GANGSTA'S PARADISE N/A (N/A)	74
GIVE IT 2 YOU J. Dupin,C. Kelly (So So Def/EMI April/My World,ASCAP)	89
GLACIERS OF ICE R. Diggs,C. Woods,D. Coles,P. Adams,S. Bascombe,R. Patterson,L. Burgess,E. Turner (Ramecca/Wu-Tang/Careers BMG/Mellow Smoke/Memory Lane,BMI)	64
GOOD K. Griffin (Tentative,BMI)	38
GRAPEVYNE N. Gilbert,A. Gilbert,D. Hall (Brown Girl/The Night Rainbow/Stone Jam/Ness Nitty & Caprice/WB,ASCAP)	97
HAVE YOU EVER... B. Adams,R. J. Lan,M. Kamen (Babartj Music/Zomba,ASCAP)	30
HEAVEN J. Harris III,T. Lewis,J. Wright,D. Stokes,D. Chavis,E. Mack,S. Garcia (EMI-April/Flyte Tyne/New Perspective,ASCAP)	90
HE'S MINE Hami,MoKenStef,R. Trouman,Prince (Controversy,ASCAP/Saja Music/Songs Of Lastrada/Rubber Band Music,BMI)	9
HOLD ME, THRILL ME, KISS ME, KILL ME Bono,U2 (PolyGram Int.)	23
HOLD MY HAND M. Bryan,D. Felber,D. Rucker,J. Sonefeld (EMI,ASCAP)	86
HOLD ON S. Tyrell,K. Savagar,J. Walters,S. Tyrell (James Walters/Kevin Savagar/Almo,ASCAP/Tyrell/EMI Blackwood,BMI)	91
HUMAN NATURE Madonna,D. Hall,S. McKenzie,K. McKenzie,M. Deering (WB/Webo Girl/Stone Jam/Frozen Soap Songs/Wizeman/EMI April,ASCAP)	42
IN THE HOUSE OF STONE AND... M. Page (Martin Page,ASCAP)	68
I BELIEVE E. Sloan,J. Pence,Ezonia (EMI/Tadla/Shapiro/Bernstein & Co.,ASCAP)	56
I CAN LOVE YOU LIKE THAT S. Diamond,M. B. Berry,J. Knibball (N/A)	3
I CAN'T TELL YOU WHY T. B. Schmitt,D. Henley,G. Frey (Geddrh Music/Case County Music/Red Cloud Music,ASCAP)	46
I COULD FALL IN LOVE K. Thomas (N/A)	27
I GOT 5 ON IT Husbands,Ellis,Gilmour,King,Foster,McElroy,Bell,Smith (True Science,ASCAP/Skacola/Trippe Gold/J King IV/Songs Of All Nations/Warner-Tamerlane/OB/O Itself/Second Decade,BMI)	13
I KISSED A GIRL J. Sobale,R. Eaton (Warner-Tamerlane/Ti Show You/Le Right Left/Bag,BMI/WBM)	81
I KNOW M. Davis,W. Duvall (Sony/GMMI,ASCAP/Sony/Insofaras,BMI)	39
I LIKE J. Howcott,E. Officer,T. Duncan (Nu Soul,ASCAP/Almo Irving/Short Dolls,BMI)	76
I LIKE IT (I WANNA BE WHERE YOU ARE) M. Dixon,A. Martin,Grand Pata (Def Jam,ASCAP/12 A/Kakalaka,BMI)	78
I SAW YOU DANCING Joker (Megasongs/Careers,BMI)	77
I WANNA LOVE LIKE THAT Babyface (Ecaf/Sony Songs/Zomba,BMI)	61
I WANT TO BE WITH U B. Ans,R. Kesselbauer,T. Cotura,R. Hardison (Big Ears/Warner-Tamerlane,BMI)	50
I WISH Ske-Lzo (Orange Bear,BMI)	24
I'LL BE THERE FOR YOU/YOU'RE ALL ... C. Smith,R. Diggs,N. Ashford,V. Simpson (Jobete,ASCAP/Careers BMG/Wu-Tang/Ramecca,BMI)	54
THE I.N.C. RIDE R. Isley,E. Isley,C. Jasper,D. Clear,C. Isley (Damasta/Varry White,ASCAP)	94
KISS FROM A ROSE Seal (SPZ,BMI)	2
LEAVE VIRGINIA ALONE T. Petty (Gene Gator,ASCAP)	83
LET HER CRY M. Bryan,D. Felber,D. Rucker,J. Sonefeld (Monica's Reluctant To Lob,ASCAP)	32
LET ME BE THE ONE E. Sloan,J. Pence,M. Senatore (Hit & Run/Todia/Barbosa/Shapiro Bernstein & Co.,ASCAP)	70
MADE IN ENGLAND E. John,B. Tatum (William A. Bong,PRS/Hano/WB,ASCAP)	62
MIND BLOWIN' Carter,Campbell,Fingers White,Isley,Isley,Isley,Isley (Zomba/Fe Mac/Art & Rhythm/Afrithythmic/EMI April/Bana,ASCAP)	93
MISERY D. Pmer (WB/LFR,ASCAP)	36
MY LOVE IS FOR REAL R. Lawrence,P. Abdul (BMG Songs/Rhettyhyme/P. G. A.,ASCAP)	63
MY UP AND DOWN K. Pierce,L. Harris M. Lomax,B. Ford,J. Elias (Chile/Maxum Stragth/Too Slow U Blow,BMI)	51
ONE MORE CHANCE M. DeBarge,E. Jordan (Jobete/April/Big Poppa/Justa/ASCAP)	8
ONLY WANT TO BE WITH YOU N/A (N/A)	14
PLAYER'S ANTHEM Notorious B.I.G., Little Kim, Little Ceasar (Undeas,ASCAP/Clark's True Funk,BMI)	21
PULL UP TO THE BUMPER D. Manno,S. Dunbar,R. Shakespeare,G. Jones (Grace Jones Eteipites/Poly Gram Int./Chenan,ASCAP/Songs Of Poly Gram/DXAT,BMI)	87
REMEMBER ME THIS WAY D. Foster,L. Thompson (N/A)	79
ROLL TO ME J. Currie (PolyGram Int.,ASCAP)	37
RUN-AROUND J. Popper (Blues Travellers/Irving,BMI)	5
SAY IT AIN'T SO R. Cuomo (E. O. Smith,BMI)	75
SCREAM/CHILDHOOD M. Jackson,J. Harris III,T. Lewis,J. Jackson (Mjac/Warner-Tamerlane/Black Ice,BMI)	41
SICK OF MYSELF M. Sweet (EMI Blackwood/Cham Trap,BMI)	88
SO IN LOVE WITH YOU D. Foster,B. Ross,L. Thompson (Bill-Man/One Four Three/Howe Sound/Pecinnic/Lnks's Boys,BMI)	69
SO MANY TEARS N/A (Jobete/Black Bull/Turboy,ASCAP/Joshua's Dream/Interscope Pearl/Warner-Tamerlane/Grand Imperial/Truf/Pukhwoyalike,BMI)	47
SOMEBODY'S CRYING C. Isak (C. Isak Music,ASCAP)	35
SOMEONE TO LOVE Babyface (Sony/Ecaf,BMI)	11
SOMETHIN' 4 DA HONEYZ M. Jordan,O. Pierce,D. Rasheed (Second Decade/Warner-Tamerlane,BMI)	44
SPRINKLE ME E-40 (Zomba/E-40/Suga T,BMI)	52
SHY GUY D. King,A. Marvel,K. Gardner (World Of Andy/W'ur,ASCAP/Diana King/Kingsley Gardner Nation Of Soul,BMI)	25
SUGAR HILL A. Z.J. Barnes,K. Barnes (Tricky Track,BMI)	48
SUMMERTIME IN THE L.B.C. G. Brown,A. Blount,M. Makonie,L. Turner,H. Thomas (N/A)	67
SURVIVAL OF THE FITTEST A. Johnson,K. Muchata (Avenue Hell/Albert Johnson/BMG,ASCAP/Careers BMG,BMI)	85
TAKE YOUR TIME (DO IT RIGHT) H. Clayton,Sigidi (Avant Garde,ASCAP/Sigidi's Song/Iterior,BMI)	65
TELL ME WHEN P. Beckett,P. Oakey (MCA/EMI Virgin,ASCAP)	94
THIS AIN'T A LOVE SONG N/A (Bon Jovi/Aggressive/April/Desmobile/PolyGram Int.,ASCAP)	16
THIS IS HOW WE DO IT M. Jordon,O. Pierce,R. Walters (Mo'Sawing,ASCAP/Oji's/Def American,BMI)	30
'TIL I HEAR IT FROM YOU J. Valenzuela,R. Wilson,M. Crenshaw (Bonnieville Sidl Flats/Rude Corp/Warner Bros./Bag/New Agency,ASCAP)	71
'TIL YOU DO ME RIGHT Babyface,M. Edmonds,K. Edmonds (Sony Songs/ECAF/KMEL,BMI)	34
TONIGHT'S THE NIGHT N/A (N/A)	66
TOTAL ECLIPSE OF THE HEART J. Steinman (EMI Virgin,BMI)	22
WARM SUMMER DAZE N/A (N/A)	55
WATERFALLS Organized Noize,M. Eberndge,L. Lopez (Tiz Biz Music/Belt Star Music/Pebbltone,ASCAP/Organized Noize Music/Staff Shirt Music,BMI)	1
WATER RUNS DRY Babyface (Sony/Ecaf,BMI)	18
WHY J. Walters,Z. Throno (James Walters/Z. Throno,BMI)	73
WONDERFUL M. Parrona,B. Hayes (EMI/Colgems/Firestars/Almo,ASCAP)	99
YOU ARE NOT ALONE R. Kelly (Zomba Songs/R. Kelly,BMI)	10
YOU BRING ME JOY/I LOVE YOU M. J. Blige,J. Hauley (Mary J. Blige Music/MCA Music/Sean Combs Music/Kayla Music,ASCAP/Chuckie Thompson/9th Street Tunnel Music,BMI)	57
YOU USED TO LOVE ME F. Evans (China Baby/Blackwood/Ninth St. Tunnel,BMI)	29

REVIEWS By Steve Baltin



ROD STEWART: "This" (Warner Bros. 7672)

The second single from Stewart's thus far lackluster *A Spanner In The Works* record, "This" is a pretty song that should generate some support from CHR and Adult Contemporary, but not enough to really boost interest in the record. The single works at its best when Stewart handles the vocals in a subdued manner, allowing his trademark throaty singing style to shine through. Unfortunately, this track produced by Trevor Horn takes itself a bit too seriously with the recurring gong-sound courtesy of Frank Riccotti's big drum.

PEBBLES: "Are You Ready" (MCA 3273)

This single has more music on it than most albums, featuring seven different versions and clocking it at over 32 minutes. Some of the remixes include "Holler If Your're Ready," the "Holler If You're Ready Radio Edit," "Part II," an instrumental version and the always reliable "Original LP Version." It's got a strong beat and is fine, but seven different times is a bit much to hear the same song in a row. Fortunately, for Pebbles and MCA radio will only be playing one version at a time.



MAX-A-MILLION: "Take Your Time (Do It Right)" (S.O.S./Zoo 14229)

Though this isn't quite the best remake I've ever heard of this song, that honor goes to the Tennessee-based alternative/folk act The Judybats, this cover of the old S.O.S. Band hit does an excellent job of retaining the good time feel of the original. Apparently fans agree, as the song is already rising up the pop singles chart. A summer winner, expect the song to continue its upwards climb.

COLLECTIVE SOUL: "Smashing Young Man" (Atlantic 6305)

Commercially there's been no inconsistency on the part of this Georgia band, as they've continued to rack up impressive radio and fan support with singles from their new self-titled CD. Artistically has been another story, as the group reached its peak with "December," the preceding single, but the sporadic track record continues with this top-heavy track. Following the heavy intro the song takes on an almost British feel. With the amount of British bands doing pop so well right now, there's no need for bands like this to even make an effort. Still, it's already getting radio play, so what do I know?

PICK OF THE WEEK



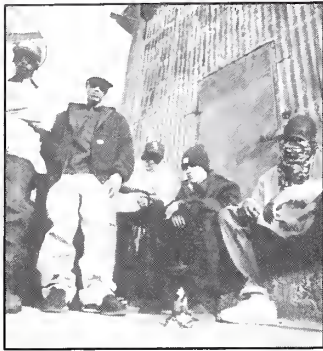
ANNIE LENNOX: "A Whiter Shade Of Pale" (Arista 12851)

For the second single from her *Medusa* album, which is all covers, Lennox takes on one of rock's true classics. Sans the psychedelic feel that Procul Harum had on the original version the song metamorphosizes in Lennox's distinctly elegant hands. Starting with a simple, yet lovely, keyboard sound the song takes on the cool detached feel of Lennox that one of music's most accomplished singers has become famous for. To say a Lennox song, any Lennox track, is classy is almost redundant, but that is exactly the word to sum up her version of the song. Look for this to successfully hit, especially "No More 'I Love You's'" with ample amounts of radio support from Adult Contemporary and CHR.

CASH BOX

TOP 100 POP ALBUMS

AUGUST 19, 1995



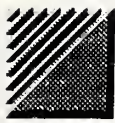
This Week's #1
Bone Thugs n' Harmony



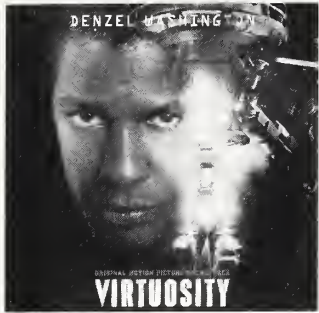
To Watch:
311

1	E. 1999 ETERNAL (Ruthless/Relativity 5539)	Bone Thugs N Harmony	5	2
2	CRACKED REAR VIEW (Atlantic 82613)	Hootie & The Blowfish	2	46
3	THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown 11258)	Jodeci	3	3
4	DREAMING OF YOU (EMI 34123)	Selena	1	3
5	JAGGED LITTE PILL (Maverick/Reprise/Warner Bros. 45901)	Alanis Morissette	8	7
6	GAMES REDNECKS PLAY (Warner Bros. 45856)	Jeff Foxworthy	27	2
7	CRAZYSEXCOOL (LaFace/Arista 26009)	TLC	4	38
8	ONLY BUILT 4 CUBAN LINX (Loud 666673)	Raekwon	DEBUT	
9	THE WOMAN IN ME (Mercury 522886)	Shania Twain	7	16
10	POCAHONTAS (Walt Disney 60874)	Soundtrack	6	10
11	FOUR (A&M 540265)	Blues Traveler	9	30
12	THROWING COPPER (Radioactive/MCA 10997)	Live	11	67
13	HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 (Epic 59000)	Michael Jackson	10	7
14	BATMAN FOREVER (Atlantic 82759)	Soundtrack	12	9
15	JOHN MICHAEL MONTGOMERY (Atlantic 82728)	John Michael Montgomery	13	19
16	TIGERLILLY (Elektra 61745)	Natalie Merchant	17	7
17	UNDER THE TABLE AND DREAMING (RCA 66449)	Dave Matthews Band	19	34
18	ASTRO-CREEP 2000 (Geffen 24806)	White Zombi	15	17
19	THE HITS (Liberty 29689)	Garth Brooks	16	35
20	II (Motown 530323)	Boyz II Men	14	49
21	BAROMETER SOUP (Margantville/MCA 11247)	Jimmy Buffett	DEBUT	
22	LP (EastWest/EEG 61752)	The Rembrandts	21	11
23	SIXTEEN STONE (Trauma/Interscope 92531)	Bush	23	27
24	OPERATION STAKOLA (C-Note/Noo Trybe 52324)	Luniz	26	5
25	LET YOUR DIM LIGHT SHINE (Columbia 56716)	Soul Asylum	18	9
26	SEAL (ZTT/Sire/Warner Bros. 45415)	Seal	33	44
27	TALES FROM THE PUNCHBOWL (Interscope 92553)	Primus	24	8
28	FOO FIGHTERS (Capitol 34027)	Foo Fighters	28	5
29	AND THE MUSIC SPEAKS (Blitzz/Arista 82746)	All-4-One	32	8
30	THIS IS HOW WE DO IT (Def Jam/RAL 527179)	Montell Jordan	20	16
31	COLLECTIVE SOUL (Atlantic/AG 82745)	Collective Soul	29	21
32	THESE DAYS (Mercury 528181)	Bon Jovi	22	6
33	HELL FREEZES OVER (Geffen 24725)	The Eagles	31	39
34	DANGEROUS MINDS (MCA 11228)	Soundtrack	DEBUT	
35	NOW THAT I'VE FOUND YOU (Rouner 325)	Alison Krauss	34	23
36	OF THE HOOK (So So Def/Columbia 67022)	Xscape	36	2
37	MISS THANG (Rowdy/Arista 37006)	Monica	35	3
38	PULSE (Columbia 67065)	Pink Floyd	30	9
39	MIRROR BALL (Warner Bros. 45934)	Neil Young	25	6
40	FRIDAY (Priority 53959)	Soundtrack	38	16
41	FROGSTOMP (Epic 67247)	Silverchair	50	4
42	NO NEED TO ARGUE (Island 524050)	The Cranberries	40	41
44	ANOTHER NIGHT (Arista 18778)	Real McCoy	37	19

44	MEDUSA (Ansta 25717)	Annie Lennox	43	21
45	ME AGAINST THE WORLD (Interscope/AG 92399)	2Pac	42	20
46	LOVE LESSONS (MCA 11242)	Tracy Byrd	44	2
47	FOREVER BLUE (Reprise 45845)	Chris Isaak	39	11
48	BOOMBASTIC (Virgin 40158)	Shaggy	41	2
49	REFLECTIONS (Virgin 40547)	After 7	47	3
50	CLUELESS (Capitol 32617)	Soundtrack	85	2
51	DOOKIE (Reprise/Warner Bros. 45529)	Green Day	45	77
52	POVERTY'S PARADISE (Tommy Boy 1111)	Naughty By Nature	46	9
53	TUESDAY NIGHT MUSIC CLUB (A&M 0126)	Sheryl Crow	51	53
54	MACK 10 (Priority 53938)	Mack 10	56	7
55	FORREST GUMP (Epic Soundtrax/Epic 66329)	Soundtrack	53	49
56	WEEZER (DGC/Geffen 24629)	Weezer	62	40
57	SMASH (Epitaph 86432)	Offspring	52	61
58	DAYS LIKE THESE (Polydor 31452)	Van Morrison	55	7
59	PHANTOM OF THE RAPRA (Rap-A-Lot/Noo Trybe 40512)	Bushwick Bill	54	3
60	DELUXE (Elektra/EEG 61784)	Better Than Ezra	49	12
61	POST (Elektra 61740)	Bjork	77	8
62	311 (Capricorn 40241)	311	DEBUT	
63	I WISH (Sunshine/Scotti 75486)	Skee-Lo	67	4
64	HOT HOUSE (RCA 66584)	Bruce Hornsby	57	2
65	CANDY RAIN (Uptown/MCA 11125)	Soul For Real	61	19
66	SHORT BUS (Reprise/Warner Bros. 45864)	Filter	68	9
67	ROTTING PINATA (Wbrk/Columbia 57800)	Sponge	65	23
68	THE LION KING (Walt Disney 60858)	Soundtrack	66	60
69	BROWN SUGAR (EMI 33629)	D'Angelo	81	4
70	LIVE (Elektra 61777)	Phish	70	6
71	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	48	40
72	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)	Jeff Foxworthy	63	46
73	LIVE THROUGH THIS (DGC/Geffen 24631)	Hole	80	49
74	JAZZMATAZZ VOL II: THE NEW REALITY (Chrysalis/EMI 34290)	Guru	59	3
75	BRANDY (Atlantic 82610)	Brandy	64	44
76	VITALOGY (Epic 66900)	Pearl Jam	76	36
77	GREATEST HITS (Columbia 67060)	Bruce Springsteen	73	22
78	BETTE OF ROSES (Atlantic 82823)	Bette Midler	60	2
79	PULP FICTION (MCA 11103)	Soundtrack	74	41
80	HEAD OVER HEALS (Captive/Virgin 40525)	Paula Abdul	75	8
81	WHEN I BROKE (Mercury 522713)	Rusted Root	86	4
82	NOT A MOMENT TOO SOON (Curb 77659)	Tim McGraw	69	70
83	GREATEST HITS (BNA 66508)	Lorrie Morgan	58	5
84	UNPLUGGED IN NEW YORK (DGC/Geffen 24727)	Nirvana	84	39
85	12 DEADLY CYNS...AND THEN SOME (Epic 66100)	Cyndi Lauper	90	2
86	FURTHER DOWN THE SPIRAL (EP) (Nothing/TVT-Interscope 95811)	Nine Inch Nails	71	8
87	YES I AM (Island 848660)	Melissa Etheridge	72	95
88	YOU'D PREFER AN ASTRONAUT (RCA 66577)	Hum	DEBUT	
89	GREATEST HITS (Capitol 30334)	Bob Seger & The Silver Bullet Band	83	40
90	READ MY MIND (MCA 10994)	Reba McEntire	94	50
91	THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)	Nine Inch Nails	82	74
92	NO ORDINARY MAN (MCA 10991)	Tracy Byrd	79	49
93	BALANCE (Warner Bros. 45760)	Van Halen	87	28
94	DON JUAN DEMARCO (A&M 540357)	Soundtrack	89	13
95	WILDFLOWERS (Warner Bros. 45759)	Tom Petty	93	40
96	THE INFAMOUS (Loud/RCA 66480)	Mobb Deep	91	15
97	A SPANNER IN THE WORKS (Warner Bros. 45867)	Rod Stewart	100	7
98	LIVE AT THE ACROPOLIS (Private Music 82116)	Yanni	96	73
99	MY LIFE (Uptown/MCA 11156)	Mary J. Blige	95	36
100	MADE IN ENGLAND (Rocket/Island 526188)	Elton John	97	20



REVIEWS by Steve Baltin



VARIOUS ARTISTS: *Virtuosity: Original Soundtrack* (Radioactive 11295)

For this state of the art thriller, the producers have compiled a soundtrack that features the hippest of the hip—from Peter Gabriel and the Worldbeaters to trip-hop king Tricky. Ambient techno is the order of the day on the soundtrack, with the creme de la creme of the scene, including Fatima Mansions, Traci Lords, Lords of Acid and William Orbit represented on the 13-song CD. The accessible mainstream is also reached out for, with a new song from the Heads, an updated incarnation of the Talking Heads, with Deborah Harry and a remixed near hip-hop version of Live's "White, Discussion" taken from their number one album *Throwing Copper*. There are really no weak moments on the record, but the unquestionable high point is Gabriel's elegant, haunting "Party Man." Similar to "Blood Of Eden" or "Washing Of The Water" from *Us*, it is yet another magnificent track from the most consistently invigorating performer in all of music.

SHAMPOO: *We Are Shampoo* (I.R.S. 50842)

Shampoo is a British duo comprised of two adolescent girls that have generated an almost surreal amount of media attention. Somewhat reminiscent of Pink Lady in both attitude and performance the group has already had profiles done in *Spin* and *Detour*, among others, and that's not even counting the unbelievable success in their native UK and the fact this potpourri of pop



dreams and teen-age rebellion is huge in Japan. The duo's intro to the states came with "Trouble," a song that appears on the soundtrack to the *Mighty Morphin Power Rangers*. Infectious and amusing in its own way, Shampoo has the potential to break out big if Modern Rock opens its doors to the industry's darlings d'jour. Check out "Dirty Old Love Song" in particular.

SUPERGRASS: *I Should Coco* (Capitol 33350 2)

Supergrass is the latest British band to make its way over to American shores this year in what is quickly becoming 1964 revisited. There's always been an abundance of British acts on American airwaves, but there's a lot right now. On the other hand they are all putting out quality music, so why complain? Supergrass' up-tempo pop, that sounds like a male Shampoo at times, has a strong hook going throughout. This trio might be able to make its way onto the radio for at least 15 minutes, especially with the '50s style piano sounding opening "Alright." If you're looking for a light diversion this is definitely worthy airplane listening.

JIMMY BUFFET: *Barometer Soup* (Margaritaville/MCA 11247)

A new studio album from Jimmy Buffett is as interesting as watching the Home Shopping Network while on valium. Besides "Margaritaville" Buffett has never enjoyed overwhelming success with his recordings. And at this point he's become strictly a live act. Why that is becomes anybody's guess, but the guy is one of the most viable live attractions in pop music. So all that really matters in trying to review a Buffett album is figuring out how the material will translate to the stage. Songs like "Bank Of Bad Habits" and "The Ballad Of Skip Wiley" will become instant crowd favorites. In fact, if one listens to the record backwards, they can hear the Parrotheads yelling "Wheew" during "Bank Of Bad Habits."

PRETTY & TWISTED: *Pretty & Twisted* (Warner Bros. 45910)

As soon as the vocals kick in on "The Highs Are Too High," the opening track on the debut CD from this "new" trio, fans of Concrete Blonde will immediately recognize the husky vocals of Johnette Napolitano. But those expecting Concrete Blonde the sequel are in for a surprise. Taking her freedom and running with it, Napolitano has hooked up with ex-Wall Of Voodoo guitarist Marc Moreland, as well as session drummer Danny Montgomery, to form a new trio that explores a variety of rock styles. Standout tracks on an album filled with them include the cool beatnik flavored "No Daddy No," the gritty "Souvenir" and the lovely "Watching The Water."

POP ALBUM INDEX

2Pac /45	Jackson, Michael /13	Real McCoy /44
Abdul, Paula /80	John, Elton /100	Rusted Root /81
After 7 /49	Jodeci /3	Seal /26
All-4-One /29	Jordan, Montell /30	Seeger, Bob /89
Better Than Ezra /60	Krauss, Alison /35	Selena /4
Bjork /61	Lauper, Cyndi /85	Shaggy /48
Blige, Mary J. /99	Lennox, Annie /43	Silverchair /41
Blues Traveler /11	Live /12	Skee-Lo /63
Bon Jovi /32	Luniz /24	Soul Asylum /25
Bone Thugs N Harmony /1	Mack 10 /54	Soul For Real /65
Boyz II Men /20	McEntire, Reba /90	SOUNDTRACKS:
Brandy /75	McGraw, Tim /82	Batman Forever /14
Brooks, Garth /19	Merchant, Natalie /16	Clueless /50
Bush /23	Midler, Bette /78	Don Juan DeMarco /94
Bushwick Bill /54	Mobb Deep /96	Forrest Gump /55
Byrd, Tracy /46, 92	Monica /37	Friday /40
Collective Soul /31	Montgomery, John Michael /15	Lion King, The /68
Cranberries, The /42	Morgan, Lorrie /83	Pocahontas /6
Crow, Sheryl /53	Morrisette, Alanis /5	Pulp Fiction /79
Dave Matthews Band /17	Morrison, Van /58	Sponge /67
D'Angelo /69	Naughty By Nature /52	Springsteen, Bruce /77
Eagles /34	Nine Inch Nails /71, 91	Stewart, Rod /97
Etheridge, Melissa /87	Nirvana /84	TLC /7
Filter /66	Notorious B.I.G., The /71	Twain, Shania /9
Foo Fighters /28	Offspring /57	Van Halen /87
Foxworthy, Jeff /6, 72	Pearl Jam /76	Various Artists:
Green Day /51	Petty, Tom /95	Vol 3 /96
Guru /74	Phish /70	Weezer /56
Hole /73	Pink Floyd /38	White Zombie /18
Hootie & The Blowfish /2	Primus /27	Xscape /36
Hornsby, Bruce /64	Rembrandts, The /21	Yanni /98
Isaak, Chris /47		Young, Neil /39

PICK OF THE WEEK



VARIOUS ARTISTS: *Spirit Of '73: Rock For Choice* (550 Music/Sony 66879)

An album that is utterly brilliant in concept, this collection is executed to perfection. The brainchild of two L.A. women, Julie Hermelin and Joy Ray, the CD, which benefits Rock For Choice, features '90s women doing some of their favorite '70s songs, including such classics as Patti Smith's "Dancing Barefoot," done here by Johnette Napolitano, Olivia Newton John's timeless "Have You Never Been Mellow," performed by Pet and Cassandra Wilson singing Roberta Flack's soulful "Killing Me Softly." That a record which features Eve's Plum rocking out on the disco staple "If I Can't Have You" and Ebony Vibe Everlasting tackling "We Are Family" rocks the house is hardly newsworthy. What is surprising is the strong quality of the album throughout. From Melissa Ferrick's swamp-water dirty "Feel Like Makin' Love" to Letters To Cleo's moody version of Fleetwood Mac's "Dreams" the music stays at a consistently high level. It's time for closet fans of the '70s to come out and embrace the decade, especially to support such an important issue.

CASH BOX

TOP 100 URBAN SINGLES

AUGUST 19, 1995



This Week's #1:
Mo'KenStef



To Watch:
Brandy

1	HE'S MINE (Outburst/RAL 6946)	Mo'KenStef	5	14
2	'TIL YOU DO ME RIGHT (Virgin 12744)	After 7	1	9
3	BOOMBASTIC/IN THE SUMMERTIME (Virgin 38482)	Shaggy	4	13
4	BROWN SUGAR (EMI 58630)	D'Angelo	8	13
5	YOU ARE NOT ALONE (MJJ/Epic 78002)	Michael Jackson	11	3
6	YOU USED TO LOVE ME (Bad Boy/Arista 79025)	Faith	3	10
7	FEELS SO GOOD (So So Def/Columbia 77921)	Xscape	7	10
8	WE MUST BE IN LOVE (Stepsun 0141)	Pure Soul	9	11
9	FREEK'N YOU (Uptown/MCA 3344)	Jodeci	6	11
10	WATERFALLS (LaFace/Arista 24108)	TLC	2	24
11	ONE MORE CHANCE (Bad Boy/Arista 79032)	The Notorious B.I.G.	12	9
12	SOMEONE TO LOVE (550 Music 77895)	Jon B. Feat. Babyface	10	17
13	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Arista 5041)	Monica	13	17
14	ON THE DOWN LOW (Mercury 1468)	Brian McKnight	16	3
15	I WANNA LOVE LIKE THAT (Giant 24629)	Tony Thompson	14	14
16	MY UP AND DOWN (Mecca Don/EastWest 5753)	Adina Howard	17	9
17	NEVER GONNA LET YOU GO (Street Life/Scotti Bros. 78019)	Tina Moore	15	15
18	I CAN'T TELL YOU WHY (MJJ/Epic 77865)	Brownstone	19	8
19	TONIGHT'S THE NIGHT (Interscope 6311)	Blackstreet	23	2
20	BROKENHEARTED (Atlantic 6175)	Brandy	90	2
21	BEST FRIEND (Atlantic 87148)	Brandy	18	14
22	SPRINKLE ME (Jive 42297)	E-40 Feat. Suga T	22	10
23	I GOT 5 ON IT (Noo Trybe 38474)	Luniz	37	8
24	SUGAR HILL (EMI 58407)	A Z	62	4
25	LOVELY THANG (Elektra 9243)	Kut Klose	27	2
26	AFFECTION (Avitone/Bellmark 74506)	Jody Watley	25	10
27	HEAVEN (Perspective 8439)	Solo	29	3
28	I CAN LOVE YOU LIKE THAT (Blitz/Antantic)	All-4-One	26	11
29	PULL UP TO THE BUMPER (Epic 7111)	Patra	31	7
30	TELL ME (Epic 7152)	Groove Theory	35	4
31	WARM SUMMER DAZE (Island 54363)	Vybe	36	4
32	SOMETHIN' 4 DA HONEYZ (PMP/RAL/Def Jam 6982)	Montell Jordan	52	3
33	PLAYER'S ANTHEM (Big Beat/Antantic 98149)	Junior M.A.F.I.A.	50	4
34	WATER RUNS DRY (Motown 860 358)	Boyz II Men	21	17
35	SO MANY TEARS (Interscope 95748)	2Pac	20	10
36	THE MANY WAYS (LaFace/Arista 4105)	Usher	39	8
37	CURIOSITY (MCA 3460)	Aaron Hall	58	5
38	FEEL ME FLOW (Tommy Boy 7682)	Naughty By Nature	24	11
39	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (RAL/Def Jam 1879)	Method Man/Mary J. Blige	30	17
40	BE ENCOURAGED (Intersound 9159)	William Becton & Friends	44	3
41	YOU BRING ME JOY/I LOVE YOU (Uptown/MCA 55029)	Mary J. Blige	28	10
42	CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676)	Total Feat. The Notorious B.I.G.	33	20
43	CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)	Brian McKnight	32	22
44	LOVE AMBITION (CALL ON ME) (Motown 0319)	Jason Weaver	47	8
45	COME ON HOME (Capitol)	The Whispers	45	6
46	LOVE DON'T LOVE NOBODY (GRP/MCA 3063)	Phil Perry	46	7

47	EVERY LITTLE THING I DO (Uptown 3356)	Soul For Real	34	16
48	WHEN YOU LOVE SOMEONE (Elektra 64415)	Anita Baker & James Ingram	48	8
49	I LIKE (Keia/Elektra 64486)	Kut Klose	41	25
50	STAY WITH ME (Capitol 58057)	Bebe & Cece Winans	55	4
51	THERE IT IS (A&M 00192)	Barry White	38	8
52	GRAPEVYNE (MJJ/Epic 77864)	Brownstone	49	21
53	SCREAM (MJJ/Epic 78000)	Michael Jackson & Janet Jackson	40	11
54	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	53	25
55	EMOTIONS (Luke 185)	H-Town	51	22
56	FROGGY STYLE (Jive 42296)	Nuttin' Nyce	43	16
57	MIND BLOWN' (TNT/Jive 42286)	Smooth	54	11
58	COLORS OF THE WIND (FROM "POCAHONTAS") (Hollywood 64001)	Vanessa Williams	59	9
59	LISTEN ME TIC (Elektra 64414)	Ini Kamoze	61	8
60	I WISH (Sunshine/Scotti Bros. 78032)	Skee-Lo	70	9
61	MVP (Columbia 77894)	Big L	65	5
62	ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic 77862)	Raphael Saadiq	56	22
63	HOW DEEP IS YOUR LOVE (Capitol 79612)	Portrait	42	10
64	I'LL SEND YOU ROSES (Qwest 17895)	Kenneth Mangram	69	5
65	I LIKE IT (WANNA BE WHERE YOU ARE) (Elektra/EEG 66131)	Grand Puba	66	11
66	SHY GUY (FROM "BAD BOYS") (The Work Group 77678)	Diana King	60	22
67	FREAK ME BABY (Epic Street/Epic 77845)	Dis'N'Dat Feat. 95 South, 69 Boyz & K-Knock	57	16
68	SO IN LOVE WITH YOU (Maverick/Wamer Bros. 17889)	U.N.V.	64	10
69	JOY (Interscope 95769)	Blackstreet	67	21
70	FROM THE FOOL (MCA 55054)	IV Xample	63	7
71	GIVE IT 2 YOU (So So Def/Work/Columbia 77836)	Da Brat	68	19
72	FOE LIFE (Priority 53192)	Mack 10	74	4
73	CHAMPION (Loose Cannon/Island 6980)	Buju Banton	71	7
74	PLAY ANOTHER SLOW JAM (Sitas/MCA 3416)	Gyrl	88	2
75	GETTIN OFF ON YOU (Atlas/Polygram 00072)	Joya	82	3
76	HUMAN NATURE (Mavenck 17882)	Madonna	81	3
77	TONITE (La Face/Arista 4103)	A Few Good Men	89	2
78	FREAK LIKE ME (EastWest 9094)	Adina Howard	72	30
79	SUMMERTIME IN THE L.B.C. (G Funk/RAL/Island 9383)	Dove Shack	84	3
80	ALL OUT OF LOVE (Nina 1493)	Cozette Morgan	87	2
81	HOLE IN THE BUCKET (Capitol 58379)	Spearhead	85	3
82	FIRE (Motown 1300)	Subway	75	16
83	I'M WHAT YOU NEED (MCA 3361)	Chante Moore	76	12
84	TOMORROW ROBINS WILL SING (Motown 60356)	Stevie Wonder	73	11
85	HEY ALRIGHT (Illtown/Mad Sounds/Motown 0366)	Rottin' Razkals	79	6
86	THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376)	Masta Ace Incorporated	83	17
87	I'LL GET MINE (Motown 374631)	Soultry	DEBUT	
88	U SHOULD BE MINE (Motown 1126)	J.Spencer	DEBUT	
89	SPECIAL (Moming Crew 1954)	Gary Taylor	DEBUT	
90	WHATZ UP, WHATZ UP (So So Def/Columbia 77958)	Playa Poncho Feat. L.A. Sno	DEBUT	
91	PUT YOUR BODY WHERE YOUR MOUTH IS (Atlantic 87165)	Sean Levert	77	12
92	ENJOY YOURSELF (Mo Jazz 1279)	Impromptu	78	14
93	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188)	Dr Dre	80	22
94	THE WAY THAT YOU LOVE (Ving/Mercury 1422)	Vannessa Williams	92	19
95	LOVE TODAY (A&M 09704)	Vertical Hold	91	18
96	ALL GLOCKS DOWN (Pendulum/EMI 58637)	Heather B	94	10
97	HEY LOOK AWAY (Kaper/RCA 64305)	Questionmark Asylum	93	14
98	WHATEVER YOU NEED (EastWest 9197)	Michael Speaks	100	10
99	THANKS TO THE FOOL (Point Blank 12735)	Isaac Hayes	86	3
100	I'D RATHER BE ALONE (Wamer Bros. 17922)	Karyn White	95	17

BLACK SINGLES INDEX

AFFECTION J. Wadey, D. Edmondson (ADM Rhythmic/Bimocular, ASCAP/A Diva Music, BMI)	26
ALL GLOCKS DOWN Heather B. Gardner, Parker, Bell, Creed, Dewgarcie, Black, Dewgarcie (Stolen Souls/Shades Of Brooklyn/Target Practice/Musam, ASCAP/Warner-Tamerlane, BMI)	96
ALL OUT OF LOVE M. Calhoun, P. Tokar (BB&E, ASCAP)	80
ASK OF YOU R. Saadig, T. Riley, H. Nakamura, R. El (Polygram/Tony/Ten/Tone/Toshiba EMI, ASCAP/Beachwood Music, BMI)	62
BE ENCOURAGED W. Beaton (Red Remnar, SESAC)	40
BEST FRIEND K. Crouch, G. McKinney (Human Rhythm Music, BMI)	21
BOOMBASTIC O. Burrell, K. Floyd, R. Livingston (Living Sting, ASCAP/Malaco, BMI)	3
BROKENHEARTED K. Crouch, K. Jones (Young Legend Songs, ASCAP/Human Rhythm, BMI)	3
BROWN SUGAR D'Angelo (Ah-Choo Music/IZ A.M. Music, ASCAP)	20
CAN'T YOU SEE T. Robinson, M. South, J. Howell, F. Wesley, J. Starks, R. Ryan (Evelle/WB/South Of Soul/IZ AM/Late Hours/Justin Combs/EMI-April/Big Herts, ASCAP/Roger Ryan, BMI)	42
CHAMPION M. Myrie, L. Sittles (Songs Of PolyGram/Germane, BMI)	73
COLORS OF THE WIND A. Manken, S. Schwartz (Walt Disney Music, ASCAP/Wonderland Music, BMI)	58
COME ON HOME N/A (N/A)	45
CRAZY LOVE V. Morrison (Warner Bros./Caledonian, ASCAP)	43
CURIOSITY N/A (N/A)	37
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. (Bishstuck/Pac Jam, BMI)	55
ENJOY YOURSELF J. Brui, S. Harvey, S. Thomas (816, ASCAP/Steve Harvey/Oddie Mae, BMI)	92
EVERY LITTLE THING I DO Heavy D, Robinson, Oliver, Barnes, Calhoun (EMI April/Soul On Soul/WB/Evelle/Twelve And Under, ASCAP/Slam U Well/Taking Care Of Business, BMI)	47
FEEL ME FLOW G. Cras, Brown, Neville, Modest, Nocentelli, Porter (Naughty/WB/Rhinelander, ASCAP)	38
FEELS SO GOOD J. Dupri, C. Lowe, Xscape (So So Def/EMI-April/Air Control, ASCAP)	7
FIRE D. Bingham (Dinky B/BMD, ASCAP)	82
FOUR LIFE Mack 10, Ice Cube (Real Ruff/Gangsta Boogie/WB, ASCAP)	72
FREAK LIKE ME E. Hayes, M. Valentine, L. Hill (Hines Hill & Valentine, ASCAP)	78
FREAK ME BABY V. Bryant, N. Orange, R. Andrews, N. Chancelier (Fotsburg/Ujima/Hey Skimo, BMI)	37
FRECK'N YOU De Vante (EMI April/De Swing Mob, ASCAP)	9
FROM THE FOOL L. Stewart, A. Harrell, T. Haynes (MCA Ruff, ASCAP)	56
FROGGY STYLE A. Yarbrough, L. Simmons, J. Ellis, C. Wilson (Takin' Care Of Business, BMI)	70
GETTIN' OFF ON YOU J. Thomas, D. Richardson, D. Jenkins, P. Russian, F. Washington (EMI Blackwood/Big Nuts, BMI)	71
GIVE IT 2 YOU J. Dupri, C. Kelly (So So Def/EMI April/My World, ASCAP)	75
GRAPEVINE N. Gilbert, A. Gilbert, D. Hall (Brown Girl/The Night Rainbow/Stone Jam/Ness Nitry & Capone/WB, ASCAP)	52
HEAVEN J. Harris III, T. Lewis, J. Wright, D. Stokes, D. Chavis, E. Mack, S. Garcia (EMI-April/Flyte Tyne/New Perspective, ASCAP)	27
HEY ALRIGHT A. Barr, J. Rey, C. Kelley, Naughty By Nature (Naughty/Warner Chappell/F.C.D., ASCAP)	85
HEY LOOK AWAY T. Argrow, M. Gadsom, K. Jones, D. Hepburn (360, ASCAP/Fecat/Money In The Bank/Blackwood, BMI)	97
HE'S MINE Hami, MoKenStef, R. Trouman, Prince (Controversy, ASCAP/Saja Music/Songs Of Lastrada/Rubber Band Music, BMI)	1
HOLE IN THE BUCKET M. Franti (N/A)	81
HOW DEEP IS YOUR LOVE B. Gibb, R. Gibb, M. Gibb (N/A)	63
HUMAN NATURE Madonna, D. Hall, S. McKenzie, K. McKenzie, M. Deering (WB/Webo Girl/Stone Jam/Frozen Soap Songs/Wizeman/EMI-April, ASCAP)	76
I CAN LOVE YOU LIKE THAT S. Diamond, M. B. Berry, J. Kimball (N/A)	28
I CAN'T TELL YOU WHY T. B. Schmitt, D. Henley, G. Frey (Jedrah Music/Case County Music/Red Cloud Music, ASCAP)	18
I GOT 5 ON IT Hustands, Ellis, Gilmour, King, Foster, McElroy, Bell, Smith (True Science, ASCAP/Stackola/Tripk Gold/J. King IV/Songs Of All Nations/Warner-Tamerlane/O.B.O. Itself/Second Degree, BMI)	23
THE L.N.C. RIDE R. Isley, E. Isley, C. Jasper, D. Clear, C. Isley (Dannasta/Varry White, ASCAP)	86
I'D RATHER BE ALONE K. White, J. Harris III, T. Lewis, G. Johnson, S. Howard (Flyte Tyne/New Perspective, ASCAP/Warner-Tamerlane/King's Kid, BMI)	100
I LIKE J. Howell, 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/IZ A/Kakaku, BMI)	65
I'LL BE THERE FOR YOU/YOU'RE ALL... C. Smith, R. Diggins, N. Ashford, V. Simpson (Jobete, ASCAP/Careers BMG/Wa-Tang/Ramocca, BMI)	39
I'LL GET MYNINE Q. J. H. Preston, K. Jackson, K. Johnson, J. Hibbert (Deep Technology/Full Keel, ASCAP/Soutry Productions, BMI)	87
I'LL SEND YOU ROSES Babyface, C. Oates (N/A)	64
I'M WHAT YOU NEED J. Howcott, Mammal Officer, D. Parks (Irving Music/Nu Soul, BMI)	83
I WANNA LOVE LIKE THAT Babyface (Ecaf/Sony Songs/Zomba, BMI)	15
I WISH Size Lo (Orange Bear, BMI)	60
JOY T. Riley, T. Lucas, M. Jackson (Zomba/T. Lucas Music/Mr. Peanut Bunter, ASCAP/Mijac/Warner-Tamerlane, BMI)	69
KEEP THEIR HEADS RINGIN' Dr. Dre, S. Sneed, J. Flex (Am'n Nuthin' Goin' On But Fu-Kin', ASCAP)	93
LISTEN ME TIC L. Kamoze, 9 Sounds Khik (Irving/Ronder, BMI)	59
LOVE DON'T LOVE NOBODY C. Simmons, J. Jefferson (Warner-Tamerlane, BMI)	46
LOVE TODAY T. Taylor, C. Farrar (Chrysalis Music/Khara Troy/B Black Music, ASCAP)	95
LOVE AMBITION (CALL ON ME) K. Crouch (Human Rhythm, BMI)	44
LOVELY THANG E. McCaine, Kio Kluse (Deep Sound Music, ASCAP/Short Dolls Music, BMI)	25
THE MANY WAYS D. Hall, A. Brown (WB/Stone Jam/Ness Nitry & Capone/AI-Q-Dev, ASCAP)	36
MIND BLOWN' Carter, Campbell, Fingers, White, Isley, Isley, Isley (Zomba/Fe-Mac/Art & Rhythm/Afrhythmic/EMI April/Baina, ASCAP)	57
M.V.P. N/A (N/A)	61
MU'UP AND DOWN K. Pierce, L. Harris, M. Lomax, B. Ford, J. Elias (Chile/Maximam Strength/Too Slow U Blow, BMI)	16
NEVER GONNA LET YOU GO T. Moore, T. Ford (My Jordanian/Ineva, BMI)	17
NONE OF YOUR BUSINESS S. Azar (Sons Of K-Out/Out Of The Basement/Next Plateau, ASCAP/Umar, BMI/PPP)	97
ON THE DOWN LOW B. McKnight (N/A)	14
ONE MORE CHANCE M. DeBarge, E. Jordan (Jobete/April/Big Poppa/Justin, ASCAP)	11
PLAY ANOTHER SLOW JAM C. Stokes, C. Cuani (N/A)	74
PLAYER'S ANTHEM Notorious B.I.G., Little Kim, Little Ceasar (Uncle, ASCAP/Clark's True Funk, BMI)	33
PULL UP TO THE BUMPER D. Mamo, S. Dunbar, R. Shakespear, G. Jones (Grace Jones Enterprises/PolyGram Int./Cheran, ASCAP/Songs Of PolyGram/IXAT, BMI)	29
PUT YOUR BODY WHERE YOUR MOUTH IS G. Levert, E. Nicholas (Divided Music/Zomba/Warner-Tamerlane, BMI)	91
SCREAM/CHILDHOOD M. Jackson, J. Harris III, T. Lewis, J. Jackson (Mijac/Warner-Tamerlane/Black Ice, BMI)	53
SHY GUY D. King, A. Marvel, K. Gardner (World Of Andy/W'n'r, ASCAP/Diana King/Kingsley Gardner/Nation Of Soul, BMI)	66
SOMETHIN' 4 DA HONEYZ M. Jordan, O. Pierce, D. Rashied (Second Decade/Warner-Tamerlane, BMI)	32
SOMEONE TO LOVE Babyface (Sony/Ecaf, BMI)	12
SO IN LOVE WITH YOU D. Foster, B. Ross, L. Thompson (Bill Maui/One Four Three/Howe Sound/Peer Music/Luxx's Boys, BMI)	68
SO MANY TEARS N/A (Jobete/Black Bull/Tirboy, ASCAP/Joshua's Dreams/Interscope Pearl/Warner-Tamerlane/Grand Imperial/Thug/Pubhoyahlike, BMI)	35
STAY WITH ME N/A (N/A)	50
SUGAR HILL A. Z.J. Barnes, K. Barnes (Tricky Track, BMI)	24
SUMMERTIME IN THE L.B.C. G. Brown, A. Blount, M. Makorie, L. Turner, H. Thomas (N/A)	79
SPECIAL N/A (N/A)	89
SPRINKLE ME E. 40 (Zomba/E. 40/Saga, T. BMD)	22
TELL ME B. Wilson, A. Latreux, D. Brown (Almo/Bryce Luv, ASCAP/Sony/Jazop/Dream Team, BMI)	30
THANKS TO THE FOOL L. Hayes, D. Porter (Lil' Ann/Robocore/Red Stripe/How Ya Doin', BMI)	99
THERE IT IS B. White, G. Levert, E. T. Nicholas (Seven Songs/Divided/Zomba/Warner-Tamerlane, BMI)	51
THIS IS HOW WE DO IT M. Jordan, O. Peince, R. Walters (Mo'Sawng, ASCAP/Oji's/Def American, BMI)	54
'TIL YOU DO ME RIGHT Babyface, M. Edmunds, K. Edmunds (Sony Songs/ECAF/KMEL, BMI)	2
TOMORROW ROBINS WILL SING S. Wunder (Steveland Morris, ASCAP)	84
TONIGHT'S THE NIGHT N/A (N/A)	19
TONITE D. Austin (EMI April/D.A.R.F., ASCAP)	77
U SHOULD BE MINE N/A (N/A)	88
WARM SUMMER DAZE A. Slatas, D. Rashied (Lean Slatas/Songs Of PolyGram/Long Dough/Irving, BMI) WBM	31
WATERFALLS Organized Noize, M. Eberidge, L. Lopez (Tiz Biz Music/Belt Star Music/Pebblitone, ASCAP/Organized Noize Music/SHIT SHIRT Music, BMI)	10
WATER RUNS DRY Babyface (Sony/Ecaf, BMI)	34
THE WAY THAT YOU LOVE ME J. Dibbs, Abeta (EMI April/Nkanin, ASCAP/EMI Blackwood/J. Dibbs, BMI)	94
WE MUST BE IN LOVE K. Jordan (Played Like A Stepson/Black Art Of War, ASCAP)	8
WHATEVER YOU NEED M. Speaks (You Digg Music, ASCAP/Maccadon/Speakout/Too Slow U Blow, BMI)	98
WHAT'Z UP, WHAT'Z UP Playa Poncho, L.A. SNO (Pepper Drive, BMI)	90
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)	5
YOU BRING ME JOY/I LOVE YOU M. J. Blige, J. Huxley (Mary J. Blige Music/MCA Music/Sean Combs Music/Kayla Music, ASCAP/Chuckie Thompson/9th Street Tunnel Music, BMI)	41
YOU USED TO LOVE ME F. Evans (Chira Baby/Blackwood/Ninth St. Tunnel, BMI)	6

REVIEWS By Gil L. Robertson IV



■ BEN HARPER: *Fight For Your Mind* (Virgin 4062026) Producer: Ben Harper & JP Plunier

Ben Harper's sophomore release again explores the same socially-oriented themes as his first, but this time it's even better. Through the course of this disc his raspy and simple, highly emotive vocals cover a lot of ground. Alternative and college radio is going to really love these mellow but thought provoking tracks which have a real shot at finding some mainstream support as well. Thankfully, Harper avoids the sophomore jinx by not straying too far from a lyrical, musical and production style that compliments his talents. Standout tracks: "Oppression," "People Lead," "Please Me Like You Want To" and "God Fearing Man."

■ MIGHTY REAL (EMI 33839-2-4) Producers: Various.

Attention collectors and lovers of vintage disco! Be on the lookout for this collection of kick-ass party jams which is destined to be the centerpiece for any kick-ass party of the summer. A fantastic mix of great dance tracks from the disco era is here on this disc which was produced by LIFEbeat to fuel the organization's battle against AIDS. The idea of packaging great music to benefit the AIDS cause has been in vogue now for some time, but few projects of the past have been as good as this one. Standout tracks: "Got To Be Real," "Upside Down," "It's Raining Men" and "Turn The Beat Around."



■ RAY LUV: *Forever Hustlin'* (Atlantic 82775-2) Producer: Khayree.



Gangsta rapper Ray Luv delivers some hard shit with this collection of tracks which also features some hard-ass, back-twisting music as well. Although it's the music that's the real winner on this disc, Luv's lyrical styling does convey enough strength and personality to be at least a contender in the rap sweepstakes. In the lyric department, Ray Luv on his next project may want to avoid the repetitive style which tends to weigh down this effort with an inertia that's not fun for the listener. Overall, this disc should do well on urban and rap formats. Standout tracks: "Forever Hustlin'," "In The Game," "24K" and "Luv From Ah G."

PICK OF THE WEEK

■ XSCAPE: *Off The Hook* (So So Def 7214) Producer: Jermaine Dupri and Michael Mauldin

The quartet from Atlanta will surprise a lot of people with this project, following their highly successful debut. The members of Xscape really deliver on this album and the group's producers support them well with a collection of songs that utilizes each singer's strengths. The vocals throughout this disc are strong and handsomely showcase a new maturity and enhanced perspective from the group members. This is well-crafted and tightly focused in every respect—from the material selection, musical arrangements and even on down to the group's re-imagining. Very rarely does a sophomore effort deliver the goods like this. Standout tracks: "Do Your Thang," "Can't Hang," "Who Can I Run To," and "Keep It On The Real."



URBAN

TOP 75 R&B ALBUMS

CASH BOX • AUGUST 19, 1995

1	OPERATION STACKOLA (C-Note/Noo Trybe 52324)	Luniz	2	5
2	E. 1999 ETERNAL (Ruthless/Relativity 5539)	Bone Thugs N Harmony	3	2
3	THE SHOW, THE AFTER PARTY, THE HOTEL (Uptown 11258)	Jodeci	1	3
4	BROWN SUGAR (EMI 232629)	D'Angelo	8	5
5	ME AGAINST THE WORLD (Interscope 92399)	2Pac	4	21
6	MACK 10 (Priority 53938)	Mack 10	5	7
7	OFF THE HOOK (So So Def/Columbia 67022)	Xscape	9	3
8	ONLY BUILT 4 CUBAN LINX (Loud 66673)	Raekwon	DEBUT	
9	REFLECTIONS (Virgin 40547)	After 7	14	3
10	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	7	44
11	PHANTOM OF THE RAPRA (Rap-A-Lot/Noo Trybe/Virgin 40512)	Bushwick Bill	6	4
12	MISS THANG (Rowdy/Arista 37006)	Monica	12	2
13	AZZ IZZ (Outburst/RAL/Island 27364)	Mokenstef	13	6
14	JAZZMATAZ VOL. II NEW REALITY (Chrysalis/EMI 34290)	Guru	25	2
15	HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 (Epic 59000)	Michael Jackson	11	7
16	'TIL SHILOH (Loose Cannon/Island 524119)	Buju Banton	16	2
17	CRAZYSEXCOOL (LaFace/Arista 26009)	TLC	18	36
18	ANOTHER DAY ANOTHER BALLA (Suave 1518)	South Circle	19	5
19	DANGEROUS MINDS (MCA 11228)	Soundtrack	DEBUT	
20	BOOMBASTIC (Virgin 40158)	Shaggy	10	3
21	TRUE (Priority 52983)	Tru	DEBUT	
22	POVERTY'S POVERTY (Tommy Boy 1111)	Naughty By Nature	17	10
23	BONAFIDE (Yab Yum/550 Music/Epic 66436)	Jon B.	24	9
24	THE INFAMOUS (Loud/RCA 66480)	Mobb Deep	22	15
25	BRANDY (Atlantic/AG 82610)	Brandy	26	42
26	2000 (Elektra 61619)	Grand Puba	23	7
27	THIS IS HOW WE DO IT (Def Jam/RAL 527179)	Montell Jordan	28	18
28	IN A MAJOR WAY (Sick Wid'it/Jive 41558)	E-40	15	21
29	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	30	30
30	THE ICON IS LOVE (A&M 0115)	Barry White	39	41
31	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	21	35
32	CANDY RAIN (Uptown/MCA 11125)	Soul For Real	20	18
33	FRIDAY (Priority 53959)	Soundtrack	27	18
34	SEXSATIONAL (Warner Bros. 24596)	Tony Thompson	29	6
35	RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659)	Ol' Dirty Bastard	37	19
36	II (Motown 530323)	Boyz II Men	31	46
37	TALES FROM THE CRYPT (Awol 7197)	C-Bo	33	9
38	AND THE MUSIC SPEAKS (Blitz/Atlantic 82746)	All-4-One	47	8
39	THE D & D PROJECT (Arista 18780)	Various Artists	DEBUT	
40	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS (Shot 7000)	Various Artists	40	15
41	THE JAZZMASTERS (JVC 2049)	The Jazzmasters II	DEBUT	
42	BACK STREET LIFE (In-A-Minute 8900)	Totally Insane	55	2
43	DO YOU WANNA RIDE? (Mecca Don/EastWest/EEG 61757)	Adina Howard	38	24
44	THE OTHER SIDE (Atlantic 82663)	Sean Levert	36	7
45	SURRENDER (Keia/Elektra/EEG 61668)	Kut Klose	42	20
46	KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)	Kirk Franklin & Family	35	33
47	TICAL (Def Jam/RAL/Island 523839)	Method Man	44	36
48	REVELATIONS (Profile 11463)	Special Ed	34	4
49	I WISH (Sunshine/Scotti Bros. 75486)	Skee-Lo	32	6
50	WHAT'S ON MY MIND? (Po Broke/Relativity 1514)	The Dayton Family	41	31
51	BEGGIN' AFTER DARK (Luke 212)	H-Town	45	36
52	TOAST TO THE LADIES (Capitol 30270)	The Whispers	52	18
53	YOU'RE GONNA LOVE IT (Mo'jazz/Motown 53054)	Impromp2	53	11
54	BROKEN (Intersound 9145)	William Becton	46	6
55	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	William Becton	55	54
56	POWER FORWARD (Mo'jazz/Motown 0552)	Wayman Tisdale	54	4
57	HOUSE OF LOVE (Jewel Paula 9005)	Carl Simms	DEBUT	
58	FACES OF DEATH (Stoney Burke 70020)	B.O.N.E. Enterprise	59	5
59	100 DEGREES AND RISING (Talkin Loud/Verve 528000)	Incognito	57	8
60	TALES FROM THE HOOD (Forty Acres & A Mule Musicworks/MCA 11243)	Soundtrack	43	13
61	SEASON OF DA SICNESS (Black Market/Priority 53967)	Brotha Lynch Hung	51	21
62	AFFECTION (Avitone/Bellmark 73007)	Jody Watley	49	3
63	GROOVE ON (EastWest 92416)	Gerald Levert	62	44
64	DOWN 4 WHATEVA' (Pockettwin/Jive 41525)	Nuttin' Nyce	48	5
65	ALL IN THE GAME (Suave 0003)	Crime Boss	60	24
66	SITTIN' ON CHROME (Delicious Vinyl/Capitol 32873)	Masta Ace Incorporated	50	11
67	UNIVERSAL NUBIAN VOICES (Maverick/Warner Bros. 45839)	U.N.V.	67	4
68	JUST FOR YOU (MCA 10946)	Gladys Knight	65	45
69	TRUE GAME (Rap-A-Lot/Noo Trybe 40485)	Mad CJ Mac	73	9
70	GOODFELLAS (Payday/FFRR 124007)	Show And A.G.	58	9
71	NEWJERSEY DRIVE VOL. I (Tommy Boy 1114)	Soundtrack	69	19
72	THE BEST OF SADE (Epic 66686)	Sade	72	35
73	DEADLY GROUNDZ (Rap-A-Lot 40531)	Fifth Ward Juvenile	75	8
74	VOLUME I (Interscope 92360)	Thug Life	74	41
75	TATTOOED HEART (A&M/Perspective 540349)	Aaron Neville	61	10

THE RHYTHM

By Gil L. Robertson IV



Everybody's got the "Vibe"... Tuesday nights are Vibe nights in Los Angeles. That's when Roland T. Dorsey takes over the Hollywood Athletic Club and presents "Color Me Tuesday—The Vibe," a fun-filled evening of special entertainment. Poetry, comedy, jazz and impromptu celebrity performances highlight the evening. It's the industry hot spot. Pictured at the Vibe, from bottom to top are: First row (l-r): Roland Wirt, Reggie Dorsey; Second row (l-r): A.J. Sander, Samaria, Cedric the Entertainer (in the white hat), A.J. Jamal, Jamie Foxx; Third row (l-r): Glynn Turman, Howard Hewett and Stephen Williams.

VIRGIN RECORDS IS GEARING UP FOR A MAJOR PUSH FOR ARTIST TEDDY. An exceptionally talented vocalist who has toured with Jody Watley, Aaron Hall and Morris Day, Teddy's debut is an impressive collection that showcases him as an extremely intelligent and gifted performer whose talent will take him far in the industry. Currently he is performing promotional dates on the *Candy Rain Jam Tour* with Soul For Real, Immatore and Monica. He also performs back-up vocals and appears in the video of the new single from his labelmates *The Luniz*.

THE RIGHT STUFF label has announced that it will market and distribute *Inna Rub a Dub Style, Vols. 1, 2, & 3* on *Downsound Records*, a new indie label devoted to colliding musical genres and cultures. Founded by *Josef Bogdanovich*, the label has signed and recorded several young Jamaican artists.

The artists featured on the series include the label's new schoolers: *Bounti Killa, Elephant Man, Harry Rodler, Nitty Kutchie, Boom Dynamite, Daily Bread, Determine, Lukie D., Angel Doolas, Bramwell, General IK, Frisco Banton, Linton Tony, Little Jack, Singing Bird, Alley Cat, Joe Marshall, Rohan Irie and Queenasheba*. The old school artists include: *Frankie Paul, Sugar Minott, Pinchers, Dread Filmstone & the MTF, Papa Yale, Steven Harper, Johnny Osbourne and Abbashanti*. Producers include *Andrew Prendergast, Dread Filmstone and Johnny Rivers*. All of the artists are performance-oriented and a showcase tour is being organized. The three anthologies will be released on September 12.

DIS N' DAT: Legendary R&B recording star *Aretha Franklin* has just signed a \$1.25 million deal with *Villard Books*, a division of *Putnam Publishing* for her autobiography, which she co-wrote with *David Ritz*... *LaFace Records* executive *Scott Folks* has left that company and is currently in New York taking meetings with several major labels. *Dorsey James* is serving as the label's GM until a replacement can be found... *A&M Records* is set to release the single "Runaway," one of two featured tracks from superstar *Janet Jackson's* soon-to-be released *Greatest Hits* collection... Speaking of the *Jacksons*, last weekend Janet's nephews, *MJJ* recording artists *3 T's*, shot the video for the first single "Anything," from their upcoming debut disc... *Warner/Qwest* recording artists *The Sisters of Glory, Beverly Crawford, O'Landa Draper, Donnie McClurkin* and *The Winans* will all perform at the upcoming *Gospel Music Workshop of America*, scheduled for August 14, at the *Bonaventure Hotel* in Los Angeles.

THE
RHYME

By Gil L. Robertson IV



Noo Trybe/Virgin Recording artists The Luniz recently stopped by the Virgin offices. Their debut disc, *Operation Stackola*, and the single "I Got 5 On It" is currently riding high on the *Cash Box* charts. Pictured (l-r): Shirlene Head, director of promotion, Noo Trybe; Eric Brooks, president, Noo Trybe; A.J. Paval, manager, The Luniz; Knumskull and Yukmouth, The Luniz; Phil Quartaro, president/CEO Virgin; Mike Mack, GM, Noo Trybe; Carmonique Roberts, director of artist development, Noo Trybe.

THUMP RECORDS REVIEW SHOW: Rap and disco compilation king, **Thump Records**, has hit the road with a touring review show that features some of its hottest artists performing their hit songs. The shows are headlined by female rapper **JV**, **Power 106** personalities **The Baka Boyz**, rappers **Toddie Tee** and **Slow Pain** and techno-disco queen **Stacey Q**. At present the label is preparing to drop a second single from **JV**'s *Nayba' Hood Queen* release entitled "Time Keeps On Slipping Away." Also new from the label is *Compton Forever* from **Toddie Tee**, *The Baby O.G.* from **Slow Pain**, and the compilation release *Techno-Retro/Disco III*.

DA BOMB RECORDING ARTIST THREAT'S single "No Where To Hide" has been the biggest independent rap record in the Los Angeles market this summer, and he has become the newest member of the **Atlantic** family through an exclusive deal between **Da Bomb** and **Big Beat Records**. His single has garnered unprecedented airplay and sales throughout the entire West Coast and recently won the **Power 106** "Rap Attack" every day for 14 consecutive days. **DJ Pooh**, president of **Da Bomb Records**, produced Threat's forthcoming disc. His production credits include **Ice Cube**, **King Tee**, **Yo-Yo**, **Kam**, and virtually the entire West Coast hip-hop clique. More recently, **DJ Pooh** completed work on the forthcoming **Dogg Pound** album, **Snoop Dogg**'s compilation album, and his own compilation record featuring Threat and other **LA ZUU** artists. Threat's debut **Da Bomb/Big Beat** album is slated for a fall release. A remix of "No Where To Hide" will be available in late August.

Oakland's **Ice Cream Man**, **Master P**, chills with labelmate **JT**, **The Bigga Figga** at the annual **Music People Picnic** in Oakland, California. **Master P** can also be heard on **TRU's** (*The Real Untouchables*) new release, *True*, which features some of the Bay area's best rappers including **Silk**, **King George**, **Big Ed**, **C-Murder** and **Calli G**.



TOP 25 RAP SINGLES

CASH BOX • AUGUST 19, 1995

1	ONE MORE CHANCE (Bad Boy/Arista 79032)	The Notorious B.I.G.	1	9
2	PLAYER'S ANTHEM (Undeas/Big Beat/AG 95750)	Junior M.A.F.I.A.	2	4
3	I GOT 5 ON IT (Noo Trybe 38474)	Luniz	3	10
4	BOOMBASTIC (Virgin 38482)	Shaggy	4	4
5	SUGAR HILL (EMI 58407)	Az	5	5
6	SO MANY TEARS (Interscope/AG 98145)	2Pac	10	7
7	FEEL ME FLOW (Tommy Boy 7682)	Naughty By Nature	6	10
8	GLACIERS OF ICE/CRIMINOLOGY (Loud/RCA 64374)	Raekwon	7	4
9	SPRINKLE ME (Sick Wid It/Jive 42298)	E-40 (Featuring Suga T)	9	8
10	I WISH (Sunshine/Scotti Bros. 78032)	Skee-Lo	8	8
11	FOE LIFE (Priority 53192)	Mack 10	12	11
12	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Def Jam/RAL/Island 1879)	Method Man/M.J. Blige	11	15
13	FREAK ME BABY (Epic Street/Epic 77845)	Dis-N-Dat	14	17
14	WHAT YOU WANNA DO? (Lench Mob 20014)	Kausion	17	2
15	MIND BLOWIN' (Jive 12286)	Smooth	13	11
16	SUMMERTIME IN THE L.B.C. (Funk/RAL/Island 9383)	The Dove Shack	22	6
18	ALL GLOCKS DOWN (Pendulum/EMI 58367)	Heather B.	20	8
17	LIVE (RAL/Island 9620)	Onyx	19	2
19	WHO'S THE BIGGEST (Rap-A-Lot/Noo Trybe 38479)	Bushwick Bill	15	4
20	ROUND & ROUND (G Funk/RAL/Island 9385)	The Twinz	18	5
21	KEEP THIER HEADS RINGING (Priority 53188)	Dr Dre	16	22
22	I LIKE IT (I WANNA BE WHERE YOU ARE (Elektra/EEG 66131)	Grand Puba	DEBUT	
23	SHIMMY SHIMMY YA (Elektra/EEG 64419)	Ol' Dirty Bastard	21	12
24	THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376)	Masta Ace Incorporated	23	17
25	MVP (Columbia 77940)	Big L	25	3

Rap Single Reviews

By Gil L. Robertson IV

■ SHAI: "Come With Me" (Gasoline 3466)

This long-awaited single from Shai is an impressive first salvo following up the group's multi-platinum debut. This is a smooth flowing track that puts the group in the direct path of the kings of mellow soul, **Boyz II Men**. The lead vocals here are sharp and the harmonies are intoxicatingly sweet. Radio formats across the board are going to love this track.

■ DEBORAH COX: "Sentimental" (Arista 2852)

This single is an impressive debut for Arista Records new soul diva. Throughout this mid-tempo track Cox delivers crisp, confident vocals that gives the song a winning edge. Expect wide urban airplay with some pop possibilities as well.

■ MIKE E.: "Back In The Day" (BDB No Cat #)

With this track, brotherman Mike will lead urban listeners on a funky, fresh journey. The vocals here are low-keyed and subdued, and the music is mellow smooth with some phat beat overlays. This single should do well in regional markets and with selected urban formats.

Indie Profile

Black Market Creates Monster Hits

By Gil L. Robertson IV

BASED OUT OF SACRAMENTO, CA, BLACK MARKET RECORDS serves as the central nervous system for Northern California's considerable R&B music community. It's a multifaceted company which functions both as an indie label and distributor. Started in 1989, Black Market is the label home to hot gangsta rapper Brotha Lynch, whose new disc *Season Of Da Siccness* is blowing up the sales charts and radio airwaves. The label also handles 13 other smaller indies through its distribution arm. According to company owner Cedric Singleton, the label's goal is to be able to facilitate as much creative growth as possible. Toward that end, they have aggressively sought out new talent through a variety of methods. The label employs an open-door policy to any artist looking to market their talents, and also takes part in many talent showcases. "The urban community has always been at the forefront of popular culture and Black Market is committed to being on the cutting edge," comments Singleton.

To help meet the growing demands for its product, Black Market recently signed a distribution deal with Priority Records. According to Singleton, this arrangement works out well because of Priority's strong manufacturing and distribution ties. He adds, "With its size and resources, Priority is able to insure that our product reaches the largest audience possible, which is important to us for long term success. So far, the deal is working out great. With Brotha Lynch just out of the box, we've already surpassed the sales of his last recording. Next, with our next release from rappers Mr. Doctor and Pizo, we predict (healthy) record sales."

Separate from Black Market's deal with Priority is the label's relationship with 13 smaller indies which they distribute through INDI and Alliance. With artists like X-Rated, Doooms Day Production, 187 and Sixx (pronounced 6), Black Market regularly sells in excess of 10,000 units totally at a street marketing level, with some titles selling in excess of 100,000 over the long haul. Singleton credits the hard work and support of a dedicated staff that often works overtime to insure the success of a project. "When we first got started we would load a van up with product and drive from California to New York, stopping along the way in every market to put up posters and distribute flyers and stickers to build name recognition for the label and its artists. Over the years we have developed strong contacts with promotional, retail and radio people throughout the country, which we use to our advantage when marketing new releases. Although we've grown a lot since our humble beginnings, we still employ many of the same tools to create a buzz for our artists, because it works."

Presently, Black Market is gearing up for releases from a gangsta rapper called Mr. Doctor, whose single "Setripn' Blocstyle," is due to drop in late August. Also scheduled for release is music from Pizo, a rapper with a highly accessible sound, whose single "Nigga Rollin' A Drop" is due in September. Aside from those projects, Black Market is currently developing a film division, through which they will develop motion picture properties. For Singleton, filmmaking is the next step in establishing a full-service company that will encompass all forms of entertainment. "I got into this business because it allows me to utilize all of my talents. Now that I've gotten Black Market's music division off the ground, it's time to begin laying the groundwork for my film projects. Currently, we have a script that is generating a lot of excitement, so I'm looking forward to pursuing that further. In a few years my goal is to be just like my idols Russell Simmons and Andre Harrell, hugely successful and providing a lot of opportunities for others."



Cedric Singleton, owner of Black Market Records, and David Santos, owner of Down To Earth Records, with David Weiner, director of the Priority pipeline and Duffy Rich, Priority's supervisor of distributor labels.

REVIEWS By Steve Baltin



■ 39 STEPS: *Nude In The Naked City* (Really Good Dave's Records 00101)

39 Steps, named after the Hitchcock film for those of you not cinema scholarly, is an L.A. band via Chicago. The quartet's first CD came off as very Replacements-esque, certainly not a bad thing. But its second CD has a much harder edge. Strangely, the slower, more grinding sound allows the lyrics to shine through even stronger. Literacy, an example being the band's name, is one of the group's biggest assets, especially on the song "Evicted." How's this for an imaginative lyric? "Today I came back to my life/And discovered I was evicted." Any up and coming band that can write is immediately ahead of the game, giving 39 Steps a headstart on the road to success.

■ NICK LOWE & THE IMPOSSIBLE BIRDS: *Live On The Battelfield* (Upstart 8021-2)

This is simply a treat for fans of the singer/songwriter. *Live On The Battelfield* is a five-song CD, made up of two studio tracks and three live cuts, that follows up Lowe's very impressive 1994 studio effort, *The Impossible Bird*. The record's title comes from a combination of the live tracks and the opening song, "I Live On A Battelfield." "I Live..." is a wonderful song, replete with splendid harmonies that sounds like nothing else out there right now. Though the songs are diverse throughout, like the bluesy "36 Inches High," the one consistency is they all have a unique flavor to 'em, showing once again why Lowe is one of music's truly underrated artists.

■ THE FABUEOUS THUNDERBIRDS: *Roll Of The Dice* (Private Music 21302)

The Texas-based Fabulous Thunderbirds are a dream for an indie label, having a built-in audience that rivals many major label acts. A look at the liner notes gives the impression this is a major label release, as cover photography was done by Pamela Springsteen. Stan Lynch, formerly of the Heartbreakers, co-wrote one track, and the CD was produced by Danny Kortchmar, best known for working with Jackson Browne and Don Henley. It really doesn't matter who you plug into the format though, the Thunderbirds are gonna come at you with the same Texas blues that the group has become famous for. Sure enough, this 12-song CD, which includes covers of Them's "Here Comes The Night" and the Disney classic, "Zip A Dee Do Dah," is vintage Thunderbirds, with lots of smoking guitars and tight playing throughout.



■ MATTHEW SHIPP QUARTET: *Critical Mass* (213 CD 0003-2)

The first batch of releases from Henry Rollins' 213 CD label was dominated by spoken word efforts, including releases from Hubert Selby Jr. and Exene Cervenka. But this jazz CD shows Rollins will be true to his word about the wide range of product one can expect from the label. A three-song record that clocks in at over forty-one minutes, this is purist jazz in the playing, as pianist Shipp, along with Mat Maneri on violin, William Parker on bass and Whit Dickey on drums, reach back to the days of yore in the execution. It's in the writing, which was done by Shipp, that the record takes its funky turn, traveling the landscape of traditional jazz with an assortment of dark and eerie sounds that come from a demented fun house. The result is almost shockingly unnerving, but it completely draws the listener in.

PICK OF THE WEEK

■ THE FLESHTONES: *Laboratory Of Sound* (Ichiban International 24861-2)



Those expecting to have some fun based on the CD's title will have their expectations met with the opening seconds of this record. The Fleshtones come out of the gate with a Ramones sounding riff on "Let's Go." The band then tops itself with "High On Drugs," which features the instant classic line, "Is there anybody left to love one another without drugs?" If that doesn't displace "Just do it" as the motto of the '90s there is no justice. This is a record that is just supposed to be fun. There are no hidden meanings here, no serious overtones, just a bunch of guys goofing off. Other killer cuts include "Sands Of Our Lives," "Hold You" and "Psychedelic Swamp."

ON STAGE

Live Review

Summer Turns Disco Hits Into Cabaret Act

By M.R. Martinez

UNIVERSAL AMPHITHEATER, LOS ANGELES, CA—For at least one night this venue was transformed into a big, bombastic post-disco cabaret, with Donna Summer revisiting her seminal disco/pop hits in a manner that would make Eartha Kitt proud. Her first Los Angeles appearance in eight years, the sold-out audience would have been happy if Summer had come naked and stood on stage to deliver her legendary songbook.

For the most part, Summer's distinct vocals remain strong, even against a sonic back drop that included steely guitar riffs, booming bass, monotonous kick drum, perpetual percussion, swirling synthesizer textures, a string section and a brass complement.

All the schtick, cheesy drama, and multitude of costume and hair changes were unnecessary on a night when Summer's throngs of fans felt like they had dropped a few quarters in the old jukebox and punched a series of the singer's hits, including "Dim All The Lights," "On The Radio," "Mac Arthur Park," "This Time I Know It For Real," "Heaven Knows," "Bad Girls," and "Could It Be Magic." Most of the songs were culled from her current greatest hits package, "Endless Summer."

Sometimes Summer worked too "Hard For The Money," like during the lengthy setup proceeding the song "Enough Is Enough," which hardly seemed to merit the more than five minute comedic skit. Joined by backing singer Mary Ellen Bernard, Summer finished the unremarkable song in less time than it took to set it up.

She was immediately more effective on her churchy rendering of the classic anthem "Amazing Grace." She also demonstrated that she could handle music with traditional jazz overtones on her "My Man" medley.

But it was clearly her dance hits that thrilled the demographically diverse audience, which stayed on its feet, writhing and singing along as if they had lyric sheets. In fact, some in the audience were determined to become part of the show, dancing flamboyantly in the aisles, occasionally causing security personnel to restrain them.

But restraint gave way to exuberance on the encore song, which was -- naturally -- "Last Dance."

Comedian Tommy Davidson, formerly of the cast of FOX-TV's *In Living Color*, opened the show with a brisk 20-minute set that was smart, but just a tad insane.



Sire/Warner Bros. recording act Seal, currently riding a crest of popularity on his single "Kiss From A Rose" (featured both on his self-titled album and the soundtrack to *Batman Forever*), recently played to SRO audiences at Dallas' Starplex Amphitheater. Seal (center) is pictured with Joel Folger (l), of station KDGE; and Laurie Hughes, WEA local rep.

Artist Profile

Gwen Mars Gets Earthy

By Karen Allen

L.A. IS THE ROACH MOTEL OF rock and roll cities. Individual musicians and full bands alike scurry from all over the country into every hole-in-the-wall nightclub here, surviving off what little door receipts promoters leave behind for them, sludging it out for the coveted audience draw, and, if they're lucky, maneuvering themselves through the murk known as being "discovered" by an equally sweaty and scurrying A&R person. There's no money to be made at this level and even the small successes are slow in coming. In short, their childhood dreams of pouring their souls into a microphone in front of thousands of screaming fans are continually sprayed with a healthy dose of Rock and Roll Raid. You can see the horror in their faces as the shadow of reality looms over them.

It's no wonder the lineups are constantly changing and bands are often found belly up in the corners of the Hollywood club scene. This is why when we see a band like Hollywood Records act Gwen Mars form, who once had every A&R rep in town worth their expense account wedging into their shows, and *within one year* be on the cusp of promoting and touring for their first record, you just want to puke.

Mike Thrasher (guitar, vocals) and Matt Westfield (bass) couldn't agree more.

"We played three gigs in Hollywood and all of a sudden our shows started packing, and we were thinking 'Oh my god, we've got a total following.' And then we realized it was like, 100. labels. We never had a chance to play and have fun. It was crazy," Mike insists. Appropriately enough, the interview is taking place in the cavernous Damiano's, a dive of a pizza place, itself popular with Hollywood hipsters, though it may identify almost *too* well with the roach metaphor. "We hooked in with Dayle (Gloria) who does the Gaslight and she helped us a lot. She gave us our first show in Hollywood." After some token flyer campaigns and a couple shows, they were the official "Next Big Thing."

Mike and Matt tell how they are almost dismayed at the speed of their success, and with their Southern and Midwest charm still intact, it's to believe. Thrasher, who spent summers as a roadie for his father's country band, came from Alabama with the intention of doing solo work. He met drummer John Boutin and Westfield, who had just left his native Oklahoma, in a recording studio while doing demos of his songs. Soon they released a 7" single on their own Dragster Records. It caught the attention of producer Richard Polodor (Steppenwolf, Three Dog Night) who came out of retirement to work on their full-length demo. Happy with the final product, they were adamant about using it for their first commercial release. So adamant, in fact, that it's one of the reasons they signed with Hollywood Records over more cutting edge labels like Geffen and Interscope.

"Bob Pfeifer was the president and our A&R guy. He really liked the music, and saw the same goals that we did," Thrasher. "The others wanted us to redo the record, and Bob was like, 'Yeah, I'll release that, that sounds great.'" As contradictory as it may seem to have transpired, Gwen Mars wants no part of engineered hype or slick packaging. It's very simple: they're an honest band who made it through a signing frenzy and just want to hit the road and play music.

Westfield sums up the real Gwen Mars best: "We didn't even have a record release party. People would talk about it and we were like, 'Ever since this band started it's been a party, what do you mean record release party?' I mean geez, get over it."



Gwen Mars

Film Reviews

Paramount's *Virtuosity*: A Virtual Romp

By John Goff



Denzel jumps on the action bandwagon—but he jumps with thoughtfulness.

IT'S A CLASSIC ACTION HERO MOLD Denzel Washington's gotten himself into. An ex-cop who's wife and kid were blown away by a crazed killer. He lost an arm (later replaced by a metal prosthetic, which saves the day later) when he went the vengeance route to kill the killer and was put in prison, apparently, when a couple innocent people got in the way of the bullets. So, he has his "ghost" which can come back to haunt him, that awful memory of death as well as the heart tugging smiles remembered from the better times all action heroes need. Anyway, his character's positioned on the well-trod but highly successful path to be able to confront evil without flinching when he's taken out of prison to track down this pure lump of evil (sort of like *Rambo* being taken out of retirement, if you *didn't* get that). And we're all positioned now for some big screen-**DIGITAL SOUND** mayhem.

Only thing different is that—and don't let this get around Hollywood *too* much, it could ruin the kid's career—screenwriter Eric Bernt has put a story (wash your mouth out!) to the action which actually seems imaginative and plausible (would someone get me some smelling salts, please?) in a cybertech way. Oh, just to keep from setting a dangerous trend he leaves a few holes

unplugged but, for the most it hangs together with a flow not normally found in actioners.

A not-too-futuristic (1999) virtual reality police training criminal program—Sid (Sadistic, Intelligent, Dangerous) 6.7, who is composed of criminal profiles of such stalwarts as Adolph Hitler, Charlie Manson, John Wayne Gacy and Matthew Grimes, the killer who did in Washington's wife and daughter, and others (187 total)—escapes the boundaries of VR, takes near-human shape, and is unleashed on Los Angeles' populace. Sid 6.7, as played by Russell Crowe, is a loner (carries his gang inside himself) and is as egotistically flamboyant as any Jim Carrey role. Only Washington's character is capable of ridding the city of this scourge because he's a crack shot with a single firing handgun and can outrun a barrage of bullets fired by any number of automatic weapons in the best John Woo tradition. It's a prerequisite for any action hero these days, y'know...and it's getting *SO* damned tiresome. Anyway, you know he does it. If he didn't it wouldn't be a splashy Hollywood action flick.

The fun's in the spins director Brett Leonard—who is no stranger to virtual reality exploration and computer graphics since he pioneered it with his first film *The Lawnmower Man*—puts to it. And he offers up, with the help of his L2 Communications Interactive company, some neat situations and effects. Leonard keeps such a relentless pace to the piece, the few times the script might be a bit questionable, he doesn't leave enough time for consideration. A slick and sleek job.

Washington never gets to offer up *that* moment. You know the one, when everything seems exhausted and nothing will work like opening the mouth and screaming and simply unleashing all Hell upon the earth, venting all the frustration and walking through that hailstorm of bullets with his own blaze of gunfire. No Stallone or Bruce Willis viscerally release; no cyborg like business-as-usual deadpan ala Arnold or Van Damme here. Washington keeps his cool, *thinks*, acts, and prevails. We, the audience, take *our* release from these heroes. But, maybe, this is the detachment the 21st century cyber-hero will require for a successful franchise.

Crowe as the villain without conscious, the ego-maniac composite of evil enjoys himself in patterning the self-regenerative after a Jim Carrey style, bleeding blue phosphorescence (*essence?*) when shot too many times. Kelly Lynch is the feminine partner, criminal psychologist Washington's character is saddled with taking along but she's necessary because she has a small daughter who reminds Denzel of...you've got the picture. She keeps a business-like attitude to the proceedings. William Forsythe is Washington's cop friend attempting to help him and Stephen Spinella is Sid's "creator." Louise Fletcher makes a pretty bland government official; doesn't even look like she'd take some graft and what kind of gov't official is that?

Looks like producer Gary Lucchesi and executive producer, Howard W. Koch, Jr. have a neat hit on their hands which should prove very successful.

Top 15 Weekly Film Grosses

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>Waterworld</i>	Universal	2	2,383	\$13,452,035	\$5,645	\$45,570,515
2. <i>Something To Talk About</i>	Warner Bros.	1	1,510	\$11,115,697	\$7,361	\$11,115,697
3. <i>Babe</i>	Universal	1	1,591	\$8,742,545	\$5,495	\$8,742,545
4. <i>Virtuosity</i>	Paramount	1	2,012	\$8,309,869	\$4,130	\$8,309,869
5. <i>The Net</i>	Columbia	2	2,027	\$7,631,096	\$3,765	\$23,002,528
6. <i>Apollo 13</i>	Universal	6	2,258	\$7,315,920	\$3,240	\$139,071,190
7. <i>Clueless</i>	Paramount	3	1,922	\$4,732,127	\$2,462	\$39,874,149
8. <i>Nine Months</i>	20th Century Fox	4	1,764	\$4,632,072	\$2,641	\$52,644,282
9. <i>Operation Dumbo Drop</i>	Buena Vista	2	2,158	\$4,271,252	\$1,979	\$14,976,828
10. <i>Bushwhacked</i>	20th Century Fox	1	1,674	\$2,988,468	\$1,785	\$2,988,468
11. <i>Under Siege 2</i>	Warner Bros.	4	1,810	\$2,613,864	\$1,444	\$41,531,923
12. <i>Pocahontas</i>	Buena Vista	8	1,281	\$2,396,045	\$1,870	\$129,883,528
13. <i>Free Willy 2</i>	Warner Bros.	3	1,954	\$2,246,885	\$1,150	\$23,718,638
14. <i>The Indian In The Cupboard</i>	Paramount	4	1,467	\$1,651,267	\$1,126	\$28,190,338
15. <i>Species</i>	MGM/UA	5	1,195	\$1,614,089	\$1,351	\$56,583,801

Domestic box-office, which includes USA and Canada for the weekend of August 4-6, totaled \$83,713,231, breaking down to a \$3,100 per-screen average off a total of 26,996 screens, thus giving a combined total of \$626,304,299. (Courtesy *Entertainment Data, Inc.*)

20th's *A Walk In The Clouds* More Like A Nostalgic Stroll

By J.G.



A lovely pretend marriage made in the soft focus forest of Napa between Aitana Sanchez-Gijon and Keanu Reeves.

ALFONSO ARAU IS AN OLD FASHIONED ROMANTIC. Must be a little superstitious too, his central character here, played by Keanu Reeves, is a chocolate salesman. Alfonso Arau—*Like Water For Chocolate?* Connect?

If you're looking for 90's sensibilities in this story set in 1945, stay home. The story, taken from the Italian book *Quattro Passi Fra Le Nuvole (Four Steps In The Clouds)*, with the original central wine-making Italian family altered to Mexican, will undoubtedly come in for a good share of macho bashing from the attitude of family head Giancarlo Giannini toward the female members of his family. It is fifty years ago, remember, a half century? Must everything be revised upward (or downward) to fit today's agendas? Not necessarily. And neither, looking at Arau's finished product, must a lot of movie making techniques. Much of *A Walk In The Clouds* looks as if it were filmed in 1945 with obvious matte work laid in to give a near fairy tale quality to the piece, a pristine beauty which is charming visually, and which successfully transports you back in time. It's touching in its simplicity and there is a warm charm and vitality to that simplicity which is soothing after being assaulted by other product chewing up the marketplace. *A Walk In The Clouds* is quite literally that: a relaxing stroll through another time, another romance; another, nicer, territory with nice, simple people. It's...nice.

The screenplay by Robert Mark Kamen and Mark Miller & Harvey Weitzman offers no surprises. In fact it's completely predictable, but wonderfully comfortable within that predictability. You know what will happen, there's no manipulation here, and you're glad when it does.

Briefly: Keanu Reeves returns from WWII to bimbo wife Betty, (Debra Messing) who's been messing around with his boss. He's been writing to her about what he wants to do when he returns. She's saved, but not read any of the letters past the first one. Reeves is a simple, want-to-please type who, to please her (they married four days before he left), goes off with his chocolate samples, runs into unmarried/pregnant Aitana Sanchez-Gijon tearily on her way to her family's vineyard. He wants to help her out, removes gold bands from a couple pieces of chocolate for wedding rings and pretends they're married to help her get through the tough time. He'll meet the family then disappear the next night, abandoning her. Right. You know what happens, and it's alright.

Director Arau infuses the film with so much warmth, from the rich, comfortable hues of Emmanuel Lubezki's photography, to the likeable characters. Even when Giannini shouts his displeasure it's not mean-spirited. The settings inside the house, in the vineyards and forests we're enveloped are all done in rich browns and warm golds. Adding to the lushness of the Napa Valley locations is the score by composer/conductor Maurice Jarre whose soaring, enveloping music does for the growing love of the man and woman, family and life weaves the same kind of magic he's been responsible for in the past for such as *Dr. Zhivago*, *Lawrence Of Arabia*.

Reeves is very comfortable as the searching young soldier falling in love with Sanchez-Gijon and finding a life. The character's an innocent desirous

of a place to belong and the actor seems very at home with it. Sanchez-Gijon makes her American debut here. She's touching, very lovely, and convincing in the role. Anthony Quinn brings his special brand of charm and life to the role of the family's grandfatherly, friendly and imbibing patriarch. Giannini, as the father and dominant head of house, bellows through much of the film but manages to allow the caring to show through.

Producers are Gil Netter, David Zucker and Jerry Zucker. Executive producer is James D. Brubaker.

Hollywood Pictures' *Dangerous Minds* Pretty Mild

By J.G.

THERE IS A SENSE OF DEJA VU to the Don Simpson/Jerry Bruckheimer produced-Hollywood Pictures release, *Dangerous Minds*, resonating back to *Blackboard Jungle*: Teacher inspiring tough, seemingly hopeless kids to learn and better themselves—well, actually back to *Boys Town*, maybe even farther. There's a been-there-done-that feeling to it even though it's based on an actual person and true story: teacher LouAnne Johnson's life in the classroom in a Northern California high school.

It's a shame a new spin couldn't be found to be put on the story because the growing problems within the continually eroding educational system in this country is a situation which desperately needs a transfusion of inspiration and strength. Unfortunately *Dangerous Minds* isn't it. Of course, it's a situation which also bears repeating so it's admirable in that respect.

The targets for the film are teachers (Michelle Pfeiffer serving as role model here) and students (no recognizable names but interchangeable with any group from the abovementioned to *Stand And Deliver*). Hell, it's open season on students anytime and any teacher who steps into a classroom anywhere in these days and times becomes an inspirational figure just by virtue of their courage to show up. Let's see someone make a film which will inspire parents to keep a kid in school, one to inspire kids to take advantage of what's offered while they're there; inspire bureaucrats to stop lining their own pockets at the expense of the educational systems—how about that lottery system that's supposed to benefit schools and ponies up millions for ticket buyers every week but can't find enough money to pay a teacher a living wage? Teachers don't need inspiration, they need financial and emotional support.

Much of the time *Dangerous Minds* feels like a TV movie. Former marine Johnson (Pfeiffer) applies as a teacher after divorcing her battering husband, (hard to imagine an ex-Marine taking treatment like that) to be put in the "special" section of school—the section dealing with the "incorrigibles"—she inspires them to embrace learning poetry, loses a couple through parental ignorance and another through death, a near-miss through pregnancy, quits in despair, returns when the rest show her she's made a difference in their lives.

Along the way there are a couple poignant comments to be made re: salaries, attitude and front office bureaucracy (school principle Courtney B. Vance sends a troubled student away because "he didn't knock" on the door and the kid is killed). The screenplay by Ronald Bass, based on Johnson's book *My Posse Don't Do Homework*, is pretty standard fare.

John B. Smith's direction sticks with the characters but the sense of going down a path trod before is just too overwhelming. He seems to stay in recognizable ruts with staging teacher intimidation in the classroom and the breakthrough moments can be seen approaching. He gives each member of the cast a turn at weeping at one time or another, and leaves little room for the audience to do any.

Pfeiffer doesn't seem tough enough to have been a Marine and the hook of that aspect of the character's life isn't truly dramatically exploited. George Dzunda as Pfeiffer's guide to the school, friend and fellow teacher adds an element of sincerity. Vance as the principle barricaded in his office is calm, cool and detached (representing the bureaucratic state of the situation neatly).

The students are led by newcomer Wade Dominguez, making his debut, here with a strong film presence. Bruklin Harris is the pregnant teen with promise and handles it with confidence. Renoly Santiago is also impressive as a tough who turns.

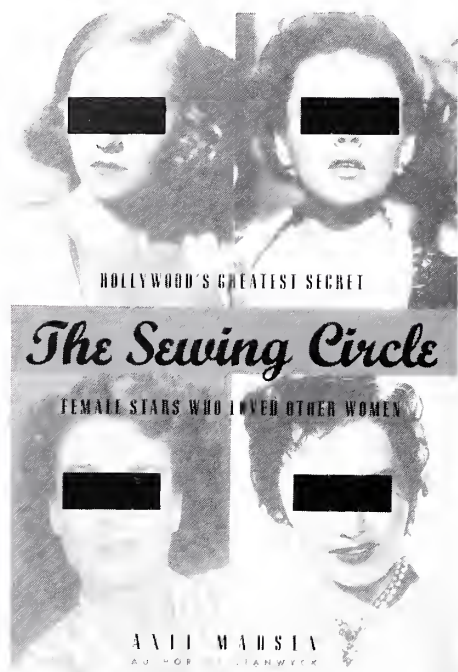
Don Simpson and Jerry Bruckheimer produced.

Book Review

By John Goff

The Sewing Circle

By Axel Madsen (Birch Lane Press; Carol Publishing Group \$19.95)



THIS BOOK'S TITLE, *The Sewing Circle*, is a homey little 'Mom' image-conjuring euphemism for what its author, Axel Madsen, purports to be a history of lesbianism in Hollywood. Lest we wonder *too much* while scanning the title, Madsen clumsies it up with something of a sub-head, *Hollywood's Greatest Secret: Female Stars Who Loved Other Women*. Any question now, to the content of this Lavender and silver- (Lavender Ladies of the Silver Screen, get it?) jacketed and covered 217 page book (240 including notes, sources and index)?

You don't need a scorecard to tell the players here, but maps could be required to keep on track. Madsen is not a writer with a terrific sense of direction and the editing of the entire manuscript is pretty clumsy. There are paragraphs which require multiple readings to understand. There are times the reader might feel like likening Madsen to a hummingbird in a field of sweet Spring wildflowers in full bloom: The wings remain constantly in motion as he flits from one beautiful subject to another, tasting a little here, a little there without seeming to focus on any one in particular.

Madsen does, however, keep returning to one constantly—Greta Garbo and her on-again-off again relationship with sometime writer Mercedes de Acosta. Often it appears this work was originally conceived as a Garbo-Acosta story but was expanded to include others. He never really settles into a recognizable pattern, but this also allows him to skip around and touch on even male-male relationships, stating that studios protected the male homosexual while lesbians were forced to rely almost totally on themselves for protection and secrecy during the early days in order to protect their careers. Just another form of good-ol-boy(?)ism.

He includes some humorous anecdotes. Most of the humor, however, stems from the notorious who-gives-a-damn attitude of Tallulah Bankhead. Others, however, appear to have lived in fear, denial or both and protected themselves by marrying men who were homosexual - or bi-sexual. Basically what it proves is that not a lot has changed around Hollywood since the film industry was founded and the bottom line still is the dollar. If you can pull money at the boxoffice you can be protected, if not...see ya.

Fast but frustrating, occasionally humorous but not always interesting read spiced by a couple picture sections with a topless Garbo and another purporting to be Joan Crawford in a very early smoker shot with another female. Not a lot of substance between covers.

News (Continued from page 3)

Elvis." Arista president **Clive Davis** issued the following statement: "Jerry Garcia was a towering figure in music and in contemporary culture. He was, and represented, a unique life force. Always special, always generous and sharing and warm-hearted, he will be deeply missed."

There was also an outpouring of grief from his musical contemporaries. Guitarist **Carlos Santana** issued a statement that said in part: "I am deeply saddened to hear that my good friend of three decades, Jerry Garcia, has passed from this earth. The world has lost a special human being and I join his family, his many friends and millions of fans around the world in mourning this tragic loss."

Jefferson Starship lead guitarist **Craig Chaquico** commented: "We have lost a lot of giants recently who revolutionized the music out of the San Francisco Bay area. I guess right now **Bill Graham** is asking Jerry if he has the right stage pass!"

To try and explain the mystique of the Dead and their legions of fans, known as Deadheads, is like trying to sum up the essence of the sphinx or the pyramids or explain what love means. The band, which came out of the San Francisco area during the hippie movement of the '60s, scored the occasional hit song, including "Sugar Magnolia," "U.S. Blues," "Casey Jones," "Alabama Get Away" and "Touch Of Grey," but the group's mark was made as a touring act. Of course anything that is said about the Dead and touring is an understatement. Just in the '90s, when the band never released a studio album, the Dead was the number one touring act two times, in '91 and '93, and appeared in the top 5 every year of the decade according to *Pollstar* magazine, the leading music industry touring trade magazine. The band had its biggest year in '94, grossing \$52 million in ticket sales, a figure it might have surpassed this year, with over \$33 million to date.

The ironic thing about the Dead's success was the band started out as part of the hippie movement, and garnered early Deadheads through its reputation as the ultimate anti-establishment/counter-culture act. However, as the band's fans grew up, many of whom became yuppies, the group followed a similar path in certain respects, at times causing dismay among its younger idealistic followers. A perfect example of that came with the marketing of Garcia's tie line, which went on sale first at the ultra-fashionable Bloomingdales in New York.

Further proof of the changing times could be found the morning Garcia was discovered dead, when older Deadheads exchanged eulogies on the PRODIGY Music bulletin board of the Internet. While some went for the more romantic goodbyes, this quote culled from the PRODIGY site sums up the contradiction/phenom that was Jerry Garcia and the Grateful Dead: "I had been locked up in a meeting at work all morning. I can't believe he is gone. Thanks for the good times. Man, has it been fun."

By Steve Baltin

Hollywood Powerhouse David Begelman, Dead At 73

DAVID BEGELMAN, one-time true Hollywood movie mogul and deal-maker supreme, was discovered dead from a self-inflicted gunshot wound in his Century Plaza Tower suite, August 7. The former studio head was 73.

Remembered as an eloquent charmer by friends and colleagues for most of his long career, Begelman's reputation was tarnished in the late '70s when he admitted to embezzling more than \$61,000 from his then studio, **Columbia Pictures**, and forging checks from actors, notably Academy Award winner **Cliff Robertson**, who discovered the discrepancy in his own tax forms and brought it to light. A book focusing on the incident, *Indecent Exposure: A True Story of Hollywood & Wall St.* was written by **David McClintick**.

Though he was re-instated as Columbia chief after admitting his errors and making restitution and later became the head of MGM, Begelman never again achieved the success he managed as the head of Columbia where he gave the green light to such productions as *Close Encounters Of The Third Kind*, *Kramer Vs. Kramer* and *Shampoo*.

(Continued on page 21)

SCHMOOZE



Giant recording artists Letters To Cleo took a sunny moment off from their current U.S. tour to flip patties with Giant staffers at a BBQ held in their honor. Cleo has just released their second album, *Wholesale Meats And Fish* featuring the new single and video "Awake." Here, they've eaten up all the *Meat* and are searching the pool for the *Fish*.



Well, somebody had to get 'em all in the picture. Sony Music execs recently presented recording star Des'ree (c) and members of her band with Platinum album plaques commemorating sales of more than one million copies of her Sony 550 Music album *I Ain't Movin'*, featuring the hit single "You Gotta Be."



Legendary drummer Ringo Starr recently appeared at New York City's Radio City Music Hall with his All-Star Band and brought out such luminaries as fellow rhythm-meister Max Weinberg, leader of the Conan O'Brien band. BMI's senior director, writer-publisher relations, Mark Fried joined the backstage festivities. But did the lads have crust-first pizza? (l-r) Starr; Weinberg; Fried.



Early risers rock the hardest...or so say Virgin Record's Brother Kane at the McGathy Convention breakfast and concert at New York's Hard Rock Cafe. The band played choice tracks from their upcoming sophomore effort, *Seeds*, in stores July 3. Basking in the reverb early in the a.m. are (l-r): Vinnie Marina, WA-XQ music director; Damon Johnson, Brother Kane vocalist; and guitarist David Anderson.



Recent Warner Bros. signing *Something For The People* and producer, artist and voice box wizard Roger Troutman paused recently during a recording collaboration for this photo op. *Something For The People*, better known as producers (Brandy, UNV, Adina Howard), are gearing up for their debut release this fall. (l-r): Roger; "Cat Daddy"; Alison Ball-Gabriel, A&R v.p.; "Sauce"; and "Lil' Nasty" up front.



Hail, Hail, the gang's all here...wish you were, etc. Capitol's current soul men, Charles & Eddie recently celebrated the release of their *Chocolate Milk* at Jack's Sugar Shack down the block from the Capitol Tower in Hollywood. They performed a few songs, with their single "Would I Lie To You?" spotlighted, and posed for pix. That's Charles (Pettigrew) and Eddie (Chacon) in the white coats, front row.



LATIN

REVIEWS *By Hector Resendez*

■ **Laura Pausini:** *Laura Pausini.* (WEA Latina, 96156) Producer: Marco Marati. POP.

Laura Pausini is sweet pop rock at its best. Her interpretations symbolize whimsical forays into the deepest crevices of one's soul. Pausini possesses such ability. Listen to the gentleness of "Gente," the estrangement of "Amores Extraños," and the playful abandon found in "Las Chicas." Pausini is one of Italy's brightest new stars on the international scene.



■ **EL DORADO:** *Revolver* (WEA Latina, 99531) Producer: Mick Glossop. ROCK.

His name is Carlos J. Goñi and he's from Spain. Enough said. Well, not really. There's quite a bit of everything and anything found on this album. As to what's Goñi or an influence from the world beyond is delightful in trying to distinguish. It's heartfelt country with a touch of rock n'soul. And that's not such a bad mix.



■ **LA LEY:** *Invisible* (WEA Latina, 99375) Producers: Humberto Gatica and La Ley. ROCK.

This rock group possesses an obvious maturity and high caliber of musicianship. Its material is eclectic and sways easily from one dimension to another regardless of language or orientation. Recorded late last year in L.A., La Ley could serve as an icon of what rock in Spanish is in the process of and hopes to accomplish one day. Obviously, that would be to not survive on the fringes of commercial popularity. La Ley is clearly maintaining its unique creativity and freedom as artists.

■ **OLGA TAÑÓN:** *Siente El Amor...* (WEA Latina, 97881) Producer: Olga Tañón. MERENGUE.

Merengue icon, Olga Tañón, lends her talents as a producer and composer on her album *Siente El Amor*. Tañón introduces a lovely ballad, composed by Gustavo Márquez, "Entre La Noche y El Día." The sleeper tune is Tañón's salsa composition, "Unicornio." It really swings! One hopes that perhaps an all-salsa album is

shortly forthcoming. The current single is the up-tempo merengue, "Aún Pienso En Ti."

PICK OF THE WEEK

■ **HACE CALOR:** *Pop & Rock* (WEA Latina, 10942) Producers: Various. POP-ROCK.

The Rock en Español market, especially on the West Coast, has been rapidly increasing. On a typical weekend in L.A., one can find as many rockero clubs as there are jazz clubs. The local Spanish-language daily, "La Opinión," has been a great supporter of the genre. WEA Latina's compilation disc, *Hace Calor*, is one of the best around. Featured are groups like Los Rodriguez, Seguridad Social, Cafe Tacuba, La Uion, Duncan Dhu, Fabiana Cantilo, Fito Paez, Christina y Los Subterranos, and the lyrical David Summers. This an excellent production and concept by Laura Lawrence.

News From U.S. & Latin America

By Héctor Reséndez

THE LATIN LOWDOWN

WEA LATINA TALENT UPDATE: From New York, we received word from WEA Latina's Northeast Promotion representative, **Hamilton Caucayo**, on the latest news from the company. Italian ballad singer, **Laura Pausini**, is currently riding Number One on the charts with her single promo release "Gente" from her self-titled album (WEA 96156). Her life reads like a Hollywood movie. Pausini was born in 1974 in Faenza, Italy. She showed an early affinity for music when, at age 8 years, she would trail along with her world-famous musician dad on weekend excursions throughout Europe.

Her latest promo single is "Las Chicas." Another song, "La Soledad," helped to initially open the doors to the European market for this talented singer. Pausini's album has sold over half a million units in Italy alone.

ON THE TROPICAL FRONT, Merengue queen, **Olga Tañón** continues to kick up a storm with hits from her album *Siente El Amor...* (WEA 97881). Her first promo single, "Receta Del Amor," was dedicated to a hospice for children with AIDS (Centro de Cuidados Diurnos de Niños con Sida). Tañón actually encouraged fans to send donations to the worthy charitable group on her album. Producing this project herself, every effort was made to carefully select 12 highly marketable songs. Tañón recorded the album in the Dominican Republic and Puerto Rico with the collaboration of some of Latin America's premiere talent: **Manuel Tejada**, **Jaime Querol** and **Juan Valdez** (who did the arrangements) as well as production coordinator, **Moisés Abkarian**. There are two songs that reveal Tañón's versatility not only as a singer, but also her ability to compose music. Her execution of the lovely ballad by **Gustavo Márquez**, "Entre La Noche y El Día," is perfect. The moving salsa number, "Unicornio," should raise high hopes that Tañón will one day record an all salsa album. The vivacious singer has easily reached international star status, having appeared on stages throughout México, Spain, Latin America, and the U.S. Tañón's current single, "Aún Pienso En Ti," is presently receiving strong radio play and climbing the charts with a gale force.

WEA LATINA ROCKS ON: Los Angeles' only Spanish language daily, "La Opinión," describes their music as "...varied, rhythmic, diverse, extravagant, impetuous, all in all, a festive party." The Mexican rock-pop group, **Maná**, hails from Guadalajara, Jalisco and incorporates some worldly rhythms into its latest top-rated single, "Cuando Los Angeles Lloran," (When The Angels Cry) which comprises everything from rock, pop, to jazz, with a touch of reggae, calypso, and salsa thrown for good measure. It's typical Maná at its best. Their latest album hit the streets of the world last April and has never stopped rockin'. This past May, the group was the first rock band to sell out three shows (at 10,000 seats per show) at the **Roberto Clemente Stadium** in Puerto Rico. The month of July saw Maná's first SRO concert in Miami. Maná continues to reign as one of rock en Español's premiere acts.

LOS LOBOS' DESPERADO SOUNDTRACK: With an in-store date of August 15th, the movie soundtrack to *Desperado*, sequel to the cult favorite, *El Mariachi*, is anything but desperate. Writing the original score, producing, and performing on the soundtrack is Hollywood's latest and best known secret, **Los Lobos**. Spanish heart-throb, **Antonio Banderas**, is no slouch to singing his heart out (rent *Mambo Kings*). His performance on "Canción Del Mariachi (Morena De Mi Corazón)" is flawless. Smacking a tecny bit like one of **Clint Eastwood's** spaghetti westerns, the **Columbia Pictures** release is very likely a sure fire hit. The soundtrack fits like a pair of old faded 501s. Headlined by **Los Lobos**, there's **Santana**, **Dire Straits**, **Link Wray & his Ray Men**, **Salma Hayek**, **Latin Playboys**, **Roger and the Gypsies**, and **Tito and Tarantula**. It's ultimate coolness.

EMI LATIN'S BITTERSWEET MOMENT: The much-anticipated release of **Selena's** new album, *Dreaming Of You*, catapulted sales past 331,000 units in its first week late last month. She takes her place as the fastest-selling female artist in music history. Selena outsold **Mariah Carey's Music Box** and **Whitney Houston's The Bodyguard** soundtrack. The late artist is the first Latin artist ever to debut at the top. Said EMI president and CEO **Davitt Sigerson**: "Obviously, this is a bittersweet moment, but now it's a fact. Selena has crossed over." **Jose Behar**, president of EMI Latin, was the one who discovered Selena. "This was the dream in 1989," he said, "and seeing it all come to fruition is tremendous." A percentage of the proceeds will be donated to the **EMI Records Group Selena Scholarship Foundation**.

News From Japan And The Orient

By Sachio Saito

ACCORDING TO A CASH BOX TOKYO SURVEY, the total sales of 16 major record manufacturers in Japan for fiscal 1994 (April 1994 to March 1995) were \$7.710 million, up 3.61% over fiscal 1993's \$7.414 million. The record manufacturers are: **Nippon Columbia, Victor Entertainment, King Records, Teichiku Records, Polydor (Japan), Toshiba EMI, Nippon Crown, Tokuma Japan Communications, Sony Music Entertainment, Mercury Music Entertainment, Pony Canyon, Warner Music Japan, Apollon, Vap, BMG Victor and Pioneer LDC.**

Breaking the total sales down: CDs were \$5,112 million, 66% of the total, up 5.46% over the prior fiscal year of \$4.47 million, 65% of the total; MTs were \$233 million, 3% of the total, down 20% from last year's \$288 million, 4% of the total; Videos were \$1.760 million, 23% of the total, up 3.44% over 1993's \$1.702 million, 23% of the total. Of the total sales, Local repertoires brought in \$3.887 million, a drop of 3% from the prior fiscal year's \$4.010 million, while International repertoires were \$1.440 million, up 23% from '93's \$1.170 million. Of the manufacturers surveyed, nine labels showed upward sales in the period over the prior fiscal year. They were **King, Teichiku, Polydor, Nippon Crown, Sony, Mercury, Pony Canyon, Warner Music Japan, Vap and Sony Music Entertainment** who enjoyed the best increase by 12.5% with total sales of \$1.240 million. **Nippon Columbia, Victor, Toshiba EMI, Tokuma Japan, Apollon, BMG Victor and Pioneer LDC** reported figures downward for the period. On the whole, the survey indicated that the music industries in this country are on the way to recovery, at with moderate paces.

LOCAL 45s TOP 10

TW LW

- 1 - "Going Going Home" (Avex) H Jungle With T
- 2 - "Anatadakeo-Summer Heart Break" (Victor) Southern All Stars
- 3 - "Love Me, I Love You" (BMG Rooms) B'z
- 4 2 "Tomorrow" (Tokuma Japan)..... Mayo Okamoto
- 5 3 "Namidaga Kirari" (Polydor) Spits
- 6 4 "Zurui Onna" (BMG Victor) Shara Q
- 7 7 "Robinson" (Polydor) Spits
- 8 6 "Aoi Usagi" (Victor) Noriko Sakai
- 9 9 "Mirai No Tameni" (Bgram) Decn
- 10 5 "Anoyoo Sagashite" (Sony)..... Tube

LOCAL CDs TOP 10

- 1 - *La La La* (Bgram) Maki Daikoku
- 2 - *Singles* (Toshiba EMI) Kiyosuke Himuro
- 3 1 *She Loves You* (Epic Sony)..... Misato Watanabe
- 4 2 *Smop 007* (Victor) Smop
- 5 - *La Alteracion* (MCA Victor)..... Akina Nakamori
- 6 - *Avex Dance Matrix '95* (Avex) Omnibus
- 7 6 *Hyper Mix 4* (Avex) Trf
- 8 - *Live In Progress* (Pony Canyon) The Alfee
- 9 4 *Code Name 1 Brother Sun* (Pony Canyon) Chage & Aska
- 10 7 *Yuzurenai Natsu* (Sony)..... Tube

News (Continued from page 18)

In recent years, Begelman had partnered in **Gladden Entertainment Corp.** with former L.A. Kings sports exec **Bruce McNall**, recently convicted of bank and wire fraud in connection with his financial dealings with Gladden. Begelman was never charged with any connection to the wrongdoing, but when the production company was forced into bankruptcy last year, the movie man had reportedly taken it very hard.

Begelman's career as a mover and shaker in the entertainment industry took off when he, **Freddie Fields** and **Dick Shepherd**, all agents at the time with MCA, split and formed **Creative Management Associates** which in time became the powerhouse **International Creative Management (ICM)**. From there he went on to other successes, peaking with his tenure at Columbia Pictures in the '70s. Begelman is survived by his wife, Annabelle, and a daughter, Leslie.

Macola, CORE Strike Deal

A MANUFACTURING AND DISTRIBUTION deal has been struck between Nashville, TN-based **CORE Entertainment Corp.**, the alternative indie label, and Redondo Beach, CA's **Macola Records Group**. CORE president **Keith Dressel** plans to retain the company's Nashville headquarters, and also to maintain its marketing and promotion efforts while augmenting the operation with the support of **Macola and Navarre Corp.** (Macola's distributor).

The agreement immediately effects the newly-released album by CORE recording artist **Engelbert Humperdinck**, who just dropped his album *Love Unchained*. Other artists on the current CORE roster include **Dirk Hamilton, Moon Martin, Stephan Allan Davis, Turi, The Hardliners, Podunk** and **Mr. Happy**.

Macola, which is run by industry veteran **Don Macmillan**, will serve as the pressing center for the CORE product. The California company has a history with cutting-edge music, have served as the first home for acts like **Dr. Dre, Ice-T, NWA, Timex Social Club** and the **2 Live Crew**.

"The opportunity to get involved with CORE's staff, established artists such as Engelbert and Moon Martin along with young acts like Podunk and The Hardliners, will continue our track record of doing what we do best, developing artists and increasing their exposure via our long experience and established contacts within the record business," Macmillan commented.

Bubble Factory Bows

SID SHEINBERG AND HIS TWO SONS plan to open a record label to compliment their film company, according to published reports. **Bubble Factory Records** will initially serve as the soundtrack arm for the trio's film projects, but might become a full-service label, according to the elder Sheinberg, who recently departed as president of **MCA Corp.** **MCA Music Entertainment Group's Uni Distribution** will likely serve as the conduit for popping Bubble Factory product in the marketplace, although no agreement is firm. Staffing is still under consideration.



The L.A. Grammy Awards Host Committee will be led by co-chairs **Al Cafaro**, president/CEO of **A&M Records** and **Los Angeles Times** executive vp/gm **Eugene Falk**. The 38th Annual Grammy Awards return to Los Angeles in 1996 and will be staged at the Shrine Auditorium. CBS-TV will telecast the program live, and a worldwide audience of more than 1.4 billion people are expected to tune in. Pictured are (l-r): Cafaro, Falk and Michael Green, president/CEO of the National Academy Of Recording Arts & Sciences (**NARAS**), which stages the Grammys.

CASH BOX

TOP 100 COUNTRY SINGLES

AUGUST 19, 1995



This Week's #1:
Lee Roy Parnell



#1 Indie:
Jennifer LeClere

1	A LITTLE BIT OF YOU (Career)	Lee Roy Parnell	2	13
2	YOU'RE GONNA MISS ME WHEN I'M GONE (Arista)	Brooks & Dunn	4	9
3	I DIDN'T KNOW MY OWN STRENGTH (BNA)	Lorrie Morgan	3	15
4	NOT ON YOUR LOVE (MCG/Curb)	Jeff Carson	5	11
5	YOU HAVE THE RIGHT TO REMAIN SILENT (Curb)	Perfect Stranger	8	16
9	BOBBIE ANN MASON (Columbia 667712)	Rick Trevino	6	14
7	THIS IS ME MISSING YOU (Epic)	James House	7	16
8	IN BETWEEN DANCES (Arista)	Pam Tillis	9	12
9	SHE AIN'T YOUR ORDINARY GIRL (RCA 66525)	Alabama	10	8
10	LEAD ON (MCA 11092)	George Strait	11	7
11	ONE EMOTION (RCA 66419)	Clint Black	12	6
12	SOMEONES ELSE'S STAR (Asylum)	Bryan White	14	13
13	I THINK ABOUT IT ALL THE TIME (Capitol Nashville)	John Berry	16	6
14	FINISH WHAT WE STARTED (Arista)	Diamond Rio	15	14
15	I WANT MY GOODBYE BACK (Epic 66397)	Ty Herndon	17	10
16	THAT AIN'T MY TRUCK (Decca 11098)	Rhett Akins	19	13
17	SHOULD'VE ASKED HER FASTER (RCA 66522)	Ty England	22	10
16	DON'T STOP (DKC/Columbia 66412)	Wade Hayes	23	6
16	DOWN IN TENNESSEE (Decca 11094)	Mark Chesnutt	20	9
20	I DON'T EVEN KNOW YOUR NAME (Arista)	Alan Jackson	1	11
21	HALFWAY DOWN (Epic 64188)	Patty Loveless	24	6
22	ONE BOY, ONE GIRL (Epic 67033)	Collin Raye	26	4
23	BIG OL' TRUCK (Polydor 314523)	Toby Keith	25	4
24	IF THE WORLD HAD A FRONT PORCH (ATLANTIC)	Tracy Lawrence	28	3
25	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (Curb)	Sawyer Brown	31	5
26	I LIKE IT, I LOVE IT (Curb)	Tim McGraw	DEBUT	
27	SOMETIMES I FORGET (Columbia 64330)	Doug Stone	27	9
28	THREE WORDS, TWO HEARTS, ONE NIGHT (Giant 24620)	Mark Collie	29	9
29	LET'S GO TO VEGAS (Warner Bros. 45872)	Faith Hill	38	2
30	BETTER THINGS TO DO (Mercury)	Terri Clark	32	4
31	ALL I NEED TO KNOW (BNA 66562)	Kenny Chesney	36	3
32	I'M NOT STRONG ENOUGH TO SAY NO (Arista)	Blackhawk	41	2
33	SHE CAN'T LOVE YOU (Curb)	Boy Howdy	34	7
34	WALKING TO JERUSALEM (MCA 11242)	Tracy Byrd	13	11
35	SAFE IN THE ARMS OF LOVE (RCA 66509)	Martina McBride	40	3
36	I WANNA GO TOO FAR (MCA 11201)	Trisha Yearwood	48	2
37	IF I AIN'T GOT YOU (MCA 11204)	Marty Stuart	37	8
36	A HEART WITH 4 WHEEL DRIVE (Polydor)	4 Runner	39	6
39	WHEN AND WHERE (Atlantic)	Confederate Railroad	18	14
40	I LET HER LIE (Giant 24606)	Daryle Singletary	44	2
41	BABY, NOW THAT I'VE FOUND YOU (Rounder)	Alison Krauss	42	3
42	HEAVEN BOUND (I'M READY) (Capitol Nashville)	Shenandoah	49	2
43	IF I WAS A DRINKIN' MAN (Atlantic)	Neal McCoy	DEBUT	
44	AND STILL (MCA 55047)	Reba McEntire	21	12
45	I LIKE THE SOUND OF THAT (Atlantic)	Woody Lee	46	4

46	I WOULD'VE BEEN THERE BY NOW (Platinum Plus)	Jennifer LeClere	50	10
47	WHY WALK WHEN YOU CAN FLY (Columbia 64327)	Mary Chapin Carpenter	30	7
48	WHO NEEDS YOU (Capitol Nashville)	Lisa Brokop	DEBUT	
49	JUST MY LUCK (Mercury 526812)	Kim Richey	33	8
50	PARTY CROWD (MCA)	David Lee Murphy	35	22
51	YOU BETTER THINK TWICE (MCA 55035)	Vince Gill	43	14
52	FEMALE BONDING (Career)	Brett James	45	4
53	PARTY ALL NIGHT (Warner Bros. 45856)	Jeff Foxworthy with LITTLE TEXAS and Scott Rouse	47	4
54	DARNED IF I DON'T (DANGED IF I DO) (Capitol Nashville)	Shenandoah	51	17
55	I'LL TAKE MY CHANCES (Platinum Plus)	Cary Cooley	58	10
56	MY HEART WILL NEVER KNOW (Giant 24582)	Clay Walker	52	15
57	SLOW ME DOWN (Magnatone)	Shelby Lynne	53	5
58	ANY MAN OF MINE (Mercury)	Shania Twain	54	13
59	I DON'T HAVE TO CRY ANYMORE (Rickwood)	Rob Alan	61	11
60	THAT'S JUST ABOUT RIGHT (Arista)	Blackhawk	55	18
61	LEAVING YOU (NOW)	Teena	63	10
62	THE SINGER (La Doir)	P. J. LaDoir	65	9
63	HOME WITH YOU (Fraternity)	Cyndy Fye	64	11
64	WHAT SHE DOESN'T KNOW (Platinum Plus)	Tim Williams	66	8
65	GONNA FIND ME A DOCTOR (Jukebox)	Mike Manuel	68	6
66	I'M IN LOVE WITH A CAPITAL "U" (Epic 64357)	Joe Diffie	56	12
67	SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Atlantic)	John Michael Montgomery	57	13
68	THE SON STARTED SHININ' (Mountain Top Records)	Tom Mac Weatherly	70	8
69	THEY'RE PLAYING OUR SONG (Atlantic)	Neal McCoy	59	16
70	FIND OUT WHAT'S HAPPENIN' (Capitol Nashville)	Tanya Tucker	60	11
71	AMERICA (Platinum Plus)	C. J. & Company	73	10
72	MAMA CRIED (Platinum Plus)	Valorie Lyle	74	9
73	GOOD GIRL (Silver Wing)	Drew Stevens	75	6
74	IF FLOWERS COULD GROW (Platinum Plus)	John Wesley Carpenter	76	5
75	LIVIN' ON BEANS (Fraternity)	The Incorrec Band	77	7
76	PARTY ON THE COUCH (Platinum Plus)	Beau Powers	78	5
77	HOLD ON TO YOUR DREAMS (Starcut)	Jamie Harper	79	4
78	BUT GOD KNOWS (ALH)	Jim Wilkerson	80	6
79	CASANOVA COWBOY (Rickwood)	Andy Wonn	81	4
80	BORROWED ANGEL (Song-1)	Gil Harvey	82	3
81	GOD DON'T TAKE AMERICAN EXPRESS (Song-1)	Jim Fullen	83	3
82	60 MINUTE MAN (Eclipse)	Harry Deal & The Galaxies	84	3
83	TRANSPLANT (Alliance)	Tom Cunningham	85	4
84	A LITTLE BIT OF LOVE (Song-1)	Monica Boswell	86	4
85	HOOKED AGAIN (Platinum Plus)	Nikki Rose	87	2
86	SMOOTH RUNNIN' ENGINE (Renegade)	Al Lopez	88	2
87	MISSISSIPPI MOON (BNA 66417)	John Anderson	62	18
88	FRIDAY NIGHT STAMPEDE (SOR 0085)	Western Flyer	67	3
89	IT'S ONLY MAKE BELIEVE (Song-1)	Sheri Price	DEBUT	
90	TELL ME I WAS DREAMING (Warner Bros. 45603)	Travis Tritt	69	18
91	FALL IN LOVE (BNA 66562)	Kenny Chesney	71	20
92	WHO AM I FOOLING (Platinum Plus)	Tim White	72	17
93	DON'T MAKE ME FEEL AT HOME (Mercury 526582)	Wesley Dennis	89	10
94	FORGIVENESS (Reprise 45592)	Victoria Shaw	90	10
95	YOU CAN SLEEP WHILE I DRIVE (MCA 11201)	Trish Yearwood	91	16
96	TEXAS TORNADO (Atlantic)	Tracy Lawrence	92	18
97	IF I WERE YOU (Epic 53952)	Collin Raye	93	19
98	SOUTHERN GRACE (Warner Bros. 45739)	Little Texas	94	16
99	YOU DON'T EVEN KNOW WHO I AM (Epic 64188)	Patty Loveless	95	22
100	SLEEPIN' LIKE A BABY (Platinum Plus)	Dave Clark	96	17

COUNTRY MUSIC

Single Reviews *By Wendy Newcomer*



■ **GEORGE DUCAS: "Kisses Don't Lie"**
(Capitol C2-28329)

For some reason, George Ducas seems to spring from another era in country music. Maybe it's the way he combines the mainstream sounds of Buck Owens with the alternative tones of Jimmie Dale Gilmore. Or maybe it's the ethereal strings and guitar twang that are evident on "Kisses Don't Lie." This latest single is an affirmation that Ducas is destined to carry on the tradition of his elders.

■ **VINCE GILL: "Go Rest High On That Mountain"** (MCA C-11047)

Not every singer could establish a career largely based on the success of ballads. But Vince Gill is not your ordinary singer/songwriter. Gill reportedly wrote "Go Rest High On That Mountain" after his brother and Keith Whitley both passed away. With his trademark soulful, earnest vocals (enhanced by Patty Loveless singing harmony), the song is a testament to the old adage, "If it ain't broke, don't fix it."

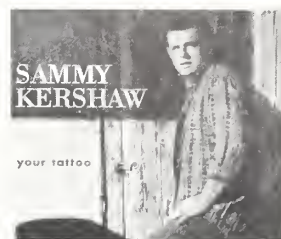


■ **RADNEY FOSTER: "If It Were Me"**
(Arista 07822)

Radney Foster was half of the innovative duo Foster and Lloyd, which brought the world a palatable taste of country/pop. From his second Arista album, *Labor Of Love*, "If It Were Me" is yet another quality contribution to today's music. One can always count on Radney Foster to write a solid country song—and it doesn't hurt if the co-writer is Kim Richey.

■ **SAMMY KERSHAW: "Your Tattoo"**
(Mercury CDP-1491)

The title of this song could lead a listener to believe that Kershaw is singing a continuation of "Queen Of My Double Wide Trailer." However, "Your Tattoo" has an infectious groove and irresistible lyrics that distinguish it from its predecessor. Sometimes cuteness works. This is one of those times.



PICK OF THE WEEK



■ **AARON TIPPIN: "That's As Close As I'll Get To Loving You"** (RCA)

Finally! An Aaron Tippin song that doesn't talk about an honest day's work. Tippin does "working man" songs better than anybody, but it's nice to hear him cover other topics every now and then. With true-to-life lyrics and Tippin's restrained yet emotional approach, the tune makes a powerful statement. "That's As Close" is from Tippin's next album, due out in the fall. Hopefully, there's more where this came from.

"Thanks to all the Cash Box Country Radio Stations, Robert Metzgar (Capitol Management), Chuck Dixon Promotions for believing in us!"



CUMBERLAND MOUNTAIN BAND

LATEST
COUNTRY
SINGLE

DANCIN' FOOLS

Single: "Dancin' Fools"

Songwriter: Wendell Drummond (BMI)

Producer: Jeff Huskins

Label: Platinum Plus Records
1300 Divison Street, Suite 200
Nashville, TN 37203-4023

Bookings: CAM Music Entertainment
4011 North Mulford Road Suite #7
Rockford, IL 61111
815-877-9678

Promotions: Chuck Dixon
615-754-7492

CUMBERLAND MOUNTAIN BAND

“Shrink-Wrapped” Bus Hits The Road

By Wendy Newcomer

COUNTRY MUSIC JOINS THE WEIRD AND WACKY world of alternative advertising with the incredible “shrink-wrapped” traveling bus. TNN: The Nashville Network and CMT: Country Music Television will debut their colorful buses in Manhattan and Chicago in late August. One bus in each city, emblazoned with bold graphics, will circle the streets to promote awareness of TNN and CMT to viewers and the advertising community. The roving billboards, created by Group W Satellite Communications (GWSC), which markets and sells TNN and CMT, and its advertising agency, Adler Boschetto Peebles, will saturate New York and Chicago with high-profile road trips for 12 months.

“It’s great to employ such an intriguing, highly visible advertising tool that reaches both viewers and advertisers,” says Steven Yanovsky, vp, marketing services, GWSC. “With its larger-than-life graphics and continual mobility, this campaign effectively communicates TNN’s and CMT’s active involvement in the country music market.”

The eye-catching graphics will cover the buses’ sides, windows and roofs— thanks to a special new vinyl “shrink-wrapping” process. One side of each bus will be covered with CMT’s logo and its signature black-and-white cow graphics, while the other side will display TNN’s logo and huge photos of country stars Alan Jackson, Reba McEntire, Vince Gill and Mary Chapin Carpenter.

ACM Bows Officers, Board

THE ACADEMY OF COUNTRY MUSIC announced the new slate of officers and board members for 1995-96. They are as follows: Scott Siman, president; and Mike Curb, vp.

Board members (elected to two-year terms) are: Gaynelle Pitts, affiliated; Aaron Tippin, artist/entertainer; John Hobbs, club operator/employee; Mae Boren Axton, composer; Melissa McConnell, disc jockey; Clarence Spalding, manager; Jay Dee Maness, musician/bandleader; Tim Wipperman, music publisher; Ray Pilszak, publications; Cathy Gurley, publicity/PR; R.J. Curtis, radio; Tim DuBois, record company; Gayle Holcomb, talent agent; Bob Romeo, talent buyer; and Fran La Maina, TV/motion picture.

Board members who still have another year to serve are: Merlin Littlefield, affiliated; Mark Miller, artist/entertainer; Ken Mueller, club operator/employee; Jerry Fuller, composer; Rhubarb Jones, disc jockey; T.K. Kimbrell, manager; Ray Benson, musician/bandleader; Doug Howard, music publisher; Neil Pond, publications; Carson Schreiber, publicity/PR; Buddy Owens, radio; Bob Heatherly, record company; Paul Moore, talent agent; Joe Gehl, talent buyer; and Gene Weed, TV/motion picture.

In Other News...

COUNTRY GREAT TAMMY WYNETTE hosted a birthday party for comedian Milton Berle and also celebrated the declaration of Thursday, August 3 as “Milton Berle Day” by the Mayors of Nashville and Hendersonville and the Governor of Tennessee. Berle, 87, performed on the Grand Ole Opry August 4 with singer/songwriter Paul Overstreet.

JUDY MCDONOUGH WAS NAMED assoc. director of publicity at Capitol Nashville. McDonough will work closely with national print and television media to secure publicity opportunities for Capitol Nashville artists.

MAUREEN “MARCIA BRADY” MCCORMICK, now a country recording artist, recently drew more than 600 fans at a promotional stop in Rochester, New York. McCormick’s CD, *When You Get A Little Lonely*, includes songs written by Pam Tillis and Nicolette Larson.

TERRY STEVENS WAS NAMED vp of national promotion at Capitol Nashville. Stevens will serve as a liaison between the record label and country radio stations nationwide to achieve airplay success for the label’s artists.



The music of Patsy Cline continues to be a top seller as her four-CD box set, *The Patsy Cline Collection*, was recently certified gold and Cline’s *Greatest Hits* was certified sextuple platinum. *Greatest Hits* is now the biggest selling hits collection by a female artist in any style of music. Pictured (l-r): Bruce Hinton, chairman, MCA/Nashville; Owen Bradley, Cline’s producer; and Charlie Dick, Cline’s husband.

RCA’S AARON TIPPIN AND CHANNELLOCK, a leading tool manufacturer, have teamed up to promote the working class image. The joint venture will begin as a promotional tie-in with Tippin’s new album, *Tool Box*, and will include an extensive radio and retail tool giveaway. An Aaron Tippin signature series plier has been manufactured as part of the giveaway.

PURE PRAIRIE LEAGUE, one of the ’70s premiere country/rock bands, released *Best Of Pure Prairie League* August 8. The collection features vocals by Craig Fuller, Larry Goshorn and Vince Gill (“Let Me Love You Tonight,” “I’m Almost Ready”).



Asylum artist Bryan White invited children from Buddies of Nashville and the Boys and Girls Club to enjoy a special performance and star show at the Cumberland Science Museum. White performed his latest single, “Someone Else’s Star.” Pictured (l-r): Denny Mosesman, vp of promotion Asylum Records/Nashville; Nisha Jackson, area coordinator, Buddies of Nashville; Ben Smith, Mosesman’s Buddy; White; Kyle Lehning, pres. Asylum Records; and Marty Gamblin, White’s manager.



Little Dog Records recently signed singer/songwriter and fiddle champion Scott Joss, best known for his work with Merle Haggard and Dwight Yoakam. Joining Scott (front center) at Little Dog headquarters are company partners (left to right) Dusty Wakeman; Barbara Hein; and Pete Anderson.

COUNTRY MUSIC

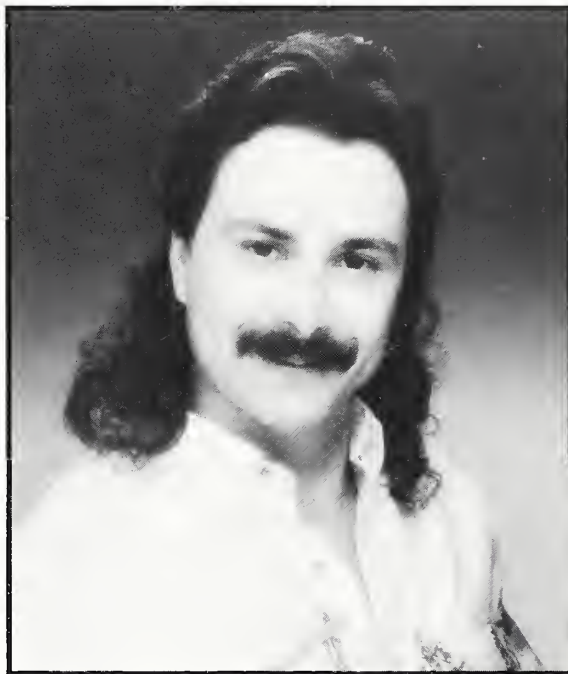
COUNTRY SINGLES INDEX

60 MINUTE MAN B. Ward/Marks (Federal, BMI)	82
A HEART WITH 4 WHEEL DRIVE Paul Thom, Billy Maddox (Yo Man Music, BMI)	38
A LITTLE BIT OF YOU Trey Bruce, Craig Wiseman (WB Music Corp./Big Tractor Music/Almo Music Corp./Daddy Rabbit, ASCAP)	1
A LITTLE BIT OF LOVE Kosta/M. Stuart (Songs Of Polygram International, BMI)	84
ALL I NEED TO KNOW Steve Seskin, Mark Alan Springer (Love This Town Music/David Aaron Music, ASCAP/Murrah Music Corp., BMI)	31
AMERICA (N/A)	71
ANY MAN OF MINE Twam/Lange (Loon Echo Inc., BMI/Zomba Enterprises Inc., ASCAP)	58
AND STILL Liz Hengber, Tommy Lee James (Starstruck Writers Group, Inc., ASCAP/Starstruck Angel Music, Inc., BMI)	39
BABY, NOW THAT I'VE FOUND YOU John MacLead, Tony Macaulay (BMG Songs, Inc., ASCAP)	41
BETTER THINGS TO DO Tom Shapiro, Terri Clark, Chris Waters (Great Cumberland Music/Diamond Struck Music/Tom Shapiro Music, Sony Tree Pub. Co., Inc., BMI)	30
BIG OL' TRUCK Toby Keith (Songs Of PolyGram Int'l., Inc./Tokoco Tunes, BMI)	23
BOBBIE ANN MASON Mark D. Sanders (Mark D. Music, ASCAP)	6
BORROWED ANGEL Mel Strat (Levina Music, BMI)	80
BUT GOD KNOWS (N/A)	78
CASANOVA COWBOY (N/A)	79
DARNED IF I DON'T (DANGED IF I DO) Ronnie Dunn, Dean Dillon (Sony Tree Pub. Co., Inc./Showbilly Music/Acuif Rose Music, Inc., BMI)	54
DON'T MAKE ME FEEL AT HOME L. David Lewis, Kim Williams (Starstruck Writers Group, Inc., Sony Cross Keys Pub. Co., Inc./Kim Williams Music, ASCAP)	93
DON'T STOP Chuck Rains, Tom Shapiro (Sony Tree Pub. Co., Inc./Great Cumberland Music/Diamond Struck Music, BMI)	18
DOWN IN TENNESSEE Wayland Holyfield (EMI April Music Inc./Ideas Of March, ASCAP)	19
FALL IN LOVE Kenny Chesney, Buddy Brock, Kim Williams (Acuif-Rose Music, Inc., BMI/Sony Cross Keys Pub. Co., Inc./Kim Williams Music, ASCAP)	91
FEMALE BONDING Brett James (Longitude Music Co./August Wind Music/Coyote Moon Music, BMI)	52
FIND OUT WHAT'S HAPPENIN' Jerry Crutchfield (Glitterfish Music, Inc./Music Corporation Of America, Inc., BMI)	70
FINISH WHAT WE STARTED Monty Powell, Mike Noble (Careers-BMG Music Pub., Inc./Warner-Tamariane Pub. Corp./A-Low Songs, ASCAP, BMI)	14
FORGIVENESS Victoria Shaw, Bob DiPiero (Minka Music/Maverick Music/WB Music Corp., ASCAP/Little Big Town Music/American Made Music, BMI)	94
FRIDAY NIGHT STAMPEDE Marcus Hummon, Monty Powell (Careers-BMG Music Pub., Inc., BMI/Warner Chappel Music, ASCAP)	88
GONNA FIND ME A DOCTOR Mike Manuel (BMI)	65
GOD DON'T TAKE AMERICAN EXPRESS Jim Fullen (Adina Publ., BMI)	81
GOOD GIRL (N/A)	73
HALFWAY DOWN Jim Lauderdale (Mighty Nice Music/Lauderongs, BMI)	21
HEAVEN BOUND (I'M READY) Dennis Linde (EMI Blackwood Music, Inc./Linde Manor Publishing Co./Right Key Music, BMI)	42
HOLD ON TO YOUR DREAMS Jamie C. Harper (Starcut Music, BMI)	77
HOME WITH YOU (N/A)963	85
HOOKED AGAIN (N/A)	85
I DIDN'T KNOW MY OWN STRENGTH Rick Bowles, Robert Byrne (Maypop Music/Nineteenth Hole Music/Bellamuz Music, BMI)	3
I DON'T EVEN KNOW YOUR NAME Alan Jackson, Ron Jackson, Andy Loflin (Yee Haw Music, ASCAP)	20
I DON'T HAVE TO CRY ANYMORE (N/A)	59
I LET HER LIE Tim Johnson (Big Giant Music/DR. Vet Music/Little Dakota Music, BMI)	40
I LIKE IT, I LOVE IT Steve Dukes, Jeb Stuart Anderson, Markus Hall (Emkar Music/Texas Wedge Music/Rick Hall Music, Inc., ASCAP)	26
I LIKE THE SOUND OF THAT Steve Seskin, Andre Pessis (Love This Town Music/David Aaron Music/Endless Frogs Music/Job-A-Low Songs, ASCAP, BMI)	45
I THINK ABOUT IT ALL THE TIME Don Schlitz, Billy Livsey (New Don Songs/New Hayes Music, ASCAP/Irving Music, Inc., BMI)	13
I WANNA GO TOO FAR Layng Martine, Jr., Kent Robbins (Careers-BMG Music Publishing, Inc./Doo Layng Songs/Irving Music, Inc./Colter Bay Music, BMI)	36
I WANT MY GOODBYE BACK Pat Bunch, Doug Johnson, Dave Berg (August Wind Music/Longitude Music Co./Hendekst Music Co./Sydney Erin Music/Dave Berg Music, BMI)	15
I WOULD'VE BEEN THERE BY NOW (N/A)	46
IF FLOWERS COULD GROW (N/A)	37
IF I AIN'T GOT YOU Craig Wiseman, Trey Bruce (Almo Music Corp./WB Music Corp./Big Tractor Music, ASCAP)	74
IF I WAS A DRINKIN' MAN J. B. Ruckl, Byron Hill (EMI Tower Street Music, Inc., BMI/MCA Music Canada/Sold For A Song, SOCAN/Brother Bart Music, ASCAP)	43
IF I WERE YOU John Hobbs, Chris Farren (Soundbeam Music, BMI/FullKeelMusic Co./Farrenuff Music, ASCAP)	97
IF THE WORLD HAD A FRONT PORCH Tracy Lawrence, Paul Nelson, Kenny Beard (TLE Music/Golden Reed Music, Inc., ASCAP/Sony Tree Pub. Co., Inc., BMI)	24
I'LL TAKE MY CHANCES Casy Cook	55
I'M IN LOVE WITH A CAPITAL "U" Craig Wiseman, Paul Nelson (Almo Music Corp., ASCAP/Sony Tree Pub. Co. Inc./Teri Lee Music, BMI)	66
I'M NOT STRONG ENOUGH TO SAY NO R. J. Lange (Zomba Enterprises, Inc., ASCAP)	32
IN BETWEEN DANCES Craig Backhardt, Barry Alfonso (Almo Music Corp./Craig Backhardt/Scarlet's Sister, ASCAP)	8
IT'S ONLY MAKE BELIEVE C. Twitty/Nance (Sony Tree, BMI)	89
JUST MY LUCK Kim Richey, Angelo (Mighty Nice Music/Wait No More Music, BMI/Polygram Int'l. Music, Inc., ASCAP)	49
LEAD ON Dean Dillon, Teddy Gentry (Acuif-Rose Music, Inc./Maypop Music)	10
LEAVING YOU NOW (N/A)	61
LET'S GO TO VEGAS Karen Staley (All Over Town Music/Sony Tree Pub. Co., Inc., BMI)	29
LIVIN' ON BEANS (N/A)	75
MAMA CRIED (N/A)	72
MISSISSIPPI MOON Tony Joe White, Carson Whitsett (Tony Joe White Music Adm. By Screen Music-EMI Music And High Horse Music, BMI)	87
MY HEART WILL NEVER KNOW Steve Ditt, Billy Kirsch (Galewood Song/Ensign Music Corp./Kidbilly Music/Issy Moon Music, BMI)	56
NOT ON YOUR LOVE Tony Martin, Reese Wilson, Troy Martin (Stroudcaster Music/Baby Mae Music/Warner-Tamariane Pub. Corp., BMI)	4
ONE BOY, ONE GIRL Mark Alan Springer, Shaye Smith (EMI Blackwood Music Inc./Mark Alan Springer Music, BMI)	22
ONE EMOTION Clint Black, Hayden Nicholas (Blackened Music, BMI)	11
PARTY ALL NIGHT Scott Rouse with material by Jeff Foxworthy (Shaboo Music/Max Laflis Publishing, BMI)	53
PARTY CROWD D. L. Murphy, J. Hinson (N2D Publishing/American Romance Songs, ASCAP)	70
PARTY ON THE COUCH (N/A)	56
SAFE IN THE ARMS OF LOVE Pam Rose, Mary Ann Kennedy, Pat Bunch (Irving Music, Inc./Fortunate Moon Music/LaRue Two Music/Zaneville Music, BMI)	35
SHE AIN'T YOUR ORDINARY GIRL Robert Jason (Suzi Joe Music/My Split Music, BMI)	9
SHE CAN'T LOVE YOU Jeffrey Steele, Chris Farren, Randy Sharp (Full Keel Music Co./Farrenuff Music, ASCAP/Longitude Music Co./Farren-Curtis Music/August Wind Music/Arcles Music/Mike Curt Music, BMI)	33
SHOULD'VE ASKED HER FASTER Bob DiPiero, Al Anderson, Joe Klempik (Little Big Town Music/American Made Music/Al Anderson Songs, BMI)	17
SLEEPIN' LIKE A BABY (N/A)	100
SLOW ME DOWN Stephanie Davis, Shelby Lynne, Brent Maher (Recluse Music/Magnasong Music/Sneaky Snake Music, BMI/Welbeck Music, ASCAP)	57
SMOOTH RUNNIN' ENGINE (N/A)	87
SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (N/A)	66
SOMEONE ELSE'S STAR Skip Ewing, Jim Weatherly (Acuif Rose Music, Inc., BMI/Milene Music Inc., ASCAP)	12
SOMETIMES I FORGET Billy Karach, Bob Regan (Issy Moon Music/Kidbilly Music, BMI/AMR Publications, Inc./Sierra Home Music, ASCAP)	27
SOUTHERN GRACE Porter Howell, Brady Seab, Stewart Harris (Square West Music, Inc./Howlin' Hits Music, Inc., ASCAP/Sony Tree Pub. Co., Inc./Edisto Sound International, BMI)	98
TELL ME I WAS DREAMING Travis Tritt, Bruce Ray Brown (Post Oak Publishing, Inc./Brass Crab Publishing, BMI)	90
TEXAS TORNADO (N/A)	96
THAT AIN'T MY TRUCK Tom Shapiro, Chris Waters, Rhet Akins (Great Cumberland Music/Diamond Struck Music/Tree Publishing Co., Inc., BMI)	16
THAT'S JUST ABOUT RIGHT Jeff Black (Warner-Tamariane Publishing Corp., BMI)	60
THE SINGER (N/A)	62
THE SON STARTED SHININ' (N/A)	68
THEY'RE PLAYING OUR SONG (N/A)	69
THIS IS ME MISSING YOU James House, Monty Powell, Debi Cochran (Mad Women Music/Warner-Tamariane Pub. Corp./Restaca Beach Music, BMI/Alabama Band Music, ASCAP)	7
THREE WORDS, TWO HEARTS, ONE NIGHT Mark Collier, Gerry House (Music Corporation Of America, Inc./Mark Collier Music/Housesongs Music, BMI)	44
TRANSPLANT D. Fowleson's, Stoffel (Morganacive Songs, Inc., ASCAP/Dennis Morgan Music, BMI)	83
(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL Ronnie Samoset, Dave Loggins (WB Music Corp./Samosetan Songs/Avalon Way Music, ASCAP)	25
WALKING TO JERUSALEM Sam Hogg, Mark D. Sanders (Sony Tree Publishing Co., Inc./Katy's Rainbow and Starstruck Writers Group/Mark d. Music.)	28
WHAT SHE DOESN'T KNOW (N/A)	64
WHEN AND WHERE (N/A)	34
WHO AM I FOOLING (N/A)	92
WHO NEEDS YOU Mickey Cates, Skip Ewing (Acuif-Rose Music, Inc., BMI/Alabama Band Music, ASCAP)	48
WHY WALK WHEN YOU CAN FLY Mary Chapin Carpenter (Why Walk Music, ASCAP)	47
YOU BETTER THINK TWICE Vince Gill, Reed Nielsen (Benefit Music/Englishtown Music, BMI)	51
YOU CAN SLEEP WHILE I DRIVE Melissa Etheridge (Almo Music Corp./M. L. E. Music, ASCAP)	95
YOU DON'T EVEN KNOW WHO I AM G. Peters (Sony Cross Keys Pub./Purple Crayon Music, ASCAP)	99
YOU HAVE THE RIGHT TO REMAIN SILENT Cal Sweat, Brenda Sweat (Co-Heart Music, Inc., BMI)	5
YOU'RE GONNA MISS ME WHEN I'M GONE Kix Brooks, Ronnie Dunn, Don Cook (Tree Publishing Co., Inc./Buffalo Frame Music/Showbilly Music/Don Cook Music, BMI)	2

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COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

AUGUST 19, 1995

1	THE WOMAN IN ME (Mercury 522886)	Shania Twain	1	23
2	JOHN MICHAEL (Atlantic 82728)	John Michael Montgomery	3	17
3	THE HITS (Capitol Nashville 29689)(P5)	Garth Brooks	2	31
4	GAMES REDNECKS PLAY (Warner Bros. 45856)	Jeff Foxworthy	DEBUT	
5	NOW THAT I'VE FOUND YOU - A COLLECTION (Rouder 0325)	Alison Krauss	4	24
6	GREATEST HITS (BNA 66508)	Lorrie Morgan	5	4
7	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	7	48
8	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	6	70
9	READ MY MIND (MCA 10994)(P2)	Reba McEntire	9	65
10	LOVE LESSONS (MCA 11242)	Tracy Byrd	DEBUT	
11	DWIGHT LIVE (Reprise 45907)(P3)	Dwight Yoakam	11	10
12	GREATEST HITS III (RCA 07863)(G)	Alabama	13	41
13	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	8	59
14	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P)	Travis Tritt	12	62
15	EXTREMES (Epic 53952)	Collin Raye	17	77
16	WHO I AM (Arista 18759)(P2)	Alan Jackson	14	56
17	THIRD ROCK FROM THE SUN (Epic 64357)(P)	Joe Diffie	15	49
18	BLACKHAWK (Arista 18708)(P)	BlackHawk	19	74
19	I SEE IT NOW (Atlantic)(P)	Tracy Lawrence	16	44
20	ONE (MCA 11248)	George Jones & Tammy Wynette	10	4
21	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	21	42
22	WHAT A CRYING SHAME (MCA 10961)(P)	The Mavericks	18	76
23	THE TRACTORS (Arista 18728)(P)	The Tractors	23	51
24	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	22	24
25	LEAD ON (MCA 11092)(P)	George Strait	20	37
26	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	24	57
27	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	25	47
28	GREATEST HITS VOL.II (MCA 11201)(P3)	Reba McEntire	28	93
29	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	31	21
30	STONES IN THE ROAD (Columbia 64327)(P)	Mary Chapin Carpenter	32	41
31	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	27	27
32	IF I COULD MAKE A LIVING (Giant 24582)(G)	Clay Walker	29	42
33	WHAT MATTERED MOST (Epic 66771)(G)	Ty Herndon	26	14
34	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	33	65
35	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	34	59
36	SUPER HITS (Columbia 64184)	Willie Nelson	36	50
37	STANDING ON THE EDGE (Patriot 28495)(G)	John Berry	30	21
38	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	38	52
39	NASCAR: RUNNIN' WIDE OPEN (Columbia 67020)(P10)	Various	41	15
40	4 RUNNER (Polydor 527379)	4 Runner	37	11
41	ONE EMOTION (RCA 66419)(G)	Clint Black	35	41
42	SUPER HITS (Epic 64182)	Charlie Daniels	45	39
43	IT'S UP TO YOU (Curb 77799)	Perfect Stranger	47	3
44	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	40	25
45	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	42	30
46	BOOMTOWN (Polydor 523407)(G)	Toby Keith	43	43
47	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	39	58
48	BRAND NEW MAN (Arista 18658)(P4)	Brooks & Dunn	48	203
49	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)	Various Artists	44	43
50	ALL I NEED TO KNOW (BNA 66562)(P)	Kenny Chesney	51	3
51	COME ON COME ON (Columbia 4881)(P3)	Mary Chapin Carpenter	50	153
52	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	46	140
53	HARD WORKIN' MAN (Arista 18716)	Brooks & Dunn	54	123
54	LIFE'S A DANCE (Atlantic 82420)	John Michael Montgomery	53	141
55	KICK A LITTLE (Warner Bros. 45739)(G)	Little Texas	52	43
56	BRYAN WHITE (Asylum 61642)	Bryan White	58	3
57	THE ROAD GOES ON FOREVER (Capitol Nashville 2809)	Highwaymen	56	17
58	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	59	92
59	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	49	143
60	TAKE ME AS I AM (Warner Bros. 45389)(P)	Faith Hill	60	82
61	DAYS GONE BY (Epic 57501)	James Hogue	62	7
62	WHAT A WAY TO LIVE (Decca 11094)(G)	Mark Chesnutt	63	45
63	A THOUSAND MEMORIES (Decca 11098)	Rhett Akins	66	21
64	COME TOGETHER: AMERICA SALUTES THE BEATLES (Capitol Nashville 31712)	Various Artists	55	17
65	NO FENCES (Capitol Nashville 93866)(P13)	Garth Brooks	64	247
66	WISHES (RCA 66395)	Lari White	65	55
67	IN PIECES (Capitol Nashville 80857)(P5)	Garth Brooks	69	138
68	TODAY'S PURE COUNTRY (K-Tel 6169)	Various Artists	61	7
69	FAITH IN ME FAITH IN YOU (Epic 66803)	Doug Stone	67	18
70	HOG WILD (Curb)	Hank Williams Jr.	57	29
71	I STILL BELIEVE IN YOU (MCA 10630)(P3)	Vince Gill	71	148
72	COUNTRY 'TIL I DIE (BNA 66417)	John Anderson	68	39
73	BIG TIME (Warner Bros. 45276)(P)	Little Texas	72	110
74	EVERY LITTLE WORD (Curb 77660)	Hal Ketchum	70	36
75	FIRE TO FIRE (Capitol Nashville 28943)	Tanya Tucker	74	19

Cash Box COUNTRY RADIO

High Debuts

1. TIM MCGRAW—"I Like It, I Love It"—(Curb)—#26
2. NEAL MCCOY—"If I Was A Drinkin' Man"—(Atlantic)—#43
3. LISA BROKOP—"Who Needs You"—(Capitol)—#48

Most Active

1. TRISHA YEARWOOD—"I Wanna Go Too Far"—(MCA)—#36
2. FAITH HILL—"Let's Go To Vegas"—(Warner Bros.)—#29
3. BLACKHAWK—"I'm Not Strong Enough To Say No"—(Arista)—#32
4. SHENANDOAH—"Heaven Bound (I'm Ready)"—(Capitol)—#42

POWERFUL ON THE PLAYLIST—The *Cash Box* Top 100 Country Singles chart is led by the Lee Roy Parnell single "A Little Bit Of You." This week's chart displays a few big movers with three debuts breaking into the Top 50. Leading the way in the most-movement category is Trisha Yearwood's "I Wanna Go Too Far" taking a 12 spot jump to #36. Following with a nine spot leap to #29 is Faith Hill and "Let's Go To Vegas." Another single jumping a big nine spots this week is Blackhawk's "I'm Not Strong Enough To Say No" at #32. Shenandoah and "Heaven Bound (I'm Ready)" moved seven spots to #42. As for debuts, three acts hit this week's Top 50. Leading the way for the highest debut position with the single "I Like It, I Love It" is Tim McGraw at #26. Entering at #43 is Neal McCoy with "If I Was A Drinkin' Man." Finally, Lisa Brokop's latest, "Who Needs You," breaks into the Top 50 at #48.

Songwriters Of The Week: Congratulations go out to Trey Bruce and Craig Wiseman, writers of the Lee Roy Parnell #1 hit, "A Little Bit Of You."

CMT Top Twelve Video Countdown

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

—Compliments of CMT video countdown, week ending August 9, 1995.

Cash Box COUNTRY INDIE

INDIE CHART ACTION— Leading the independents on the *Cash Box* Top 100 for the fourth week is **Jennifer LeClere** with "I Would've Been There By Now," on the Platinum Plus label. The single currently resides at #46 on the chart. In the second highest spot for the indies, it's **Cary Cooley** with "I'll Take My Chances" at #55. To finish out the movers, **Rob Alan** is at #59 with "I Don't Have To Cry Anymore," "Leaving You" by **Teena** moves to #61, **P.J. LaDoir** moves to #62 with "The Singer," "What She Doesn't Know" by **Tim Williams** moves to #64, **Mike Manuel's** "Gonna Find Me A Doctor" moves to #65, **Tom Mac Weatherly** with "The Son Started Shinin'" moves to #68, **C.J. & Company's** "America" moves to #71, "Mama Cried" by **Valorie Lyle** moves to #72, "Good Girl" by **Drew Stevens** moves to #73, **John Wesley Carpenter** moves to #74 with "If Flowers Could Grow," **The Incorect Band's** "Livin' On Beans" moves to #75, "Party On The Couch" by **Beau Powers** moves to #76, "Hold On To Your Dreams" by **Jamie Harper** moves to #77, "But God Knows" by **Jim Wilkerson** moves to #78. **Andy Wonn's** "Casanova Cowboy" moves to #79, **Gil Harvey** moves to #80 with "Borrowed Angel," **Jim Fullen** with "God Don't Take American Express" moves to #81, **Harry Deal & The Galaxies** move to #82 with "60 Minute Man," "Transplant" by **Tom Cunningham** moves to #83, and finally, **Monica Boswell** moves to #84 with "A Little Bit Of Love." As for debuts, **Sheri Price** enters the Top 100 at #89 with "It's Only Make Believe."

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. P.J. LA DOIR—"The Singer"
6. TIM WILLIAMS—"What She Doesn't Know"
7. MIKE MANUEL—"Gonna Find Me A Doctor"
8. TOM MAC WEATHERLY—"The Son Started Shinin'"
9. C.J. & COMPANY—"America"
10. VALORIE LYLE—"Mama Cried"

Indie Spotlight

Cary Cooley: Taking A Chance On Stardom



CARY COOLEY HAS BEEN SINGING SINCE INFANCY—well, almost. As a toddler, Cooley would sit in his father's guitar case while the elder Cooley entertained college students at an outreach center in their hometown of Lake Charles, LA. At age three, Cooley's family moved to the small town of Fields, where his dad was principal of a K-12 country school. Father and son continued their performing tradition and entertained at all school events.

Growing up in Fields provided Cooley with his first taste of "cowboy life." At the ripe old age of four, Cooley's grandmother (who owned a farm in Merryville, LA) gave him his first start of cattle. Today, he owns a whole herd.

Cooley was exposed to a wide range of music during his childhood. His mother had a collection of rock-n-roll records from the '50s and '60s, along with collections of easy listening, pop, classical and New Orleans jazz. Cooley's father, however, was a dyed-in-the-wool country buff. From all of these influences, Cooley fashioned his own list favorite artists, including Lefty Frizzell, Hank Snow, Bob Wills, Creedence Clearwater Revival, Paul Simon, George Strait and Garth Brooks.

When Cooley reached junior high, the family moved to the farm in Merryville. Missing his friends from Fields, he turned to the guitar for companionship and later learned the bass and drums as well. Cooley's sophomore year in high school was the beginning of his stint with local bands. In 1994 the burgeoning entertainer formed his own band, Cary Cooley and Cool Country. In the past year, the group has played throughout Louisiana, Mississippi and Southeast Texas, and has performed at the Texas Club in Baton Rouge and Margaritaville Cafe in New Orleans. His 1994 tour also included stops in Branson, MS and Las Vegas. Cooley expanded his fan base by opening for several major acts such as the Gibson/Miller Band, Blackhawk and the legendary Percy Sledge.

"I'll Take My Chances" is Cary Cooley's latest single, currently at #55 on the *Cash Box* country singles chart. This star of tomorrow says that his ultimate goal is to entertain millions of country music fans. With a dynamic voice and a commanding stage presence, Cooley may well reach that goal.

Single Review



■ JIM FULLEN: "God Don't Take American Express" (Song-1 Records)

"God Don't Take American Express" is a comical country/rap (no, really) that tells the tale of a man's trip to the pearly gates. Jim Fullen's clever novelty song, currently at #81 on the *Cash Box* country singles chart, gets extra points for rhyming spastic with plastic. The title alone should entice people to take a listen.



Recording artist Sheri Price visited with the late Conway Twitty at one of the country music legend's last concerts. Price recently recorded Twitty's hit "It's Only Make Believe."



Gary Chapman's "Sam's Place" packed the Ryman Auditorium a recent Sunday night with performances by Billy Dean, Anointed and Riders in the Sky. Pictured following the show are (l-r): Chaz Corzine, sr. vp of artist development for Blanton/Harrell Entertainment; Dean; and Chapman.



Michael W. Smith was on hand for the official ribbon cutting to open the exhibit floor for the 46th Annual CBA International Convention. Pictured with Smith (r) prior to cutting the ribbon is Bill Anderson, president, CBA.

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RADIO PLAYLISTS

Some Of What's Playing In Heavy Rotation:

KNEO\Neosho, MO

JEFF MCKEE—"Faith Holds On"

MACK TAYLOR—"In His Hands"

ONE HEART—"I'll Be Right Back"

DAVID PATILLO—"Mercy Is The Reason"

LOCKE GOLLINER—"This Is God's Country"

KKLR\Poplar Bluff, MO

DAVID PATILLO—"Jesus Never Said No"

CHARLIE DANIELS—"The Business Of Love"

RON DAVID MOORE—"Ira Jones"

DEL WAY—"Cross Standing In The Way"

KAREN PECK & NEW RIVER—"I Called And You Answered"

KTTK\Lebanon, MO

RON DAVID MOORE—"Ira Jones"

CHARLIE DANIELS—"The Business Of Love"

SIERRA—"No Stone To Throw"

KEN HOLLOWAY—"He Who Made The Rain"

KPBC\Dallas, TX

LORA LOAZ—"Perfect Woman"

SUSAN ASHTON & BILLY DEAN—"In The Garden"

BRUCE HAYNES—"Pieces Of His Heart"

SUSIE LUCHSINGER—"Two In The Saddle"

BILLY MONTANA—"Rain Through The Roof"

WBTX\Broadway, VA

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

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

MANUEL FAMILY BAND—"Gonna Find Me A Doctor"

ISAACS—"I'm Gonna Move"

DEL WAY—"Cross Standing In The Way"

WPUV\Pulaski, VA

DOUG DAVIDSON—"Waitin' To See Ed"

MANUEL FAMILY BAND—"Gonna Find Me A Doctor"

RON DAVID MOORE—"Ira Jones"

BILLY ARNETT—"I've Got The Joy"

WSSA\Morrow, IN

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

KEN HOLLOWAY—"He Who Made The Rain"

LENNY LEBLANC—"Everybody Needs Love"

SHENANDOAH—"Heaven Bound (I'm Ready)"

RANDY COWARD—"Whether Good Or Bad"

POSITIVE COUNTRY

POSITIVE COUNTRY RADIO

This Week's Debuts

BRUCE HAYNES—"Pieces Of His Heart"—(Cheyenne)—#24

BRUSH ARBOR—"I'm Not Ashamed"—(Benson)—#29

Most Active

LEE GREENWOOD—"Totally Devoted To You"—(Arrival)—#11

MARTY RAYBON—"Master Of The Wood"—(Columbia)—#7

CRYSTAL GAYLE—"Someday"—(Intersound)—#17

SUSIE LUCHSINGER—"Two In The Saddle"—(Integrity)—#20

Powerful On The Playlist

Leading the *Cash Box* Positive Country singles chart for the second week is **Ron David Moore** and "Ira Jones" on Warner Alliance. Holding on to the #2 position with its continued strength in airplay is the **Manuel Family Band** and "Gonna Find Me A Doctor." Likewise, **MidSouth's** "You Can't Walk This Road Alone," holds on to the #3 spot. **Charlie Daniels** stays at #4 with "The Business Of Love" followed by **Ken Holloway's** latest "He Who Made The Rain," jumping five spots to #5. **Del Way** and "Cross Standing In The Way" drops to #6. **Marty Raybon** breaks into the Top 10 with a big 10 joint jump to put "Master Of The Wood" at #7. "Don't It Make You Wanna Praise The Lord" by **Buddy Greene** moves up another one to #8, and **Jeff Mckee's** "Faith Holds On" falls to #9. **Billy Walker** finishes off the Top 10 this week with his newest effort, "Lay It Down, Give It Up."

LOOKING AHEAD

Singles that are getting some attention from radio this week include: **Jeff Mckee's** "Matters Of The Heart," "I'll Stand" by **Ronny McKinley**, and **Seneca's** "We Have A Good Thing."

Single Review



■ **TOM MAC WEATHERLY: *The Son Started Shinin'*** (Mountain Top Records)

"The Son Started Shinin'" is a personal testimony that is sparse in instrumentation but abundant in inspiration. Weatherly's mellow and polished vocals are the centerpiece of this country gospel ballad.

POSITIVE COUNTRY

AUGUST 19, 1995

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

COIN MACHINE

Dallas To Host '95 NAMA Convention

CHICAGO—The 1995 NAMA annual national convention and trade show will, for the first time, be held in Dallas, Texas at the Dallas Convention Center during the period of October 19-21. "Those who attend will see the latest in vending equipment, products and services, and have the opportunity to discuss them with supplier representatives," advised James A. Rost, president of NAMA.

As he further pointed out, "The shows have grown to record sizes in recent years in part due to significant technological advances in the industry, and the increasing attractiveness of the vending market to a rapidly growing number of product and service providers."

It is anticipated that a record number of exhibitors—more than 280—will occupy the more than 80,000 square feet of exhibit space at the Dallas Convention Center.

The agenda will feature education sessions as well as meeting and round-table discussions on a wide range of topics including the use of wireless data

technology, translating good customer services into additional profits, maximizing sales in multi-product machines through the Vendtrack system, and others.

New this year is a program designed for recently established vending operators with relatively newer operations. Called "Vending 101," this series of panel discussions is offered on all three convention days and will provide vital insight into the function of the vending business.

The NAMA annual meeting will be held on Thursday, October 19 at 8:30 a.m., during which time newly-elected NAMA directors will be introduced and individual achievement awards will be presented. Key speakers will include NAMA chairman Jack Thomas of Coin Acceptors, Inc. in St. Louis and Thomas Hale Boggs, Jr., who will focus his remarks on "How Washington Works."

Boggs is no stranger to national politics. He was raised and educated in the Washington, D.C. area and grew up knowing President John F. Kennedy, Hubert H. Humphrey, President Lyndon Johnson and Sam Rayburn, who was speaker of the house in the 60s. His father, Hale Boggs, was a representative from Louisiana and served as majority leader in the U.S. House.

The National Education Conference, held concurrently with the national convention, will offer a number of additional sessions on a variety of topics, many of which concentrate on the "nuts and bolts" of successful vending operations.

The entertainment bill, following the NAMA annual banquet on Saturday evening, October 21, will be headlined by Grammy Award-winning singer/songwriter Melissa Manchester.

Stressing once again the high expectations for this year's event, Rost said, "Vending is on the threshold of new greatness. The industry is more alive and exciting today than I've seen it in decades. The Dallas convention and trade show should be awesome!"

EXIME '95 Restores Confidence In Mexico's Coin-Op Market

CHICAGO—When the EXIME convention ended its run at Exhibimex in Mexico City on Thursday, July 20, it did so with renewed confidence and optimism for the future of coin-op in Mexico, according to Ron Carrara (Lazer-Tron Corp.), AAMA Foreign Business Development Committee chairman.

The coin-operated amusement industry was hard-hit since the December 20, 1994 peso devaluation. The lack of business activity in Mexico even prompted AAMA to re-think its plans for 1995. "Unlike other organizers of trade shows in Mexico who either postponed or cancelled their events, AAMA did not follow their lead and decided the risk was worth the investment to maintain its market position in Mexico," stated Carrara. "This supports AAMA's long-term commitment to its members to create business opportunities in what is still considered to be a big emerging market for coin-op products."

A market study conducted by Montenegro Publicidad, a Mexico City public relations firm, concluded that EXIME is considered the official show for the coin-operated amusement industry in Mexico; AAMA is recognized as the expert association in the field; that many Mexican operators who traditionally attend the ACME show were unable to attend this past March due to economic conditions in Mexico, so EXIME was vital to maintaining business relationships with their U.S. suppliers; and that it was important for AAMA to have a presence and continuity in Mexico despite this temporary set-back in the Mexican economy.

If attendance is an indicator of market recovery, EXIME was a huge success with a thirty-four percent increase in operator attendance compared to last year. Financial analysts maintain that the recovery is moving faster than predicted, with the Mexican stock market surging sixty-five percent since March 9 showing the biggest four month gain in twelve years. In addition, the peso is stabilizing around six pesos to the U.S. dollar. While EXIME '95 was smaller in terms of number of booths compared to last year, the same number of companies participated. Many factories and distributors have made a long term commitment to the Mexican market, so instead of cancelling, they down-sized their space requirements, to maintain their presence in the marketplace.

AAMA executive director Bob Fay said, "Exhibitors were encouraged by the numbers and quality of attendance. Overall, they felt it was a good show, they sold equipment and factories and distributors are hopeful that business will pick up in the coming months."

Dates for next year's show have been set for August 7-8, 1996, when the exposition will move to the newly opened, state-of-the-art World Trade Center in Mexico City.

EXIME is sponsored by the American Amusement Machine Association. For further information, contact the show's management firm, William T. Glasgow, Inc., 16066 South Park Avenue, South Holland, IL 60473-1500 USA or phone 708-333-9292. FAX number is 708-333-4086.

Jim Jarocki Named Coin-Op Sales VP At ALG

CHICAGO—Jim Jarocki has been promoted to vice president of Sales and Marketing for American Laser Games' coin-op division. He succeeds his father, Stan Jarocki, who is relinquishing the title and remaining with the company in an advisory capacity until the end of 1995.

Jim Jarocki has been with ALG since 1993 as coin-op sales director. In the early to mid-1980s, he served as sales promotion and advertising manager for Bally/Midway Manufacturing Company. During his tenure in the industry he developed considerable expertise in the marketing of video games.

"It has been a privilege to learn the business over the past forty years from Stan Jarocki and a pleasure to work with the man who is my best friend," said Jim Jarocki.

Stan Jarocki's distinguished career in coin-op spans forty-five years. As executive vice president of Bally/Midway Manufacturing Company, he introduced the *Space Invaders* and *PAC-MAN* video games to the U.S. market. He also introduced the "Discotheque" concept to the U.S. in 1964 when he was vice president of sales and promotion for Seeburg Corporation. He has been with American Laser Games since 1991. Stan Jarocki is among the industry's most highly regarded individuals.

"I've enjoyed introducing yet another coin-op innovation to the industry with ALG's live-action games," he noted, "and I'm ready to turn over the spurs to the younger generation."



Jim (l) and Stan Jarocki

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