

# CASH BOX<sup>®</sup>

Andy Garcia & "Cachao";  
Greg Ladanyi & Caifanes  
Country Comedy & Jeff Foxworthy



**Boyz II Men: B.M.O.C.  
(Big Men On the Charts)**



# CASH BOX

THE MUSIC TRADE MAGAZINE

## INSIDE THE BOX



### COVER STORY

## Boyz II Men: B.M.O.C. (Big Men On the Charts)

How do you follow-up the smash success of "End Of The Road," one of the biggest singles in chart history? Well, if you're Boyz II Men (which you're not, but they are) you get some high-powered producers behind your own considerable vocal talents and release *II*...and then resume your place back on top of the charts.

—see page 5

## The Latin Lowdown

Writer Hector Resendez explores actor Andy Garcia's involvement in bringing more light to legendary bass player and composer Israel "Cachao" Lopez, as well as producer Greg Ladanyi's latest addition to his résumé, that of Mexican rock group Caifanes.

—see page 17

## Jeff Foxworthy: Filling The Country Comedy Void

With the sales of his album *You Might Be A Redneck If...* placing him at the #25 spot on the *Cash Box* Country Albums chart this week, comedian Jeff Foxworthy took a little time off from writing and the road to talk with *Cash Box* about comedy, country and Carson.

—see page 19

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I'll Make Love To You  
Boyz II Men  
(Motown)

### POP ALBUM

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Boyz II Men  
(Motown)

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What The Cowgirls Do  
Vince Gill  
(MCA)

### RAP SINGLE

Juicy/Unbelievable  
The Notorious B.I.G.  
(Bad Boy/Arista)

### RAP SINGLE

Juicy/Unbelievable  
The Notorious B.I.G.  
(Bad Boy/Arista)

### R&B ALBUM

II  
Boyz II Men -  
(Motown)

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Tim McGraw  
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Open My Heart  
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For Pete's Sake  
Susie Luchsinger  
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# NEWS

**ZELNICK IS BMG TOPPER:** Strauss Zelnick, current head of Crystal Dynamics interactive software firm out of Palo Alto, CA, has been named president/CEO of Bertelsmann Music Group Entertainment (BMG) of North America. He will be responsible for the BMG record labels Arista, RCA, Zoo and Private Music, distribution, BMG club system, music publishing, interactive, video, kids products and the joint venture labels, film and television interests in the U.S.

Zelnick, who joined Crystal in 1993, will remain there until January 1995, at which time he will move to BMG's New York offices.

Zelnick, who served a term as president of 20th Century Fox film studio, is expected to bring BMG into the film and TV business following the lead of other music groups such as MCA, Sony and Warner. At the moment BMG has little business in those areas but have been looking for just such a tie-in.

**BMG MAKES LOGIC DEAL:** In a separate BMG announcement, BMG Distribution and Logic Records have signed a U.S. distribution agreement for Logic's releases, announced Pete Jones, BMG Distribution president and Konrad von Loehneysen, Logic president/CEO.

The deal ensures all Logic acts released in the U.S. will be distributed by BMG Distribution, joining Logic artists previously picked up by BMG's labels in the U.S., Dr. Alban and Snap on Arista and Sound Factory on RCA Records label. Logic's roster includes Cosmic Baby, Blake Baxter and the recently signed The Sparks.

**GRAMMY'S BACK IN L.A.:** The 37th Annual Grammy Awards will return to Los Angeles' Shrine Auditorium March 1, 1995, announced National Academy of Recording Arts & Sciences (NARAS) president/CEO Michael Greene. The announcement came at a news conference hosted by L.A. Mayor Richard Riordan at L.A. City Hall. Riordan and Greene were joined by L.A. Host Committee Co-Chairman Richard Palmese, MCA Records president.

"We are very gratified this year to have a strong commitment from Mayor Riordan's office and the L.A. Host Committee led by Richard Palmese," commented Greene. "Their energy and support help us ensure that the educational and community-outreach programs associated with the Grammys will continue to benefit the citizens of Los Angeles all year long."

**DUAL CD BARBRA CONCERT:** With the tour completed, *Barbra—The Concert*, recorded live over the four nights at New York's Madison Square Garden, will be released by Columbia Records artist Barbra Streisand as a 2-CD/2-cassette album captured on 27 tracks. It has been produced by Streisand and Jay Landers.

In addition, a home video and laserdisc version of the concert, produced under the direction of Streisand and filmed closing night at the Arrowhead Pond in Anaheim, CA is also being set for release. The CD, cassette and VHS home video will arrive in stores September 27 while the laserdisc will hit the market October 4.



Tommy LiPuma has been named to the position of President, GRP Records, announced Al Teller, MCA Music Entertainment Group chairman/CEO. LiPuma was previously sr. v.p., A&R, Elektra Records. Former GRP Records president and co-founder Larry Rosen has been named chairman emeritus, GRP Records. GRP co-founder and recording artist Dave Grusin will continue as Creative Consultant for the label. Pictured (l-r): Al Teller; Tommy LiPuma; Zach Horowitz, MCA Music Entertainment Group exec v.p.; and Abe Somer, LiPuma's attorney.

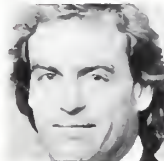
## ON THE MOVE



Sigerson



Hodges



Kargol



Ostrow



Plaia



Schuch



Stoddard

■ Davitt Sigerson has been appointed president and chief executive officer of EMI Records (EMI, SBK and Chrysalis Records). Sigerson, reporting directly to Charles Koppleman, chairman and chief executive officer of parent company EMI Records Group North America, joins EMI after three years as president of Polydor Records, U.S., a division of PolyGram. Daniel Glass, former president and CEO of EMI Records, has resigned to pursue other interests. ■ Concert industry veteran Alex Hodges has been named senior vice president, MCA Concerts, Inc. The winner of *Pollstar's* "Talent Buyer Of The Year" award for 1993, Hodges moves to MCA from the Nederlandse organization, where he had been vice president and head of the West Coast concert department since January 1988. He will join MCA Concerts in late September and will be responsible for the booking of concerts at the Universal Amphitheatre in L.A. and coordination of the talent buying for MCA's eight other venues in North America. ■ Motown Records announced the appointment of Mark Kargol to vice president of pop promotion in a restructuring of the department of the legendary label. Kargol, a 15-year industry veteran, was named vice president, pop promotion, West Coast, for EMI in 1989 and from there moved to Jive Records, where he exited as senior director of pop promotion, West Coast. ■ Danny Ostrow has been appointed vice president of promotion for American Recordings. Ostrow served three years as director of national promotion for PLG/Island. ■ Lou Plaia has been promoted to the newly-created position of director of marketing administration for Atlantic Records. Plaia was most recently senior manager of financial analysis. ■ Arista Records has promoted Bill Wilson to manager, artist development. Previously, Wilson was a coordinator for the artist development department at Arista. ■ John Schuch has been named senior director of A&R administration for Warner Bros. Records. Schuch joins Warner Bros. from Sony Music, where he served as director of A&R administration, West Coast for nine years. ■ Bernice Mitchell has been promoted to manager, artist relations for Angel Records. She was previously coordinator of artist relations. ■ Award-winning songwriter, film composer, recording artist and record producer Robert Kraft has been named executive vice president of music at Twentieth Century Fox. Kraft had been vice president of music at Jim Henson Productions, heading the music division and record label Jim Henson Records.

■ Fledgling independent record labels Trauma and Acme have merged and forged an agreement with MS Distributing Company for North American distribution. The first release from the bolstered boutique label is the Lightning Seeds' *Jollification*, which arrived in stores Sept. 13. Joining Trauma are: Jim Martone, most recently vice-president of marketing at Hollywood Records, who will serve in a similar role; Joel Wertman will direct radio promotions; Debra Burley was named director of publicity and artist development; and Jackie Holland was tapped as product manager. ■ Rondor Music International announced the promotion of Lillian Loe Stoddard to the position of vice president, royalties and copyright. Prior to her current promotion, she was senior director of royalties. She currently serves as treasurer of the California Copyright Conference and is active in the Association of Independent Publishers (A.I.M.P.). ■ Joanna Fitzpatrick, former managing director of Gramavision Records, has formed Fitzpatrick & Co., a consulting firm for members of the music industry in international distribution, marketing, promotion and management. Rykodisc, who recently purchased Gramavision, will be her first client.

# INDUSTRY BUZZ

## Cash Box EAST COAST

By Ted Williams



Columbia recording group Corrosion of Conformity treated the staff of Columbia Records to a preview of their debut material *Deliverance* at a company bash at the upstate N.Y. home of Columbia president Don Ienner. Pictured (l-r): Pepper Keenan, C.O.C. lead vocalist and guitarist; Mike Renault, mgr.; John Ingrassia, Col special projects v.p.; Reed Mullin, C.O.C. drummer; Ienner; Missy Worth, sr. v.p.; Mike Dean, C.O.C. bassist; Jay Krugman, East Coast marketing v.p.; Jim Welch, A&R director; Woody Weatherman, C.O.C. guitarist; and Fred Ehrlich, Col v.p./g.m.

**VCR ALERT:** If you have any soul at all, you'll want to see and record next month's PBS showings of the "In Performance At The White House" series. Queen of Soul **Aretha Franklin** is the featured artist, along with guests **Lou Rawls**, **Les McCann** and the **Eastern High School Choir of Washington, D.C.** The performances were taped last June 20th and will be broadcast beginning Wednesday, October 12th, from 8-9 p.m. on most PBS stations—check local listings.

After President Clinton and the First Lady **Hillary Rodham Clinton** welcome the performers to the Rose Garden, Aretha opens with "I Just Want To Be Happy" and "You Make Me Feel (Like A Natural Woman)." Rawls, with Les McCann at the keyboards, renders emotional, bluesy versions of "Lift Every Voice And Sing" and "God Bless America." At one point Aretha welcomes Lou back out and accompanies him on piano for his signature song, "Tobacco Road." The show closes with the Eastern High School Choir joining Aretha and Lou for a stirring out-chorus of "Tomorrowland" and "Born To Sing The Gospel."

The show is the third of the "In Performance" season; the first was *A Salute To The Newport Jazz Festival*, shown on September 12, 1993, and *Cabaret*, shown on January 5, 1994.

**PANASONIC'S (GREENWICH) VILLAGE JAZZ FEST** going on this week (Sept. 19-25th). Set for the free opening concert in Washington Square Park: "Two Tenor Madness," featuring **Stanley Turrentine**, **Eddie Harris**, **Cedar Walton**, **David Williams** and **Billy Higgins**, and the **PVJF All-Stars**, **David Sanchez**, **Nicholas Payton**, **Abraham Burton**, **Renee Rosnes**, **Peter Washington** and **Greg Hutchinson**. More next week from various venues.

**IN SUPPORT OF RECENT RELEASES:** Zero Hour Records group **The Cucumbers** performed at a private party at **Maxwells** in Hoboken, N.J. on Sept. 9th to celebrate their new release *Where We Sleep Tonight*...Guitarist/composer **John Scofield** began national tour on Sept. 3rd in support of his new **Blue Note Records** release *Hand Jive*, which also features saxist **Eddie Harris**. Scofield and group played N.Y.C.'s **Blue Note** club Sept. 6-11th...**Eric Clapton's** national tour of Canada and the U.S. to benefit his new **Duck/Reprise** album *From The Cradle* (Oct. 3-Nov. 4th) includes October 8th & 9th dates in the Apple's **Madison Square Garden**...Jazz singer/songwriter/guitarist **John Pizzarelli** and his trio played songs from the new **RCA/Novus** release *New Standards* at a promotional appearance at **Tower Records** in the Trump Tower atrium in mid-town N.Y.C. on Sept. 14th...Superstar **Luther Vandross** was presented with a plaque commemorating his nine Platinum and double-Platinum **Epic** albums during a visit to **Sony Music** headquarters in New York recently. Luther's tenth disc, *Songs*, is set for release Sept. 20th on **Epic/LV Records**, and includes the new single "Endless Love," the duet with **Mariah Carey**.

## Cash Box WEST COAST

By Steve Balin



Seen here (l-r) preparing for their roles as **Oscar Madison** and **Felix Unger** in the updated version of *The Odd Couple* are **Napalm Death** frontman **Barnie Greenway** and former **Journey** lead singer and current solo artist **Steve Perry**. The strange match occurred when Greenway was in L.A. recently, as part of **Napalm Death's** first assault on America in three years. It seems Greenway, like all of us, whether we admit or not, is a fan of **Perry's**, and stopped by the studio **Perry** was working in to say so. No word on any production date, though I, for one, would love to see it.

**THE PLACE TO BE THE WEEKEND** of September 9th was sunny San Diego, CA for the annual **Street Scene**. The event, which has been hailed as "Bourbon Street West," lived up to the hype with a great range of sounds emanating from 13 stages in the roped-off Gaslamp Quarter of the town. The two-day-long festival featured over 70 acts, from major sellers to local bands, playing sets of up to an hour and a half.

Maybe the most popular draw was **A&M** recording artist **Sheryl Crow**, whose debut album, *Tuesday Night Music Club*, keeps riding up the charts. The burgeoning star put on a great live show that held fans in the crowded throng through the lesser-known hits as well as her radio smashes. That's the mark of a strong performer. Also attracting a lot of attention was legendary guitarist **Richard Thompson**, accompanied only by a stand-up bass. It didn't matter though, as Thompson's guitar playing seemed to ring louder throughout the night air than any of the other acts. In typical Thompson fashion, though, he thanked the crowd for choosing to see him, adding that he would've gone to one of the other stages. Given the acts he was competing with, particularly **Cracker**, who headlined the **91X** stage, and **Keb Mo'**, the smokin' blues artist on **Epic**, it was hard to tell if Thompson was serious or not.

As one of only two stages open to all ages (due to the flow of alcohol in the fenced-off areas), the **91X** stage was the weekend's most popular, drawing numerous fans as soon as local faves **The Rugburns**, who had a minor hit with the catchy "Hitchhiker Joe," took to the stage. And the crowd only grew as the names got bigger.

The most impressive aspect of the event was the diversity and the willingness of the fans to sample different sounds. Many college-aged people were seen rocking to the bluegrass-based grooves of **Buckwheat Zydeco**, who had anyone within earshot moving, and all ages were found in line for jazz trumpeter extraordinaire **Roy Hargrove**, who packed 'em in.

It's obvious why fans, who make the scene every year, keep coming back for more. A great time was had by all, and you just can't beat the line-up.

**SCALPERS' FAVES:** The current hot tickets around L.A. are the just on-sale, completely-sold-out-in-one-day dates for **NIN (Nine Inch Nails)** at the **Universal Amphitheatre** in October. Also burning up scalpers' pockets are tix for **Counting Crows** upcoming three-night **Greek Theatre** stand at the end of September, which also vanished in one day. There may not be anybody around hotter than these two diverse acts right now.

However, the single most blazing ducat is for **Neil Young's** annual **Bridge Benefit**, to be held again in Mountain View, CA. Joining Young for the charity show on October 1 are **Pearl Jam** (in their only U.S. appearance this year), **Mazzy Star**, **Tom Petty** and **Indigo Girls**.

**OOPS:** Last week it was erroneously reported the **Violent Femmes** were the only band to place two songs in **KROQ's** "Flashback 500." What it should have said was that the Femmes were the only band to place two numbers in the top 10. Apologies to **Nirvana**, **The Cure** and all the others who had multiple entries scattered throughout the list.



# Boyz II Men: Men: B.M.O.C.

(Big Men On the Charts)

By Darryl Morden



Boyz II Men

**T**HEY SCORED HITS with "Motown-Philly," "It's So Hard To Say Goodbye To Yesterday," "In The Still Of The Night" and, of course, one of the biggest singles in chart history, their #1 "End Of The Road," confirming their status as the pre-eminent vocal group of the 1990s and picking up the doo-wop torch, Motown tradition and beyond. During the interim between their freshman and sophomore efforts, several vocal groups have risen and fallen on the charts, but with the quick success of their new #1 *Cash Box* Pop and R&B single, "I'll Make Love To You," from this week's #1 *Cash Box* Pop and R&B album *II*, Boyz II Men have returned to the head of the class.

The new album finds the group expanding on old styles and trying new ones by working with a number of different producers, including Babyface, his former partner L.A. Reid, Jimmy Jam and Terry Lewis and the team of Tim Kelley and Bob Robinson, yet retaining their trademark four-part harmony sound. "What we wanted to do different was our delivery, as far as what we bring across in the songs," says group member Nate Morris. "The subject matter is still the same; we're still talking about love, still expressing our feelings, writing lyrics about relationships. We tried to experiment with different types of things we've never done before."

"You notice songs gradually grow and grow through vocal changes," Michael S. McClary says, his basso profundo voice rumbling through the room. "It's interesting to watch—as you sing one part, someone takes the next part to the next level and so on."

The first single is one of two collaborations with Babyface, who was behind "End Of The Road" from the *Boomerang* soundtrack. "He's very quiet, with a strict work vibe," Morris says. "He's into what he's working on. He'd ask us to do certain things and ask for our input, how we thought something should go."

A potential follow-up single is "Water Runs Dry," taking an acoustic approach similar to Babyface's own hit, "When Can I See You." "We were in L.A., over at his house, and he picked up his guitar and played it," Morris says. "He didn't have lyrics, but he did have the hook. We were in the studio a

couple of weeks later and he played it for us after 'I'll Make Love To You,' and we decided to do it."

"It's one of those different types of Boyz II Men songs," fellow member Shawn Stockman says. "We've never sung with acoustic guitars, drums and violins. That's what we wanted to do, and 'Water Runs Dry' is different from what we've done in the past. It reminded us of having a somewhat Beatles feel and sound from back then...nice and vintage."

And the group does, in fact, bravely cover the Beatles—and not just any Beatles song, but the one considered the most covered song in history: "Yesterday"...and they chose to sing it a cappella. "'Yesterday' was a song we all sang in high school and were a little more comfortable with that song, believe it or not, because we just got accustomed to singing it," McClary says. "We didn't want to put music on it, because we felt if we're going to cover a song like that, we weren't going to ruin it by putting music on, giving people a chance to criticize it and say we messed it up. That's why we considered just doing vocals—and did—because that's our strongest thing."

"It's good to have an album that's well-rounded," says Boyz II Men's Wanya Morris. "Some people who've come across it feel certain songs should be singles, and we'll let the people decide. We want to be different, but to still be Boyz II Men. We're that type of group—we don't like to follow actual trends going on, we just try to stay a step ahead and do things different that we feel comfortable with and, hopefully, people will listen to it and will be into it like we are."

Boyz II Men arrived several years ago and seemed to open the proverbial floodgates for all the vocal groups that have followed, including Shai, Jodeci and more recently All-4-One. But the group won't take credit for what they say was already there. "I would say we 're-opened' the door," Nate Morris says. "Years ago you had the Four Tops, the Temptations and all these other groups. I would say for the younger generation now we have re-opened the door. I wouldn't say we started a brand-new trend."

"It could've been someone else," Wanya says. "We just happened to be the first ones of this new era."

Boyz II Men found Jimmy Jam and Terry Lewis lived up to their creatively raucous reputations. "They're the coolest brothers in the world," Wanya Morris says. "It was a great experience. We went to Minneapolis and didn't know what to expect. We've admired their music as long as we can remember. Going into their studio was more of an honor, and they came up with two great songs—'On Bended Knee' and 'All Around The World.' It wasn't like work. We would talk for 45 minutes and then record. They were like friends, down-to-earth guys. They made us look at being successful in a whole different light."

The group find their perspective continues to change. "We've seen changes in how we react to things. We're a lot more knowledgeable, making wiser decisions. I'm not saying we're 'Mr. Know-It-Alls'—we don't think we know everything."

And what about changes in the Boyz II Men preppy-street look? "It just got a little older," Wanya says. "The Alexander Vanderpool look will stay with us forever. It's made its transition from 'boyz' to maybe sophomores...like you get your school clothes at the beginning of the year, you wear 'em all through the year, go through the junior stage and change."

They've also learned a lot touring around and meeting their fans face-to-face, fully accepting their responsibilities as role models. "I don't really know if it's a certain obligation to be role models, but basically we consider being role models cool and don't mind it," Stockman says. "It's nice to be thought of in that light where kids look up to us. That's really great, but as far as us having a certain obligation, we're honestly just being ourselves. This is just something that's us, and if parents see us as certain role models, that's fine with us."

"It's cool," Nate says.

"But although we're perceived as that, we're not perfect," Wanya says. "We're human beings."

**TOP 100 R&B SINGLES**  
**SEPTEMBER 24, 1994**



#1 SINGLE: Boyz II Men



TO WATCH: Toni Braxton



HIGH DEBUT: Barry White

1	I'LL MAKE LOVE TO YOU (Motown 374631)	Boyz II Men	1	7	51	I'M NOT OVER YOU (A&M/Perspective 0574)	Ce Ce Peniston	46	21
2	AT YOUR BEST (YOU ARE LOVED) (Blackground/Jive 42239)	Aaliyah	2	9	52	BOP GUN (ONE NATION) (Priority 53161)	Ice Cube featuring George Clinton	44	9
3	STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279)	Changing Faces	3	10	53	YOU DON'T HAVE TO CRY (Ansta 2715)	N II U	26	11
4	I'D GIVE ANYTHING (EastWest 98244)	Gerald Levert	4	9	54	WHOSE IS IT? (MCA 54849)	Melvin Riley	49	15
5	BODY & SOUL (Elektra 9008)	Anita Baker	5	5	55	HERE I AM (Atlantic 82513)	Glenn Jones	47	8
6	LETITGO (Warner Bros 18074)	Prince	6	8	56	HONEY (Arista 2743)	Aretha Franklin	79	3
7	NEVER LIE (MCA 54850)	Immature	7	9	57	WITH OPEN ARMS (Capitol 58258)	Rachelle Ferrell	69	3
8	ANY TIME ANY PLACE/AND ON AND ON (Virgin 38435)	Janet Jackson	6	19	58	FLAVA IN YA EAR (Bad Boy/Arista 7-9001)	Craig Mack	68	4
9	DO YOU WANNA GET FUNKY (Columbia 77582)	C+C Music Factory	10	9	59	90'S GIRL (Kaper/RCA 62865)	Blackgirl	56	15
10	WHEN CAN I SEE YOU (Epic 6173)	Babyface	9	17	60	ANYTHING (from "Above The Rim") (RCA 62834)	SWW	57	24
11	I MISS YOU (Silas/MCA 54847)	Aaron Hall	11	21	61	MAKE UP YOUR MIND (RCA/PMD 62876)	Veronica Lynn	65	6
12	FUNKDAFIED (So So Def/Chaos/Columbia 77523)	Da Brat	12	16	62	SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Ansta 2-4070)	Outkast	54	10
13	WHERE IS MY LOVE? (Reprise 18140)	El Debarge featuring Babyface	15	4	63	FUNKY Y-2-C (Chaos/Columbia 77461)	The Puppies	58	11
14	SENDING MY LOVE (Illtown/Motown 2242)	Zhane	13	20	64	WHEN I GIVE MY LOVE (Elektra 61550)	Keith Sweat	53	14
15	EVERYTHING IS GONNA BE ALRIGHT (Perspective/A&M 8308)	Sounds Of Blackness	17	10	65	JOI (Silas/MCA 54871)	London Jones	66	7
16	ENDLESS LOVE (Columbia 57775)	Luther Vandross & Mariah Carey	35	3	66	THE CHOICE IS YOURS (Mercury 1259)	Emage	67	6
17	TURN DOWN THE LIGHTS (Motown 2255)	Shanice	19	8	67	I'LL TAKE HER (Mercury 522 661)	III AI Skcratch & Brian McKnight	71	3
18	HUNGAH (Warner Bros. 18121)	Karyn White	33	3	68	BEFORE I LET YOU GO (Interscope 982-144)	Blackstreet	89	2
19	YOUR LOVE IS A 1-8-7 (Motown 2253)	Whitehead Brothers	20	9	69	PRACTICE WHAT YOU PREACH (A&M)	Barry White	DEBUT	
20	CAN U GET WIT IT (LaFace/Arista 2-4075)	Usher	25	6	70	JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	The Notorious B.I.G.	85	3
21	5-4-3-2 (YOI TIME IS UP) (Giant 2-41758)	Jade	36	3	71	BACK IN THE DAY (Giant/Reprise 18217)	Ahmad	55	16
22	ROMANTIC CALL (Epic 77624)	Patra featuring Yo Yo	23	7	72	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	Bone Thugs N Harmony	77	4
23	I WANNA BE DOWN (Atlantic 87225)	Brandy	37	4	73	NAPPY HEADS (Ruffhouse/Columbia 77643)	Fugees (Tranzlator Crew)	64	7
24	ALWAYS IN MY HEART (Qwest/Warner Bros. 6975)	Tevin Campbell	16	18	74	WHERE DID WE GO WRONG (RCA/Caper 62989)	Blackgirl	DEBUT	
25	SUMMER BUNNIES (Jive 42238)	R. Kelly	14	6	75	BIGGEST PART OF ME (Reprise 18122)	Take 6	62	14
26	THE RIGHT KIND OF LOVER (MCA 10870)	Patti Labelle	18	18	76	HIP HOP RIDE (EastWest 98240)	Da Youngsta's	78	4
27	AFRO PUFFS (Death Row/Interscope 5759)	The Lady Of Rage	27	8	77	COLOR ME BLUE (Street Life/Scotti Bros. 75392)	Tina Moore	61	10
28	THROUGH THE RAIN (Polydor/Island 853 314)	Tanya Blount	30	7	78	BRAND NEW (Elektra 64526)	Sista	82	4
29	THIS D.J. (Violator/RAL/Island 853 236)	Warren G	29	9	79	DON'T FRONT (Step Son 7133)	Missjones	81	5
30	SPEND THE NIGHT (Maverick/Reprise 18194)	N' Phase	21	14	80	I'LL REMEMBER (Tommy Boy 635)	Coolio	88	2
31	TONIGHT (Street Life 72392)	Sweet Sable Featuring Nikke Nikole	34	8	81	WHEN YOU NEED ME (Silas/MCA 54902)	Aaron Hall	DEBUT	
32	NUTTIN' BUT LOVE (Uptown/MCA 54865)	Heavy D & The Boyz	24	14	82	BREATHLESS (Blizz/Atlantic 5841)	All-4-One	DEBUT	
33	WILLING TO FORGIVE (Arista 1-2680)	Aretha Franklin	22	24	83	TAKE IT EASY (WeeDee/Nervous 20094)	Mad Lion	83	8
34	BACK & FORTH (Blackground/Jive 42173-2)	Aaliyah	28	22	84	NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578)	Salt-N-Pepa	84	6
35	SLOW WINE (Ving/Mercury 853 476)	Tonyl Tonil Tonel	32	14	85	OLD BECOMES NEW (Big Beat/Atlantic 98236)	Groove U	90	2
36	YOUR BODY'S CALLIN' (Jive 42220)	R. Kelly	31	23	86	MAKE IT RIGHT (Giant 7137)	Lisa Stansfield	DEBUT	
37	I'VE HAD ENOUGH (EastWest 5727)	Cindy Mizelle	40	4	87	SWEET FUNKY THING (EMI 58242)	Eternal	63	11
38	VIBE (Illtown/Motown 2261)	Zhane	41	4	88	PLAYAZ CLUB (Chrysalis/EMI 58267)	Rappin' 4-Tay	DEBUT	
39	IF ANYTHING EVER HAPPENED TO YOU (Capitol 58241)	BeBe & CeCe Winans	50	3	89	GIVE IT UP (Def Jam/RAL/Island 853 316)	Public Enemy	76	10
40	I DON'T WANT TO KNOW (MCA 54919)	Gladys Knight	43	6	90	EXPERIMENT (Fox 62965)	Jamie Foxx	DEBUT	
41	FANTASTIC VOYAGE (Tommy Boy 617)	Coolio	38	20	91	I SWEAR (Blizz/Atlantic 87243)	All-4-One	75	20
42	WHAT ABOUT US (Uptown/MCA 54861)	Jodeci	42	16	92	THE PLACE WHERE YOU BELONG (from "Beverly Hills Cop III") (MCA 54807)	Shai	74	17
43	I'M ON MY KNEES (Mercury)	Jonathan Butler	70	4	93	SUMMERTIME GROOVE (Bellmark 72024)	Young, Gifted & Black	87	5
44	PASS THE LOVIN' (MJJ/Epic 77576)	Brownstone	48	4	94	HAPPINESS (EastWest 5659)	Billy Lawrence	80	11
45	HOW MANY WAYS (LaFace 4081)	Toni Braxton	86	2	95	UNITED FRONT (Chrysalis/EMI 58199)	Arrested Development	60	6
46	WEEKEND LOVE/BLACK HAND SIDE (Motown 2246)	Queen Latifah	39	17	96	SOMEONE TO LOVE (Perspective/A&M 49005)	Mint Condition	91	22
47	ACTION (EastWest 98260)	Terror Fabulous & Nadine Sutherland	51	8	97	YOU MEAN THE WORLD TO ME (Arista/LaFace 2-4064)	Toni Braxton	59	32
48	TOOTSEE ROLL (Rip-tt 6911)	69 Boyz	52	7	98	INFATUATION (Fox 231)	Jamie Foxx	93	13
49	GET UP ON IT (Elektra 64506)	Keith Sweat	73	3	99	WHERE MY HOMIEZ? (COME AROUND MY WAY) (Mercury 858 462)	III AI Skcratch	92	15
50	BOOTI CALL (Interscope 98255-4)	Blackstreet & Teddy Riley	45	16	100	NO DISTURB SIGN (Elektra)	Beres Hammond	72	6



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AFRO PUFFS Dat Nigga Daz, The Lady Of Rage (Stige, ASCAP)	27
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ANYTHING B.A. Morgan (Warner/Tamela/Interscope Pearl/Bam Jams/BMI)	60
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IM ON MY KNEES G. E. Brown, J. Butler (Zomba, ASCAP/CPP)	96
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I'VE HAD ENOUGH V. Benford (Yel/Rahc/Almo Irving, BMI/CPP)	23
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PRACTICE WHAT YOU PREACH B. White, G. Levent, E. "Tony" Nicholus (Seven Songs/Super Songs/Divided Music/Zomba/Warner-Tamela/Rattal Music, BMI)	30
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SOMEONE TO LOVE Mma Condition (New Perspective, ASCAP)	25
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SPEND THE NIGHT R. Kelly (Zomba/R. Kelly, BMI)	23
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SUMMERTIME GROOVE M. Mani, P. Ghaz (Gramme Sky Music/J. Manic, ASCAP/Creme De La Creme Music/Albert Music/Songs Of All Nations, BMI)	20
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TAKE IT EASY KRS-ONE (Musa, ASCAP)	18
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THROUGH THE RAIN K. Jackson, E. White, P. Lawrence (K-Jack Top 10/Neroses, ASCAP)	16
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TOOTSEE ROLL 95 South (Downlow Quad, BMI)	14
TONIGHT Nikke Nicole (Nikke Daz II Music/MCA Music Pub., ASCAP)	13
TURN DOWN THE LIGHTS B. Watson, N. McArthur (Bobizz/Melrose/Ezaf/Sony Songs, BMI)	12
UNITED FRONT Speech (EMI Blackwood/Arrested Development, BMI)	11
VIBE Naughty By Nature (9th Town/Naughty/Rodrigos/Almo, ASCAP)	10
WHAT ABOUT US (April DeSwing/Mob/Saja/Trouman/Devell-Up-Mo, BMI)	9
WHERE DID WE GO WRONG D. Allen (ATV Music/Permy Funk, BMI)	8
WHERE IS MY LOVE? Babyface (Rambush/MCA, ASCAP/Ecap/Sony, BMI)	7
WHERE MY HOMIEZ LG. Experience, Lo Rikler (Bran/Paul/Galtz/ITC, ASCAP)	6
WHEN CAN I SEE YOU Babyface, L.A. Reid, D. Simmons (Sony/Ecap, BMI)	5
WHEN I MY GIVE MY LOVE K. Sweat, F. Scott, J. Jefferson (Keith Sweat/E/A/WB, ASCAP/Scottville/EMI Blackwood, BMI)	4
WHEN YOU NEED ME V. Benford (MCA/Geffen/Ronnie Onyx, ASCAP)	3
WHO'S IS IT? M. Riley (MCA Music Pub./Dee Dee Music, ASCAP)	2
WILLING TO FORGIVE Babyface, D. Simmons (Ecap/Sony/Warner-Tamela/Boobie-Loo, BMI/WBM)	1
WITH OPEN ARMS R. Ferrell, D. Robinson (Feel The Beat Music/Stone Diamond Music Corp., BMI)	0
YOU DON'T HAVE TO CRY V. Herbert, J. Thomas (3 Boyz From Newark/Polygram Int'l/Zomba/Black Hand, ASCAP)	0
YOU MEAN THE WORLD TO ME L.A. Reid, Babyface, D. Simmons (Cliff Link/Warner-Tamela/Ecap/Sony Songs/Boobie-Loo/HLL/WBM, BMI)	0
YOUR BODY'S CALLIN' R. Kelly (Zomba/R. Kelly, BMI/CPP)	0
YOUR LOVE IS A 1-8-7 K. Whitehead, E. Johnson, Dr. Dre, Snoop Dogg (Sony Tunes, ASCAP/KNJ, BMI)	0

## REVIEWS by M.R. Martinez



**ART PORTER: Undercover (Verve Forecast 523 356). Producers: Ronnie Foster, Jeff Lorber & A. Porter.**

Art Porter's smooth, tasty contemporary jazz-flavored pop has been *Undercover* far too long. Saxophonist Porter combines the vigor of soprano saxist George Howard (even though Porter mainly plays alto) with the rich tonality of Grover Washington, Jr. The youthful rhythms are mainly Porter and company. He is ably supported on these tracks by keyboardists Jeff Lorber and Ronnie Foster. Guitarist Paul Jackson, Jr. provides a warm acoustic feel on the track "Send One Your Love."

**SHINEHEAD: Troddin' (Elektra 61667). Producers: Various.**

Shinehead was among the first dancehall toasters to successfully combine lilting island sensibilities with hip-hop percussive attitude. This latest offering from Shinehead is a strong, bass-groove entry ("Boom Bangin'" and "Best Creation") that occasionally slips into (out of?) rub-a-dub clothing ("Reprimand" & "Buff Baby"). Production by Shinehead, Steely & Cleve and others provide a variety of tonal attitudes. This can please both hip-hop and dancehall fans.



**BONE THUGS N HARMONY: Creepin' On Ah Come Up (Ruthless/Relativity 5526). Producers: Various.**



This album combines the best of Compton/South Central L.A. and Houston gangsta attitude. There's an attempt to touch the horror genre mined early on by Insane Poetry, but never brought to fruition. The key here is some very compelling production with the beats for jeps in maximum affect. Heavy influences of N.W.A. members Eazy-E and Yella are evident. But DJ Unek and Bone also add flavor to this vox-boxed melange of synth-ed-out funk. "No Surrender" and "Thuggish Ruggish Bone" featuring Shatasha Williams come up.

**CINDY MIZELLE: Cindy Mizelle (EastWest 92255). Producers: Various.**

It's a special pleasure when a talented singer who has labored in the shadows of a major star gets a shot in the spotlight. As talent as diverse as Aretha Franklin and Whitney Houston will attest, Cindy Mizelle should be able to handle the transition. Mizelle's soulful readings are framed in lush production and arrangements by a variety of producers, including Greg Charley and John Winston of Kiara who produced the first single, "I've Had Enough," and Gerald Levert, with whom she performs a duet on the track "Smile."



## PICK OF THE WEEK



**BEBE & CECE WINANS: Relationships (Capitol 28216). Producers: Various.**

BeBe & CeCe Winans, along with their older siblings, have changed the face of inspirational R&B gospel. It's unfair to consider this music in such narrow-cast terms. And the production on this album makes the move into mainstream music currents self-evident. The message is couched deftly in songs like "Count It All Joy," "Love Of My Love," "Don't Let Me Walk This Road," "Stay With Me" and "He's Always There." Major contributors to this collection come from a list of pop music's "who's who," including Arif Mardin, David Foster and Rhett Lawrence.

# MOTOWN

## TOP 75 R&B ALBUMS

CASH BOX • SEPTEMBER 24, 1994

1	NOTHING BUT A NUMBER (Jive 41533)	Boyz II Men	21	2
2	THE COME STRAPPED (Epic Street/Epic 57696)	MC Eht featuring CMW	2	8
3	GROOVE ON (EastWest 92416)	Gerald Levert	DEBUT	
4	CHANGING FACES (Big Beat 92369)	Changing Faces	8	3
5	REGULATE...G-FUNK-ERA (Violator/RAL/Island 52333)	Warren G	4	14
6	FUNKDAFIED (So So Def/Chaos/Columbia 66164)	Da Brat	3	11
7	SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907)	Big Mike	5	11
8	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	6	10
9	GET UP ON IT (Elektra 61550)	Keith Sweat	7	11
10	BLACKSTREET (Interscope 92351)	Blackstreet	11	12
11	GEMS (MCA 10870)	Patti LaBelle	10	14
12	NUTTIN' BUT LOVE (Uptown/MCA 10998)	Heavy D & The Boyz	9	16
13	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	14	13
14	12 PLAY (Jive 41527)	R. Kelly	15	36
15	COMIE (Paisley Park/Warner Bros. 45700)	Prince	13	4
16	6 FEET DEEP (Gee Street 524016)	Gravediggaz	16	5
17	THE TRUTH (Silas/MCA 10810)	Aaron Hall	17	37
18	SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 26010)	Outkast	12	19
19	U.G.K. (Jive 41524)	Supertight	DEBUT	
20	GREATEST HITS 1980-1994 (Arista 18722)	Aretha Franklin	18	27
21	GHETTO LOVE (MCA 11016)	Melvin Riley	23	10
22	I'M READY (Qwest/Warner Bros. 45388)	Tevin Campbell	19	37
23	CREEP WIT ME (Mercury 522661)	Ill Ai Skratch	27	5
24	UNCLE SAM'S CURSE (Ruthless/Relativity 5524)	Above The Law	25	9
25	PLAYTIME IS OVER (MCA 11068)	Immature	40	5
26	MUSE SICK N HOUR MESS AGE (Def Jam/RAL/Island 314 523 362)	Public Enemy	30	3
27	ON THE OUTSIDE LOOKING IN (Suave 40002)	Eightball & MJG	24	14
28	JUST FOR YOU (MCA 10946)	Gladys Knight	DEBUT	
29	PRONOUNCED JAH-NAY (Illtown/Motown 6369)	Zhane	26	28
30	IT TAKES A THIEF (Tommy Boy 1083)	Coolio	20	8
31	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM (Perspective/A&M 90062)	Sounds Of Blackness	32	21
32	QUEEN OF THE PACK (Epic 53763)	Patra	33	30
33	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	DEBUT	
34	PEEP THIS (Fox 64364)	Jamie Foxx	22	8
35	HEART MIND & SOUL (Reprise/Warner Bros. 45375)	Ei Debarge	36	14
36	ANYTHING GOES! (Columbia 66160)	C+C Music Factory	28	4
37	FOR THE COOL IN YOU (Epic 53558)	Babyface	29	41
38	DOGGY STYLE (Death Row/Interscope/AG 92279)	Snoop Doggy Dogg	43	35
39	USHER (LaFace/Arista 26008)	Usher	DEBUT	
40	SOMETHIN' TO BLAZE TO (Trak/Solar 72576)	Top Authority	31	28
41	ILLMATIC (Columbia 57684)	NAS	39	20
42	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	38	43
43	DIARY OF A MAD BAND (Uptown/MCA 10915)	Jodeci	41	32
44	AFTER THE STORM (Mojazz/Motown 0301)	Norman Brown	45	13
45	ABOVE THE RIM (Death Row/Interscope/AG 92359)	Soundtrack	34	25
46	ANGELA WINBUSH (Elektra 61591)	Angela Winbush	44	25
47	ENTER THE WU-TANG (36 CHAMBERS) (Loud/RCA 66336)	Wu-Tang Clan	49	36
48	JOIN THE BAND (Reprise/Warner Bros. 45497)	Take 6	37	11
49	ALL-4-ONE (Blitz/Atlantic/AG 82588)	All-4-One	35	21
50	OK (Chaos/Columbia 64281)	The Puppies	42	9
51	janet. (Virgin 87825)	Janet Jackson	47	53
52	STRESS: THE EXTINCTION AGENDA (Hollywood Basic/Elektra)	Organized Konfusion	59	2
53	SERIOUS (Motown 0346)	Whitehead Brothers	DEBUT	
54	RACHELLE FERRELL (Manhattan/Capitol 93769)	Rachelle Ferrell	52	21
55	YOU STAY ON MY MIND (ICH 1170-2)	Tyrone Davis	56	9
56	YAGA YAGA (EastWest/AG 92327)	Terror Fabulous	57	7
57	MUSIC BOX (Columbia 53205)	Mariah Carey	58	40
58	SAME AS IT EVER WAS (Tommy Boy 1089)	House Of Pain	50	11
59	21...WAYS TO GROW (Motown 0302)	Shanice	60	10
60	JEWEL OF THE NILE (RAL/Island 52336)	Nice & Smooth	63	10
61	THOUGHT 'YA KNEW (A&M 0138)	Ce Ce Peniston	61	25
62	ILL COMMUNICATION (Grand Royal/Capitol 28599)	Beastie Boys	53	14
63	BLUNTED ON REALITY (Ruffhouse/Columbia 57462)	Fugees (Tranzlator Crew)	65	4
64	FUNKIFIED (Wrap/Chiban 8133)	MC Breed	46	14
65	THE FUNKY HEADHUNTER (Giant/Reprise/Warner Bros. 24545)	Hammer	66	27
66	'N GATZ WE TRUSS (G.W.K./Chaos/Columbia 57294)	South Central Cartel	48	18
67	LETHAL INJECTION (Priority 53876)	Ice Cube	64	34
68	VERY NECESSARY (Next Plateau/London/Island 828392)	Salt-N-Pepa	67	36
69	SONS OF SOUL (Wing/Mercury 514933)	Tony! Toni! Tone!	70	6
70	AHMAD (Giant/Warner Bros. 24548)	Ahmad	71	14
71	1-800-NEW FUNK (NPG/Bellmark 71006)	Various Artists	62	6
72	BREATHLESS (Arista 18646)	Kenny G	68	73
73	THE SUN RISES IN THE EAST (Payday/FFRR 124011)	Jeru The Damaja	54	16
74	FREAK FOR LIFE 6996 (Luke 6996)	Luke	51	9

By M.R. Martinez

## THE RHYTHM



EastWest recording artist Billy Lawrence, whose debut album for the label (*One Might Say*) has been acclaimed by many critics, recently sliced 'n' diced the audience during a performance at Vibe's Mad. 61 at Barney's Midtown in New York City. A bevy of Atlantic Records Group artists showed up to support Lawrence during her performance, including labelmates Sudden Change. Pictured after the show are (l-r): Charice, Katia, Jessie and Linne of Sudden Change; Lawrence; and Cassandra of Sudden Change.

**SAMPLES:** After four decades of being in the thick of classic R&B, perennial Motown Records act **The Temptations** finally received a star on the venerable Hollywood Walk of Fame, the 2,034th such distinction bestowed on an entertainment icon. The star was received last week by the current Temptations line-up of **Ron Tyson, All-Ollie Woodson, Theo Peoples, Melvin Franklin** and **Otis Williams** near the intersection of Hollywood Blvd. and Sycamore in front of the Great Western Bank. Motown hopes to bank some sales on release of the group's five-CD box set, *Emperors Of Soul*, which features the various personnel that have formed the quintet over the past decades...The "Together As One" 27-city tour will be launched Oct. 26 by **Capitol Records** act **BeBe & CeCe Winans** and **Perspective Records** recording conglomerate **Sounds Of Blackness** during a performance in Minneapolis. The Winans duo recently released the album *Relationships* (see review page 13), which makes a local tie-in with **Big Brothers/Big Sisters of America** during the tour a natural. The 40-member-plus **Sounds of Blackness** will continue with *Africa to America: The Journey of The Drum* on this tour...**Gasoline Alley/MCA Records** act eve, comprised of Los Angeles natives **Mia Ambrester** and **Edie May Grant**, Houstonian **Jenisa Garland** and London-born **Gina Gomez**, benefit from the experience of master producer **David Morales** on their debut single "Groove of Love." One can only imagine what that means. Homegirl Gomez co-produced three tracks and wrote most of the debut album's songs. Wonder why "eve" is spelled in lower case?...An Evening with **Smooky Robinson** at the majestic **Cerritos Center for the Performing Arts** happens Sept. 30 and Oct. 1, and is a sure bet for wet panties and breakfast in bed.



Chez Wilson was the spot where **MJJ/Epic** recording artists **Brownstone** performed their new single "Pass The Lovin'" and other songs from their debut album *From The Bottom Up*. The Los Angeles-based trio also drew attention because their performance coincided with the celebration of respected silver-screen star **Wesley Snipes**. Pictured after the performance and during the fete are (l-r): **Lamont Boles**, head of Epic's black music department; **Wanya** of Motown recording act **Boyz II Men**; **Mimi** of **Brownstone**; **Snipes**; and **Nicci** and **Maxee** of **Brownstone**.





By M.R. Martinez

## THE RHYME



Ill Al Scratch (second left) from Mercury rap duo Ill Al Scratch and Ruffhouse/Columbia rap act Fugees (Tranzlator Crew) kicked some chill recently at a New York City hip-hop set. Ill Al Scratch is jumpin' large with the second single from their debut album *Creep Wit Me*, "I'll Take Her." The track features vocals and production from labelmate Brian McKnight.

**ROOTS:** Roots forged on concrete. It's the best and worse of this music. It's made by a young man admired and reviled (depending on who you talk to). It's **Dr. Dre**, and the project is being hailed as the precursor to *The Chronic*, Dre's multi-Platinum bridge to pop stardom, and his work with N.W.A. It's titled *Concrete Roots* and features the music of D.O.C., **The Wreckin' Cru** and a phalanx of other artists that helped form the core of West Coast rap's identity.

This album is a tad more than Dre saying "I-need-some-props" testimony. This collection does touch the vibe that existed when Santa Monica Blvd.-Hollywood, CA-based **Macola Records** was the place that all the indie rap acts went to have their records at the very least pressed. But in many cases these acts were also signed for marketing and promotion that was ineffective. They mixed and mutated into each other's sonic creative stew. This is only one facet of the story about this milieu of West Coast rap music. Creatively, the album is a collector's edition at best, although there are some remixes that include interludes chronicling the upward climb of this **Death Row** architect. His N.W.A. homeboy, **DJ Yella** is also present on this record. **Leon Haywood's** "Anotha 'G' Thang" stands out as prescient work, bringing into a focus a whole style of R&B-sampled rap that became an important part of the work. The rest is like an anachronism, echoes of an era that was not particularly fruitful financially, but did give these young men a sense of the future.

**SOUND NIBBLES:** *Guerilla Funk* is the title of the upcoming album by Bay Area-based rapper **Paris**, whose product will come through the **Priority Records** pipeline. Helping Paris celebrate the Oct. 4 release at the **Club Townsend** in Los Angeles were Priority prez **Bryan Turner** and several colleagues, including **DJ Premiere** and **Guru of Gang Starr** and **Michael Franti** of **Spearhead**...



Lords of the Underground, the EMI/Pendulum group that courted Gold status with their debut album *Here Come The Lords*, were recently at the Hit Factory studio in New York City working on their latest collection, *Keepers Of The Funk*, set for Nov. 1 release. The new album, produced by **Marley Marl** and **K-Def**, will yield the single track "Tic Toc," due out Oct. 11. Pictured standing during the touch-up session are (l-r): **Marley Marl**; **Lord Jazz** of the group; **Herb Powers**, engineer; (seated): **Mr. Funke**, **K-Def** and **Do-It-All** of the group.

## TOP 25 RAP SINGLES

CASH BOX • SEPTEMBER 24, 1994

1	JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	The Notorious B.I.G.	1	4
2	FLAVA IN YA EAR (Bad Boy 7-9001)	Craig Mack	2	6
3	TOOTSEE ROLL (Down Low/Rip-It 6911)	69 Boyz	4	13
4	FUNKDAFIED (So So Def/Chaos/Columbia 77523)	Da Brat	3	15
5	I SAW IT CUMMIN' (PMD/RCA 62952)	PMD	12	2
6	THIS D.J. (Violator/RAL/Island 853 236)	Warren G	6	8
7	BOP GUN (ONE NATION) (Priority 53161)	Ice Cube	9	8
8	FANTASTIC VOYAGE (Tommy Boy 617)	Coolio	5	16
9	NUTTIN' BUT LOVE (Uptown/MCA 54865)	Heavy D & The Boyz	8	10
10	AFRO PUFFS (Death Row/Interscope 5759)	The Lady Of Rage	10	7
11	BACK IN THE DAY (Giant/Reprise/Warner Bros. 18217)	Ahmad	7	18
12	FUNKY Y-2-C (Chaos/Columbia 77461)	The Puppies	11	11
13	ROMANTIC CALL (Epic 77624)	Patra featuring Yo Yo	14	6
14	ACTION (EastWest/AG 98260)	Terror Fabulous Feat. Nadine Sutherland	15	5
15	TAKE IT EASY (Veeded/Nervous 20094)	Mad Lion	16	10
16	DISTORTION TO STATIC (DGC/Geffen 92724)	The Roots	17	2
17	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	Bone Thugs N Harmony	19	4
18	HIP HOP RIDE (EastWest 98240)	Da Youngsta's	20	2
19	WHERE MY HOMIEZ? (Mercury 858 463)	Ill Al Scratch	18	13
20	PLAYAZ CLUB (Chrysalis/EMI 58267)	Rappin' 4-Tay	DEBUT	
21	SOUTHERNPLAYALISTICADILLACMUZIC (LaFace/Arista 2-4070)	Outkast	22	11
22	NAPPY HEADS (Ruffhouse/Columbia 77431)	Fugees (Tranzlator Crew)	13	15
23	DIARY OF A MADMAN (Gee Street/Island 854 062)	Gravediggaz	21	11
24	WRONG SIDE OF DA TRACKS (Big Beat/Atlantic/AG 98285)	Artifacts	24	4
25	BLACK HAND SIDE (Motown 2249)	Queen Latifah	25	5

### Rap Single Reviews

By Dr. Bayesian

#### ■ PMD: "I Saw It Cummin'" (PMD/RCA 62951).

Parrish Smith is becoming a very adroit producer. Especially when you have to listen for at least three minutes to find the "Funky Worm" sample used on this track that is rhythmic attitude meeting a bass-driven, melodic enigma. This is the first single from the highly-anticipated upcoming album, *Shadé Business*.

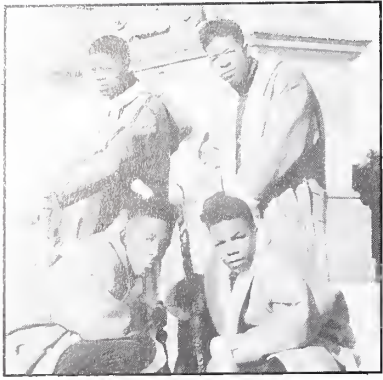
#### ■ GENIUS: "I Gotcha' Back" inspired by the movie *Fresh* (Loud/RCA 6296).

So what's the big deal? Yes, we reviewed the entire movie-inspired album. And yes, some people found the video to this track offensive(?). But even if this wasn't Wu-Tang Clan-inspired, this track could barely make a ripple on the pond that has spawned the Clan's fresh direction. Relentless beats, straight-up mic play and minimal texture.

#### ■ 5 CENT: "Tha Flava" (Rugley 20032).

There's no absence of serious bottom on this track. 5 Cent brings some energetic flavor to his mic flow, and the vocalese accompaniment is tasty. Of the three mixes on this disc, the Extended (Bump It In Ya' Trunk Mix) and the funky Dubstrumental Mix show up large and most appealing. Radio airplay for all of these.

TOP  
POP  
SINGLES  
SEPTEMBER 24, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Jon Secada



HIGH DEBUT: Lisa Stansfield

			Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼		
1	I'LL MAKE LOVE TO YOU (Motown 374631)	Boyz II Men	1	25	52	GAMES PEOPLE PLAY (Big Beat/Atlantic 5770)	56	4	
2	WHEN CAN I SEE YOU (Epic 6173)	Babyface	2	17	53	NEVER LIE (MCA 54850)	63	4	
3	ALL I WANNA DO (A&M 8298)	Sheryl Crow	5	8	54	NUTTIN' BUT LOVE (Uptown/MCA 54865)	Heavy D & The Boyz	52	7
4	WILD NIGHT (Mercury 858 738)	John Mellencamp & Me'Shell Ndegeocello	4	19	55	THE SIGN (Arista 1-2653)	Ace Of Base	53	32
5	STAY (from "Reality Bites") (RCA 66364)	Lisa Loeb	3	24	56	BOP GUN (ONE NATION) (Priority 53161)	Ice Cube featuring George Clinton	62	4
6	ENDLESS LOVE (Columbia 57775)	Luther Vandross & Mariah Carey	19	3	57	REGULATE (from "Above The Rim") (Death Row/Interscope 92359)	Nate Dogg & Warren G	44	23
7	CAN YOU FEEL THE LOVE TONIGHT (from "The Lion King") (Hollywood/Elektra/Warner Bug R. 64543)	Elton John	6	19	58	YOU LET YOUR HEART GO TOO FAST (ESK 77600)	Spin Doctors	35	11
8	SHINE (Atlantic 87237)	Collective Soul	8	19	59	THE PLACE WHERE YOU BELONG (from "Beverly Hills Cop III") (MCA 54807)	Shai	42	18
9	DON'T TURN AROUND (Arista 12692-2)	Ace Of Base	9	21	60	BACKWATER (London/PLG 857553-2)	Meat Puppets	58	18
10	ANY TIME ANY PLACE/AND ON AND ON (Virgin 38435)	Janet Jackson	7	19	61	BABY I LOVE YOUR WAY (from "Reality Bites") (RCA 62780)	Big Mountain	45	28
11	100% PURE LOVE (Mercury 858 485)	Crystal Waters	15	16	62	SUMMER BUNNIES (Jive 42238)	R. Kelly	60	4
12	LUCKY ONE (A&M 58072)	Amy Grant	16	7	63	SELLING THE DRAMA (Radio Active/MCA 54816)	Live	59	14
13	STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279)	Changing Faces	17	8	64	GIRLS & BOYS (Food/SBK/EMI 58155)	Blur	64	12
14	BACK & FORTH (Blackground/Jive 42174)	Aaliyah	10	19	65	WILLING TO FORGIVE (Arista 1-2680)	Aretha Franklin	65	16
15	FANTASTIC VOYAGE (Tommy Boy 617)	Coolio	11	15	66	SWEET SENSUAL LOVE (Giant 2-41629)	Big Mountain	66	9
16	PRAYER FOR THE DYING (Sire/Warner Bros. 18138)	Seal	12	17	67	NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578)	Salt-N-Pepa	71	7
17	I SWEAR (Blitz/Atlantic 4-87243)	All-4-One	14	23	68	BUT IT'S ALRIGHT (Elektra 64524)	Huey Lewis & The News	69	2
18	LETITGO (Warner Bros. 18074)	Prince	20	6	69	FADE INTO YOU (Capitol 98253)	Mazzy Star	76	3
19	IF YOU GO (SBK/ERG 58166)	Jon Secada	18	21	70	SENDING MY LOVE (Illtown/Motown 2242)	Zhane	67	18
20	CRAZY (Geffen 19267)	Aerosmith	13	19	71	LOVE IS ALL AROUND (London/Island 857 580)	Wet Wet Wet	72	10
21	THIS D.J. (Violator/RAL/Island 853 236)	Warren G	21	9	72	AFTERNOONS & COFFEESPOONS (Arista 2706)	Crash Test Dummies	68	13
22	THE WAY SHE LOVES ME (Capitol 79376)	Richard Marx	22	13	73	I'M NOT OVER YOU (A&M/Perspective 0574)	Ce Ce Peniston	70	9
23	ANOTHER NIGHT (Arista 12724)	Real McCoy	41	5	74	SHORT DICK MAN (DJ World 114)	20 Fingers	78	2
24	ANYTIME YOU NEED A FRIEND (Columbia 6074)	Mariah Carey	24	19	75	HUNGAM (Warner Bros. 18121)	Karyn White	81	3
25	YOU BETTER WAIT (Columbia 77342)	Steve Perry	23	11	76	WHAT'S UP (ZYX 6691)	DJ Miko	74	12
26	FUNKDAFIED (So So Def/Chaos/Columbia 77523)	Da Brat	26	14	77	BREATHLESS (Blizz/Atlantic 5841)	All-4-One	82	3
27	I'D GIVE ANYTHING (EastWest 98244)	Gerald Levert	28	9	78	ACTION (EastWest 98260)	Terror Fabulous featuring Nadine Sutherland	77	2
28	I MISS YOU (Silas/MCA 54847)	Aaron Hall	27	16	79	AFRO PUFFS (Death Row/Interscope 5759)	The Lady Of Rage	75	8
29	COME TO MY WINDOW (Island/PLG 858 028)	Melissa Etheridge	29	28	80	LOVE IS STRONG (Virgin 14180)	Rolling Stones	83	8
30	YOU MEAN THE WORLD TO ME (LaFace/Arista 2-4064)	Toni Braxton	30	26	81	GIVE IT UP (Def Jam/RAL/Island 853 316)	Public Enemy	79	10
31	DECEMBER 1963 (OH WHAT A NIGHT) (Curb 76917)	The Four Seasons	38	5	82	YOUR LOVE IS A 1-8-7 (Motown 2253)	Whitehead Brothers	73	6
32	DO YOU WANNA GET FUNKY (Columbia 77581)	C+C Music Factory	32	10	83	SEVEN SECONDS (Chaos 77482)	Youssou N' Dour & Neneh Cherry	80	4
33	ALWAYS (Elektra/Mute 64552)	Erasure	33	21	84	MAKE IT RIGHT (Giant 7137)	Lisa Stansfield	DEBUT	
34	ALWAYS IN MY HEART (Qwest/Warner Bros. 18260)	Tevin Campbell	25	12	85	BEAUTIFUL IN MY EYES (SBK/ERG 58099)	Joshua Kadison	84	25
35	I'LL REMEMBER (from "With Honors") (Mavenck/Sire/Warner Bros. 18247)	Madonna	31	26	86	WHO'S THAT MAN (So So Def/Columbia)	Xscape	85	4
36	YOU GOTTA BE (550 Epic 6179)	Des'ree	39	10	87	THE MOST BEAUTIFUL GIRL IN THE WORLD (NPG/Bellmark 72514)	Prince	87	28
37	I'LL STAND BY YOU (Sire/Warner Bros. 18160)	The Pretenders	40	6	88	YOUR LOVE IS SO DIVINE (Sunshine 822)	Miranda	86	8
38	BACK IN THE DAY (Giant/Reprise 18217)	Ahmad	37	16	89	SUKIYAKI (Next Plateau/London/Island 857 687)	4 P.M.	DEBUT	
39	I'M THE ONLY ONE (Island 54069)	Melissa Etheridge	46	9	90	HAPPINESS (EastWest 5659)	Billy Lawrence	89	11
40	BOOTI CALL (Interscope 98255-4)	Blackstreet	36	14	91	RETURN TO INNOCENCE (Virgin 38423)	Enigma	88	27
41	CIRCLE OF LIFE (from "Lion King") (Hollywood 64516)	Elton John	47	4	92	THE RIGHT KIND OF LOVER (MCA 10870)	Patti Labelle	91	11
42	FALL DOWN (Columbia 77474)	Toad The Wet Sprocket	43	16	93	YOU (Capitol 79346)	Bonnie Raitt	90	8
43	RIGHT BESIDE YOU (Columbia 6242)	Sophie B. Hawkins	49	8	94	I'M READY (Qwest/Warner Bros. 18264)	Tevin Campbell	93	28
44	FAR BEHIND (Mavenck/Sire/Warner 18118)	Candlebox	50	4	95	THINK TWICE (550 Music 77545)	Celine Dion	92	3
45	GOOD TIMES (Geffen 19723)	Eddie Brickell	48	8	96	ANYTHING (from "Above The Rim") (RCA 62834)	SWV	94	23
46	BODY & SOUL (Elektra 9008)	Anita Baker	51	5	97	MISLED (550 Music/Epic 77344)	Celine Dion	95	23
47	WHIPPED (SBK/EMI 19884)	Jon Secada	61	5	98	I'LL TAKE YOU THERE (from "Threesome") (Epic Soundtrax/Epic 77452)	General Public	97	24
48	YOUR BODY'S CALLIN' (Jive 41527)	R. Kelly	34	18	99	IT'S OVER NOW (Zoo 14145)	Cause & Effect	96	13
49	NEW AGE GIRL (Ichiban 2322)	Deadeye Dick	57	3	100	SLEEPING IN MY CAR (EMI/ERG 19818)	Roxette	98	14
50	AT YOUR BEST (Blackground/Jive)	Aaliyah	55	3					
51	CLOSER (Nothing/TVT/Interscope 98263)	Nine Inch Nails	54	12					



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SWEET SENSUAL LOVE Qumo (MLE Music/Almo,ASCAP)	66
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YOU MEAN THE WORLD TO ME L. A. Reid, Babyface, D. Simmons (Staff Start, BMI/Warner-Tamerlane/Eca/Sony Songs/Boobie-Loo, BMI/HL/WBM)	30
YOUR BODY'S CALLIN' R. Kelly (Zomba Songs Inc./R. Kelly Publishing Inc.,BMI)	34
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YOUR LOVE IS SO DIVINE W. Kahn (Scally,ASCAP)	86

## REVIEWS By Steve Baltin



### COLLECTIVE SOUL: "Breathe" (Atlantic 5711)

The follow-up single from Collective Soul's inaugural release brings even more of a Southern tinge to the party than the smash, "Shine." Unlike many of their peers, Collective Soul are a rock band in the traditional A.O.R. sense of the word. Driven by light percussion that is just strong enough to create a beat, "Breathe" revels in its '70s sound. Somewhere within the '70s sound, a '90s feel emerges, though, making the song a likely hit.

### DEADEYE DICK: "New Age Girl" (Ichiban 2322)

The word for the day is *novelty*. This New Orleans trio has been racing up the charts with the tale of "Mary Moon," the protagonist of this little ditty, which is all it was meant to be. Any song with a chorus that ends, "She don't eat meat, but she sure likes the bone" is quite aware of its sense of humor. Give a humorous anecdote a catchy hook, something this song has, and it's no surprise the song is taking off. In addition, the bark placed sporadically throughout the tune is way cool.



### ATLANTIC STARR: "Everybody's Got Summer" (Arista 2749)

Atlantic Starr's Arista debut finds the group reaching out to both the older R&B set and the younger hip-hop generation with this mid-tempo summertime jam. The band hook listeners with the horns, then reel 'em in with the bass, before settling in with a loping, lazy groove. Those bummin' over the end of summer will find solace here.



### BAHA MEN: "Dancing In The Moonlight" (Big Beat/Atlantic 98276)

The second single from their album, *Kalik*, shimmies its way into the brain, where it will take over. Predominantly reggae, Baha Men's updated version of the '70s hit throws in some bongo drums and a primal chant that separates it from the other top 40 reggae songs this year. As if that weren't sufficient, there's a dance hook in the undertow that comes to the surface during the rising epiphany. There's no way this song isn't a smash; you can't help but fall in love with it.

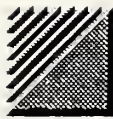
## PICK OF THE WEEK

### LOVE SPIT LOVE: "Am I Wrong" (Imago 25073)

The return of former Psychedelic Furs frontman Richard Butler is a welcome comeback, indeed. As the voice of such '80s staples as "Pretty In Pink" and "Ghost In You," Butler was one of the most distinct and stylish pop singers around. Though it's now a different band, this song is still unmistakably Butler. The new-wave keyboards of the Furs have been replaced by straight-ahead rock guitars, which impressively provide an even more effective backdrop for Butler. It's the chorus, however, that gives Butler his tour de force.







## REVIEWS by Steve Baltin



### ■ PETER GABRIEL: *Secret World Live* (Geffen 24722)

Peter Gabriel is one of those select artists who deserves to have everything he does listened to. Thus, a best-of, or in this case live, collection almost has to be brilliant. It is. Comprised primarily of material from *So* and *Us*, this two-disc package offers vastly reworked interpretations of Gabriel's signature hits including "Sledgehammer," "Digging In The Dirt" and an eleven-minute-plus version of "In Your Eyes" that closes the album. The new life fused into these songs stems from the world-beat flavor that Gabriel has used increasingly with each tour. The best of the

best include "Across The River," previously unavailable in the States, "Don't Give Up," which gives vocalist Paula Cole a chance to shine singing Kate Bush's original part, and "Come Talk To Me," the opening number.

### ■ THEY MIGHT BE GIANTS: *John Henry* (Elektra 61654)

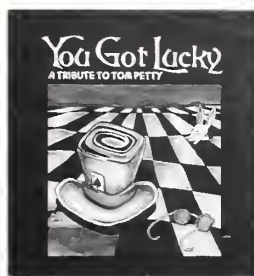
The sixth full-length album from this quirky duo finds them straying so far off the beaten path, they actually find their way back to the highway. Aided for the first time in the studio by the percussion section they introduced live in 1992, the result is a fuller sound than ever before, but no less eccentric. Though the 20 songs on the album sometimes veer to the poppy, the quote from Allen Ginsberg's poem *Howl* that opens "I Should Be Allowed To Think" proves this is the same They Might Be Giants collegians have loved for years.



### ■ MOE TUCKER: *Dogs Under Stress* (Sky 3103)

Somehow, even with the Velvet Underground reunion tour going on last year, the Velvet's drummer found time to record a new album. The effect of hanging with her old bandmates is in evidence on this album, which is steeped in the classic Velvet's sound. In other words, if you love the Velvet Underground (and these days, who doesn't?), you'll definitely groove on this. Plus, this is a chance for all

those new Velvet fans who slighted the band the first time around to redeem themselves by not ignoring this one. "I've Seen Into Your Soul" especially stands out.



### ■ VARIOUS ARTISTS: *You Got Lucky: A Tribute To Tom Petty* (Backyard 75450)

Yes, it's true...another one. Fortunately, Tom Petty has some damn good songs and there are adventuresome takes here, rather than the boring tried-and-true route. Made up of largely underground or unsigned bands, this compilation marks the debut of Scotti Brothers' new alternative label. Fittingly, the winning band, Nectarine, does a version of "Even The Losers." They end the song with a smoldering distortion fest. Also of note is "Southern Accents" from Dexter Methoropham.

A nice alternative to the mainstream tribute records.

### ■ LIGHTNING SEEDS: *Jollification* (Trauma 71008)

Here's some pleasant techno-driven pop that screams summer, ice cream and any other happy thought you can think of (though it probably won't make you fly). There's an early '80s feel to this English band's sound that brings to mind O.M.D., among others, which is certainly not a bad thing. Among the standout tunes are "Lucky You" (the first single), the aptly-titled opener "Perfect" and the infectious "Feeling Lazy."

### ■ BLOODLINE: *Bloodline* (EMI Records 30060)

Bloodline is an appropriate title for this quintet, who have relations to Robby Krieger of the Doors and Miles Davis, among others. However, the heart of this band's authentic blues/rock sound is lead guitarist "Smokin' Joe" Bonamassa, who lives up to his moniker at the tender age of 17. A touch of funk and an abundance of Southern rock find their way into these 12 songs, but it's the opening blues-guitar riff of "Stone Cold Hearted" that sets the tone for this album.

## PICKS OF THE WEEK

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### ■ ERIC CLAPTON: *From The Cradle* (Duck/Reprise 45735)

What is there to say? It's Eric Clapton playing the blues. The guitar guru follows-up his massive *Unplugged* success with an all-blues collection of covers that pays tribute to Clapton's heroes, including Muddy Waters, Robert Johnson and Lowell Fulson. There are no overdubs, no pop tunes, no ballads...just Clapton being true to what made him a living legend. Can you ask for anything more? After one listen to this blistering record, I think you'll agree the answer is 'no.'



### ■ SINEAD O'CONNOR: *Universal Mother* (Ensign/Chrysalis 30549)



Put aside all the distractions and think back to the first time you heard "Nothing Compares To U." And that was but a mere footnote to the greatness that was *I Do Not Want What I Have Not Got*. In an era of pop from computers and Wonder Bread punk, any release from O'Connor should be viewed as a blessing. She brings passion and ambition to her work, two qualities music desperately needs. Granted, sometimes she misfires, like with the pseudo-rap number "Famine" about the supposed falseness of the Irish famine. But when she hits, which she does more often than not on this 13-song collection, few artists ring as true. Her best moments here come from the more personal confessionals, such as the hushed whisper of "My Darling Child" and the stunning conclusion, "Thank You For Hearing Me." The inspired use of string instruments furthers the emotional impact. Also of note, a cover of Nirvana's "All Apologies" and the first single, "Fire On Babylon."

## INTERNATIONAL

## Wet Wet Wet From The United Kingdom

By [unclear] Courtney

**NICKY HOPKINS:** It came as shock to hear of the death of a great friend and musician Nicky Hopkins, who died last Tuesday in Nashville. Nicky and I worked together many times in the past and he was truly one of the greats, not only as a musician, but as a man...gone but not forgotten.

**STOP THE SUCCESS:** Wet Wet Wet's manager Elliot Davis placed a call to Phonogram m.d. Howard Berman and instructed him to delete the band's single "Love Is All Around." The single, which has dominated the #1 slot in the charts for 15 consecutive weeks, has achieved sales in excess of 1.6 million copies. Apparently the band want to avoid a slow slide down the chart and much prefer to "go out with a bang rather than a whimper." (I wonder how Reg Presley feels about this?)



Wet Wet Wet...too much love all around?

**ITC LOOKING GOOD:** This year's In The City convention looks set to top last year's total of 1,500 delegates. The convention takes place from Saturday 17th-21st Sept.

**PHONOGRAM VICTORY:** Phonogram are claiming victory in their case with American Recordings following a demand from U.S. Federal court that American amend the claims of fraud in its \$1.4 million lawsuit with Phonogram. American dismiss the development as "a technical glitch" and say that they will re-introduce the claim of fraud.

**SONY MINIDISC CAMPAIGN:** Sony is launching its first MiniDisc terrestrial TV campaign as the battle increases between the rival Philips format DCC. The campaign will be run on Channel Four and ITV as well as satellite/cable stations MTV, UK Gold and Sky Sports.

**WARNERS JOIN EROS:** Warner Music has become the sixth record company to sign up to the electronic ordering computer network Eros. Warner is expected to come on-line with the system before Christmas after concluding a deal with Eros operator BAT&T EasyLink last week.

**PRS LEGAL BATTLE:** PRS (Performing Rights Society) has launched legal proceedings against the computer consultancy which managed the disastrous PROMS computer project. A new probe by a team of specialist information technology lawyers blames the company LBMS for the collapse of the £11 million system.

**MTV/VPL DISPUTE:** Tom Freston, worldwide chairman of MTV, has launched a fierce attack on VPL, the U.K. body which collects video

performance royalties for record companies. Freston claims that VPL are acting as a "cartel" and has priced music off U.K. television screens.

**THE SUCK-IT-AND-SEE SYSTEM:** All five major record companies have agreed to supply music for a new telephone service which will give customers the chance to sample new releases. Information Services Interactive Systems (ISIS) says it will be able to make more than 500 albums available on the TrackLine service, which will be unveiled at "Live 94" at London's Earl's Court on September 20-25.

**CODE BLUE ALLIES WITH ATLANTIC:** Code Blue, the recently established U.K.-based blues label, is set to make its American debut via an alliance with Atlantic Records. The label is readying two releases for October: *I'm The Man* by singer/guitarist Sherman Robertson for October 4th; and *The Blues Soul Of Jay Owens*, October 18.

Code Blue chief Mike Vernon, producer of both recordings said, "We're very excited about our new association with Atlantic Records. We would like to smash some of the preconceptions the public has about blues music, and aim for a broader horizon and a new outlook that remains true to the music's roots. With the help of Atlantic, one of the pioneers in this musical field, we look forward to achieving our aims."

Vernon is an accomplished producer (with credits including John Mayall and Eric Clapton, Ten Years After, David Bowie and others) and music entrepreneur. This is his second record label; in 1968, he founded England's Blue Horizon label, which ran through the mid-'70s. That imprint enjoyed success with early releases by the likes of Fleetwood Mac, Christine Perfect (a.k.a. McVie) and Chicken Shack.

**U.K. SINGLES CHART:** Congratulations to MCA for a long-awaited change at the top. #1 this week and the highest entry is Whigfield's "Saturday Night." Wet Wet Wet's "Love Is All Around" is #2. New in at #3, "Endless Love" by Luther Vandross & Mariah Carey. Slipping down two places to #4 is Kylie Minogue's "Confide In Me." This week's highest climber, up four places to #5, is "The Rhythm Of The Night" from Corona. #6 is Boyz II Men's "I'll Make Love To You." "7 Seconds" from Youssou drops down to #7 this week. "Compliments On Your Kiss" by Red Dragon is at #8. Another new arrival at #9 is R.E.M.'s "What's The Frequency, Kenneth?" And #10 is "Incredible" from M-Beat.

**U.K. ALBUM CHART:** The new #1 is *The Three Tenors In Concert 1994*. #2 is *Definitely Maybe* by Oasis. Wet Wet Wet are at #3 with *End Of Part One*. #4 is Cyndi Lauper's *12 Deadly Cyns, And Then Some*. ParkLife from Blur climbs back up to #5. At #6, Elvis Presley's *The Essential Collection*. Highest entry at #7 is *File Under: Easy Listening* from Sugar. #8 is *Always & Forever* from Eternal. New in at #9 is *Have A Little Faith* from Joe Cocker. #10 is *Music For A Jilted Generation* from The Prodigy. Highest climber this week is at #21, *One Woman* from Diana Ross.

**U.K. MUSIC VIDEO CHART:** #1 for a second week is Carreras, Domingo & Pavarotti's *In Concert 1994*. At #2, Take That's *Everything Changes*. New in at #3 is Peter Gabriel's *Secret World Live*. #4 and this week's highest entry is Bjork's *Vessel*. New in at #5: Iron Maiden's *Raising Hell*. Joe Longthorne Live drops to #6. Wet Wet Wet's *Greatest Hits* is at #7. #8, Bill Whelan's *The River Dance For Rwanda*. Queen are in at #9 with *Live In Budapest*. At #10 is Elvis Presley's *This Is Elvis*. And the highest climber is at #17, Tina Turner's *Private Dancer Live*.

**THE U.K. TOP 10 RENTAL VIDEOS**

1. *Malice* (PolyGram)
2. *The Three Musketeers* (Buena Vista)
3. *Mother's Boys* (Guild)
4. *A Perfect World* (Warner Home Video)
5. *Free Willy* (Warner Home Video)
6. *Wayne's World* (CIC)
7. *Demolition Man* (Warner Home Video)
8. *Tombstone* (Ent In Video)
9. *Aladdin* (Buena Vista)
10. *House Of Spirits* (Ent In Video)

—courtesy Tiles Video, for the week ending September 17, 1994.

## Feature

# “Lonesome Dove,” The Spirit Continues

By John Goff

THERE IS A SPIRIT that leaps off the opening page of Larry McMurtry's literary masterpiece *Lonesome Dove* and never lets up to the end. It's ingrained in the courage, outlook and ironic life stances his characters approach their situations and world with. Spirit. Dignity. Pride. Integrity.

Certainly it had to be daunting to take on the task of translating all that to the screen. Executive producer Suzanne de Passe did it the only way bringing the Pulitzer Prize-winning novel to the screen could have been done today and retain those elements—Mini-Series. The success of that spawned a sequel and the popularity of *that* has now brought on a *series*.

Ms. de Passe, co-executive producer Robert Halmi, Jr. of RHI and Keith Samples, president/CEO of Rysher Entertainment hosted a press conference at, appropriately enough, the Gene Autry Western Heritage Museum to announce this month's debut of the weekly syndicated show.

The bridge from the original to the series is the character of Newt (Dobbs) Call, in the performing persona of Scott Bairstow.

While a great deal of the success of the original *Lonesome Dove*, both novel and Mini Series—as well as the dignity, integrity and spirit—stemmed from the two aged rangers Woodrow F. Call and Augustus McCrae, “Lonesome Dove: The Series” is skewing for the coveted youth demographic with Bairstow and other regulars Eric McCormack, Christianne Hirt and Paul Johansson with Diahann Carroll and Paul Le Mat reaching for a more mature segment. The “spirits” of the rangers are being brought in and kept alive through the use of some of the cream of Hollywood's Western character actors as Guest Stars such as Dennis Weaver, Robert Culp, George Kennedy, Graham Greene, Jack Elam, Gordon Tootoosis (out of Canada) and Billy Dee Williams, some of whom will return as recurring characters.

Kennedy, Weaver, Culp, Williams and Tootoosis made appearances at the press conference, and an interesting recurring theme running through each performer's talk, young and mature, aside from spirit, was the “integrity” with which de Passe, Halmi and all concerned with the series are apparently investing it with. Culp likened the experience to the early days of TV Westerns when everyone pulled together to make something “special and unique”—his early “Trackdown” series is considered one of the classics—with a “what can we do to make it better” attitude and an “air of creativity” being encouraged on set, something missing in today's factories. Oscar-winner Kennedy predicated his acceptance of the role of the hanging Judge J.T. “Rope” Calder in the series on the previous success of the original and told de Passe in response to her introduction of him, “You didn't entice me [to take the role], I was waiting in line.”

Which says something about the lure of the material, the draw of *Lonesome Dove*. Mention *Lonesome Dove* to any area of Creativity in town and eyes light up; they want to be a part of it in almost any form. Such is the “Spirit” of it that it carries down.

De Passe is not blind to the fact that creating “epic” quality on a weekly basis is something of an uphill battle. During her remarks she admitted asking herself the question on most minds, “How do you get ‘epic sweep’ every week?” She stopped short of apologizing for a lessening of quality at some point in the future. It is a fact that has faced every series ever made and awareness of that fact is healthy. That awareness should protect against an early loosening of quality. “Lonesome Dove” has an inherent high quality which all creative arenas must recognize and strive for from the outset.

Keith Samples, president/CEO of Rysher Entertainment, series distributor, reported that the station line-up at present totals 190 stations across the U.S. Undoubtedly, more will pick it up in the very near future.

They're looking for that audience which “Star Trek: The Next Generation” is leaving behind for the movie theatres. From the final frontier back to the old frontier is a quantum leap, but if there's a project with the spirit and courage able enough to do it, the odds would be on “Lonesome Dove.”

## TV Review

# HBO's *Burning Season* Is Powerful True Drama

By John Goff



Edward James Olmos and Raul Julia star in *The Burning Season*

LAST YEAR HBO GAVE US *And The Band Played On* which chronicled the history of AIDS. This year it's the life of a man who struggled in obscurity to protect the Amazon rain forests in South America.

There are parallels in both stories which point up the insensitivity in Man toward both his fellows and our living environment, and in both instances the driving force of negative action comes down to two things: ego and greed.

The fact that both these stories turned up ultimately on HBO—cable TV—also points up another interesting fact: the continuing maturation in quality of Cable and the continuous

regression of some of Network TV. Network goes into feeding frenzies over tabloid subjects such as the Bobbitts, Buttafucos and Fisher, Harding and Kerrigan, Menendez, Simpson, feeds off itself; duelling Roseanne bios, while rejecting *Band* and *The Burning Season*; subjects which could make a great difference in many lives.

At any rate, *The Burning Season*, a John Frankenheimer Film for HBO Pictures which debuted September 17, is a powerful and moving look at the destruction of the Amazon rain forests, which ultimately affects the entire world, and one man who attempted to stop it and got killed for his efforts.

Chico Mendes was a labor leader in South America dedicated to halting the destruction of the rain forests for the infestation of cattle in the name of “Progress,” which was/is being promoted by major monetary concerns more concerned with immediate gratification of spending power than long-term effects of peace and safety. Mendes, like the organizer before him, was assassinated. *The Burning Season* is his story but one which affects everyone.

Frankenheimer, who just picked up an Emmy for his direction HBO's *Against The Wall*, has always taken on powerful and not necessarily popular subjects dating back to his early days in live television of the '50s—the original “Days Of Wine And Roses”—to classic feature films *The Manchurian Candidate* and *Seven Days In May*. In his hands Mendes' story, his plight and the plight of us all takes on meaning while entertaining. Frankenheimer's work with actors brings out their highest performance level and he keeps photographer John R. Leonetti on his toes with an almost continually moving Steadicam which adds urgency to the film.

The script, by William Mastrosimone and Michael Tolkin and Ron Hutchinson, from a story by Mastrosimone, is based in part on the book *The Burning Season* by Andrew Revkin. It is a solid dramatization of a, largely, chronological fact story, necessarily combining some characters, sweetening others as dramatic devices for the screen and is very effective.

Raul Julia as Mendes turns in a passionate performance, though an emaciated appearance often takes away from the strength the character of Mendes needs to project. From the first moment we see him we know he is doomed to die, which is a slightly dangerous foreshadowing, since we know that even beforehand. Edward James Olmos as Wilson Pinheiro, the man who passes the torch of leadership on to Mendes, is robust, passionate and full of life. Somehow there is more shock when he is killed on a purely energetic basis, though we know, too, that that is going to occur. Esai Morales offers strong support while he continues searching for a break-out role. Luis Guzman, Nigel Havers, Sonia Braga and Kamala Dawson also give strong support.

Frankenheimer also co-produced with Thomas M. Hammel. David Puttman executive produced.

# JAZZ

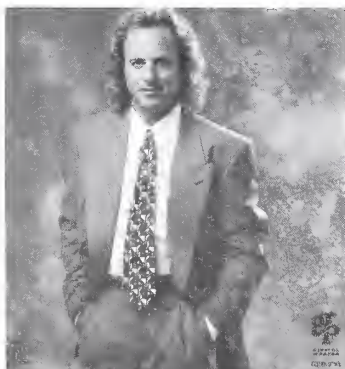
## TOP 25 JAZZ ALBUMS

CASH BOX • SEPTEMBER 24, 1994

1	AFTER THE STORM (Mojazz/Motown 0301)	Norman Brown	1	8
2	A HOME FAR AWAY (GRP 9780)	George Howard	3	2
3	BREATHLESS (Arista 18646)	Kenny G	2	62
4	HEARSAY (Elektra 61620)	David Sanborn	4	6
5	COMMON GROUND (Blue Note/Capitol 89297)	Everette Harp	6	4
6	TENDERNESS (Reprise/Warner Bros. 45422)	Al Jarreau	5	7
7	UNDERCOVER (Verve Forecast/Verve 523 356)	Art Porter	7	2
8	MOVE (Warner Bros. 45596)	Earl Klugh	10	5
9	SAX BY THE FIRE (GTS 34573)	John Tesh Project	9	9
10	BACKBONE (Warner Bros. 45611)	Boney James	11	6
11	SAHARA (GRP/GRD 9781)	Russ Freeman & The Rippingtons	DEBUT	
12	POSITIVITY (Verve Forecast/Verve 522 036)	Incognito	13	2
13	SMOOTH (Atlantic 82552)	Gerald Albright	8	11
14	HARDCASTLE (JVC 2033)	Paul Hardcastle	15	11
15	LIVE AT THE GREEK (Epic 57506)	Stanley Clarke And Friends	12	4
16	SPIRITS (TVT 4310)	Gil Scott-Heron	14	9
17	DOLL (White Cat/Unity 777 16)	Keiko Matsui	17	3
18	RESTLESS (Warner Bros. 45536)	Bob James	18	14
19	RHYTHM STORIES (Atlantic/AG 82590)	Bobby Lyle	21	2
20	LOVE, NANCY (Columbia 57425)	Nancy Wilson	20	9
21	THE QUIET REVOLUTION (4th & Broadway/Island 444060)	Ronny Jordan	19	16
22	BETWEEN THE SHEETS (Warner Bros. 45340)	Fourplay	22	21
23	LUCKY MAN (Capitol 98892)	Dave Koz	23	29
24	THE BENOIT/FREEMAN PROJECT (GRP 9739)	The Benoit/Freeman Project	16	14
25	SAX-A-GO-GO (RCA 66248)	Candy Dulfer	24	16

### Jazz Reviews

By M.R. Martinez



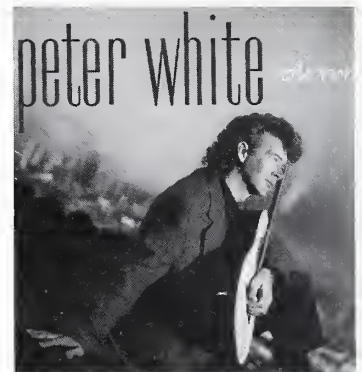
■ **RUSS FREEMAN & THE RIPPINGTONS: Sahara (GRP 9781). Producer: R. Freeman.**

It's clear that Freeman is reaching out for a more diverse audience with release of this mellifluous album that combines soul, groove, rock sensibilities, ethereal musings and funk into a sonic goulash that invigorates and soothes. Freeman is tasty in both acoustic and electric settings, and his backing band seems to flow through his channel with ease. Guest vocalist Jeffrey Osbourne and saxophonist

Kirk Whalum shine on a cover of The Spinners' "I'll Be Around" and Whalum also shows up strong on the track "Principles Of Desire." "Til We're Together Again" is a lazy, yet attractive tune.

■ **PETER WHITE: Reflections (Sindrome 1808). Producer: Paul Brown.**

Since the success of his previous album *Promenade*, White has developed a sense for what his following really likes. The NA/C audience that made his previous work a hit should like the collection of classic tracks like "Could It Be I'm Falling In Love" (featuring sax work by Sam Riney), "Never Gonna Give You Up" (featuring sax playing by Boney James), "Let's Stay Together," "My Cherie Amour" and "How Deep Is Your Love." For many in this audience these ageless compositions will be a new discovery. For those familiar with the songs, it's a breezy gust of fresh air.



■ **JAZZ PASSENGERS: In Love (High Street/Windham Hill 72902). Producers: Hal Willner & Hugo Dwyer.**

A remarkable drama evident throughout this album is underscored by the two opening tracks of this unique collection. Complete with an excerpt from the *Underground Man*, the cacophony of "Montage 1" is like articulate gang warfare between instruments. But the second track, "Imitation Of A Kiss" featuring Jimmy Scott, is a marvelous slice of introspective jazz mixed with soul-bared confession. And so it goes with much of this music. Guest vocalists like Mavis Staples and Deborah Harry provide a broad range of interpretive possibilities, and such potential is largely delivered.

■ **TAB BENOIT: What I Live For (Justice 1202-2). Producer: Randall Hage Jamail.**

This is unmistakably blues. But there's an undercurrent of improvisational flow throughout. Benoit is a talented guitarist. But he is generous in the spaciousness granted his capable sidemen. "Time And Time Again" combines this giddyap blues vibe with barroom rock sensibilities; "Cherry Tree Blues" is that sad I've-been-done-wrong story that has to be on every blues album; and "Somehow" is the forlorn please-baby-come-back tome (performed acoustically with visceral verve). This is working man's jazz.



### Jazz Notes

THE LOS ANGELES JAZZ SOCIETY'S "12th Annual Jazz Tribute and Awards Concert" is set for Oct. 9 at the Biltmore Bowl of the Biltmore Hotel in downtown Los Angeles. The program, sponsored this year by Crown Royal, will honor Benny Carter (Jazz Tribute Honoree), Lalo Schifrin (Composer/Arranger Award), Red Norvo (Lifetime Achievement Award), Ernie Andrews (Jazz Vocalist), journalist Zan Stewart (Jazz Communicator), Vicki Pedrini (Teri Merrill Aarons Founders) and Donald Vega (Shelly Manne Memorial New Talent). Schifrin, Andrews and Vega also will perform during the evening and will be joined by a skyline of talent including Buddy Collette, Teddy Edwards, Sherman Ferguson, Peter Christlieb, Harold Land, Roy McCurdy, Herman Riley, Andy Simpkins, Gerald "Wig" Wiggins, Ricky Woodard and many others.



## THE LATIN LOWDOWN

By Hector Resendez

ABOUT A YEAR OR SO AGO, popular actor **Andy Garcia** made a documentary film concert, *Cachao... Como Su Ritmo No Hay Dos* ("Like His Rhythm There Is No Other"), which is currently available through **Epic Music Video**. He claimed it was the most expensive home video he ever put together. For music lovers of Afro-Cuban culture and tradition, the film signified a unique opportunity to take an intimate look at legendary bass player and prolific composer **Israel Lopez "Cachao."** With the recent release of the album, *Cachao: Master Sessions: Volume I* (Crescent Moon/Epic), fans are offered the chance to rekindle memories of the film. Newcomers will have to simply enjoy the music.

The project marks the most anticipated work of its kind. With four songs taken from the widely acclaimed film, Garcia presents eight additional selections by Cachao. Just one more "Salsa" album, you say? Despite popular belief, "Salsa" music is not a new music (and technically not really a rhythm or dance either). This album is straight-ahead Afro-Cuban music, the essential roots of "Salsa" stemming back to Colonial America and beyond with European and African influences. Retailers would do well in playing this album in their stores. Public reaction would be quite surprising. A recent survey by public radio station **KPFA** in Berkeley found that a greater percentage of non-Latinos identified more with Afro-Cuban music than with any other type of Latin American form, including the Brazilian samba.

The opening danza "Al Fin Te Vi" preaches 18th century Cuban sensibilities, while the danzones "Isora Club" and "Club Social de Mariano" takes one back to the point where the cha-cha-cha and mambo were born. Add the haunting "Mi Guajira," the rip-roaring mambo and gut-wrenching "El Son No Ha Muerto," topped with classic descargas/jam sessions like "Lluvia, Viento y Cana" and "Descarga Cachao" and you have one incredible collectible recording.

Produced by Garcia and with Cachao as musical director, this project boasts of some extraordinary talent in the Latin jazz and Salsa world. Here are but a few: **Paquito D'Rivera**, **Nelson Gonzalez**, **Felo Barrio**, **Orestes Vilato**, **Alfredo Valdes, Jr.**, **Nestor Torres**, **Chocolate Armenteros**, **Francisco Aquabella** and **Justo Almario**.

**WHAT DO FLEETWOOD MAC, Don Henley, Jackson Browne, Elton John, Linda Ronstadt, The Jacksons, Madonna, Dolly Parton, Toto** and a Mexican rock group like **Caifanes** have in common? They've all shared the same producer.

**Greg Ladanyi** is a Los Angeles-based producer/recording engineer who has had a name synonymous with hit records. He has either produced and/or recorded and mixed numerous multi-Platinum, Gold and Grammy Award-winning records with sales in excess of 27 million units. Over his noted career in the studio, Ladanyi has worked with the biggest names in rock. *Cash Box* asked the self-taught professional as to how he became involved with rock

en Espanol: "I was first approached by Caifanes' manager, **Luis Reyes**, through my manager **Tom Trumball** of the **Steve Moyer Company**," says Ladanyi. He then met with **Saul [Hernandez]**, the group's vocalist. When Caifanes returned from London, a second meeting led to an agreement to work together on the group's latest album, *El Nervio Del Volcan*.

"The album was pre-produced in Mexico, where I made suggestions to slightly change the arrangements. We worked very close in a really quick amount of time. The album has a great twang and has a little bit for everyone. The melodies are powerful, ranging from acoustic to rock. If the album is given



Greg Ladanyi

enough of an opportunity to be heard on radio [in the U.S.A.], it will have a good chance to cross-over."

Ladanyi recognizes that language may prove to be the biggest hurdle to overcome. The lyrics are slated to be printed in English so as to encourage non-Spanish-speaking consumers to buy the product. Ladanyi expresses a deep desire to work with Caifanes again. "All three musicians are great," he says. "They are much like working with musicians here. They know what they are doing and they know how to play."

Four dates for Caifanes include the **Universal Amphitheatre** in L.A. on October 15th. Additional dates are to be announced. Their video on **MTV Latino** moved recently from the #2 spot to #1.

## REVIEWS By Hector Resendez



■ **LUPITA D'ALESSIO: Desde Mi Libertad** (Sony Latin 81375).

Producer: **Mariano Perez Bautista**.

D'Alessio has been regaining a great deal of popularity with the single release "O Tu O Nada" from her latest album. With the album's theme song, as well as "Hombre de Luz" and "Dia a Dia," there is a marked departure from this singer's usual harsh viewpoint of relationships. One refreshing thought is that whatever D'Alessio may choose to perform, she offers it from deep within the heart.

■ **DANNY RIVERA: Las Caras Del Amor** (Sony Latin 81336). Producer: **Danny Rivera and Eduardo Reyes**.

Danny Rivera has compiled a fantastic selection of songs that celebrate the many faces of love. The veteran Puerto Rican vocalist has produced a classic, internationally appealing assortment of popular and new romantic ballads. An important ingredient is the contribution by album coordinator **Nelson Gonzalez** on tres. Rivera's vocals are strong yet passionate.



■ **CAIFANES: El Nervio Del Volcan** (BMG U.S. Latin 74321). Producer: **Greg Ladanyi and Caifanes**.

This is the latest album from Mexico's top rock group Caifanes. The product went Gold in Mexico within the first 24 hours of its release and hit Platinum soon after. In the States, it is quickly becoming the biggest-selling record of its kind, easily surpassing all previous albums sales records.

## PICK OF THE WEEK

■ **CACHAO: MASTER SESSIONS: VOLUME I** (Crescent Moon/Epic 64320). Producer: **Andy Garcia**.

The album features four songs taken from the concert documentary film by Garcia as well as eight other selections. Credited with the creation of the "Mambo" over four to five decades ago, Cachao has kept up with the times. He played on the Miami Sound Machine's hit "Conga" in addition to Gloria Estefan's album *Mi Tierra*. This product is a publicist's dream!

It reaches across a multitude of generations. Who hasn't heard of danzas, danzones, guajiras, sones, mambos or descargas (jam sessions)? Whether Generation X, Y or Z, this album is a collectible work by a giant master.



## REVIEWS / SCHMOOZE

Special Review

## Bonnie Raitt

By Steve Baltin



Bonnie Raitt

HOLLYWOOD BOWL,  
HOLLYWOOD, CA—

Rarely has a show of arena size radiated as much warmth as Bonnie Raitt's triumphant homecoming did. Not quite a concert as much as a family reunion, the majority of the glow came from Raitt's easy-going charm and genuine humility. It's that humility, coupled with her resilience, that's made her the darling of the music world since her Grammy sweep five years ago. Once the secret of critics and a large cult audience, Raitt has brought her sincerity along for the ride during her move up to superstar/celebrity status.

Throughout her 90-minute set, everyone's favorite red-head praised songwriters and musicians alike, and even apologized for going "head-to-head" with the Long Beach

Blues Festival. She then dedicated a song to everyone performing there. When Raitt came back for her first encore, she introduced Richard Thompson's moving "Dimming Of The Day" by saying how much she wanted everyone else to be exposed to Thompson's music. She prefaced that by commenting on Linda Thompson's near-perfect vocals on the song and how she'd always been reluctant to attempt "Dimming Of The Day." As was the case with all of the covers she performed, including The Fabulous Thunderbirds' "I Believe I'm In Love" and two numbers from John Hiatt, who provided her with a huge hit in "Thing Called Love" (one of her encores at the Bowl), Raitt needn't have worried. Her version of the Thompson song showed the interpreting skill that has helped her to become so admired.

Adding to the family reunion aura was the constant flow of performers joining her on stage, including Jackson Browne for a moving rendition of "Make Me An Angel." Also making an appearance during the evening was opening act Bruce Hornsby. The omni-present keyboard player accompanied Raitt on her heartbreaking hit, "I Can't Make You Love Me." However nothing quite encapsulated the fairy-tale aspect of Raitt's success like the two numbers she performed with her father, Broadway star John Raitt, to wrap-up the second encore.

For a long time, the two were very publicly estranged, which is but a portion of what's made Raitt so sympathetic. It was with these circumstances in mind that the audience of over 15,000 became so enraptured in their duets of "Hey There" and "Oklahoma," the song that launched the elder Raitt to stardom. The vaudevillian versions of the numbers were hokey (and that's being kind), but that's a minor offense easily pardoned in the afterglow of the celebration.



Bruce Hornsby



Surfrider Foundation and Surfdog Productions, the official Music Liaison for the U.S. Open Of Surfing, recently presented Reprise Records recording artist Chris Isaak, himself a surfer, with a custom-shaped and personalized surfboard. Isaak performed a special benefit show for the foundation to a packed house at the Hardrock Cafe in Huntington Beach, CA. Pictured (l-r): Gary Briggs, Reprise Records promotion director; Dave Kaplan of Surfdog Productions; Warner Bros. A&R v.p. Roberta Peterson; Isaak; and Pierce Flynn of the Surfrider Foundation.



EastWest recording artist Cindy Mizelle, whose self-titled debut album is already receiving kudos for her incredible voice and lovely r&b/pop melodies, is shown here with label president Sylvia Rhone and Mercury recording artist Brian McKnight at the annual International African American Music Seminar in Washington, D.C. Mizelle, who sang back-up for the likes of the Rolling Stones, Luther Vandross, Mariah Carey, Aretha Franklin and a host of others, did her first solo performance at the convention.



The Mother Hips, deemed "the most popular band in Chico, CA" by the *Los Angeles Times*, recently signed to American Recordings, which plans to re-release the "neo-psychedelic folk-rock" group's self-produced/self-distributed debut, *Back To The Grotto*, this fall with a brand-new recording to follow in early 1995. The band recently played an invitation-only showcase for their new label at the Viper Room and stood around on the Sunset Strip to have this picture taken (l-r): Paul Hoaglin, friend of the band; Mother Hips' Greg Loaicono; Rob Kasino, American Recordings; Isaac Parsons of the Mother Hips; American Recordings' Mark Di Dia; band manager Billy Cohen; and band member Tim Bluhm. Absent: Johnny Depp (photo available through N.Y.P.D.).

# COUNTRY MUSIC

## Feature

### Jeff Foxworthy: Filling The Country Comedy Void

By Richard McVey

COMEDIAN JEFF FOXWORTHY is best known for his spoofs on something he's very familiar with—rednecks. Growing up in Georgia provided more than an ample understanding of the subject that has become his trademark and launched his career to new heights. In addition to selling well over 200,000 copies of his comedy album *You Might Be A Redneck If...* and holding the #25 spot on the *Cash Box* Country Album Chart, Foxworthy has a comedy/music video in medium rotation on CMT, has penned six books, numerous appearances on "The Tonight Show," two Showtime specials under his belt and consistently sells out 2,500-plus seat venues—and all of this from a guy who was a computer engineer with IBM 10 years earlier. *Cash Box* spoke with Foxworthy about his appeal to country music audiences, how he was able to sell out The Fox Theater in Atlanta and a possible career in television and movies....

**Cash Box:** When you go to a city for a concert, I hear that you use only country radio stations to publicize your concerts. Why is that?

Foxworthy: I guess for a couple of reasons. First, it's my audience. I found that out early on. They'd have me open for some rock 'n' roll bands and it just never seemed to work. And then the first country one I opened up for was Emmylou Harris and it was like, "God, this is for the same people I'm shooting for." Then from there, I opened up for Garth [Brooks] and Vince Gill, The Judds and Eddie Rabbit. Every time it was my crowd.

**Weren't you worried at first that maybe some of the people you were making fun of were in the crowd?...especially with the stereotypes associated with a country concert?**

I had kind of found through the years doing the redneck stuff that rednecks liked it better than anyone else. And what had happened with country music was, like, in the last seven or eight years, the performers had gotten younger, the audience had gotten younger, but there weren't any younger comics. You had Jerry Clower, Minnie Pearl and Shotgun Red—and then you had people listening that were 20 years old. So I think there was a void there for somebody to step into. I never started out thinking, "I'm going to fill that void." It just kind of evolved into that. For me, there's not a country crowd in the world that I would even hesitate to go out in front of.

**You sell out a lot of the bigger venues, 2,500-seaters and larger. When in your career did that start happening?**

Really the first place it happened was in my home town of Atlanta. I kept going back there and doing the comedy clubs and they kept adding shows. It got to the point—the last time I worked The Punch Line there, where I started out—that I did three shows Friday, five Saturday, and three Sunday. So I did 11 shows in three nights and we were starting shows at like 5:00 in the afternoon. I was saying to myself, "There's got to be another way. This is ludicrous." So somebody suggested, "What about the Fox Theater?" I thought, "Well, hell—we're going to sell 60 tickets there." We put them on sale and we sold out The Fox in, like, a week. That was 4,500 seats and I was, like, "Good lord!"

It really seemed to kind of coincide with the album coming out. I did the album, I did the other book and I did a second Showtime special and just all of a sudden, everywhere we went, we were selling out civic centers and municipal auditoriums. It's so fun for me because it got to the point that we had to really cut the shows down in the comedy clubs because we were doing so many shows and I was down to 45 minutes a show. During the concerts, I'm getting to do two hours, which I like. If I'm up there, I want to stay up there as long as the audience is with it.

**You've sold well over 200,000 copies of *You Might Be A Redneck If...* Who approached you with the idea?**

Somebody from Warner Bros. had seen me in Atlanta. They approached

my manager about it and he asked me. Normally the way to tell if something is going to work really well is to ask me about it and if I'm against it then it's probably going to work really well—that's my business sense. But when my manager approached me about it I said, "Nobody buys comedy records." And honestly I thought, "We might sell 500 of them." It's gone beyond anything I've expected and I think anything that Warner Bros. expected. I know when we first talked to them about it I think they thought 100,000 copies would be wonderful. But it just keeps on marching.



**Are they pushing you to get something else out now?**

Well, we just released a single and a video to accompany it called the "Redneck Stomp." It's on CMT and somebody called me and said they heard it on the radio and they're playing it as a single. We're talking to Warner Bros. about doing another comedy album, but my feeling is that I don't want to rush it at this point...as long as this is doing this well.

**As with most successful comics, the pull seems to naturally follow to television or the movies. Have you thought about that?**

I keep dabbling with it. I've got a deal to develop a show now, and if it went it would be fine, but if it doesn't, I'm real happy. It seems like it's a lot harder road. I just find that the people I deal with in the book business are so easy to get along with

and the people at Warner Bros. are so understanding, but then you sit down with network television people and it's just like beating your head against the wall. They don't get it. The last time I went to talk to somebody about doing a deal they were, like, "We would like for you to develop a show because nobody knows you better than you and we would like for you to keep it as close to the guy on stage as you could"...which is what I think is the key to it working. And then as soon as we sit down in a creative meeting and start putting it together, you've got people from the network going, "What about if we made your wife a Mexican?" and then somebody else would go, "I always thought it would be funny if your grandma lived with you and she couldn't hear." And I'm like "What?! What are you talking about?!" So after about a half hour, I just wanted to get out of there.

As for movies, just in the last few months people have started to approach me about things, and I'm trying to be careful not to just jump at anything that comes along. It's a weird thing—I find myself feeling real protective of the South in that I never want to laugh at, I want to laugh with. Out here [Hollywood], when you find that a lot of people don't get it, that's what they want you to do. They have this image, "Oh, you're going to play a Southerner. Well, take your shoes off and put the overhauls on." I don't necessarily do that. I think you have a little obligation to the folks back home.

I am writing a movie that's probably the funniest thing I've done, if I can get it finished. It's called *The Socialites*. It's about a bunch of people that become millionaires and it never dawns on them that they can move out of the trailer park. They win the lottery and instead of moving they just turn it into a triple-wide with a full basement and brick in the above-ground pool. I'm real excited about this, if I can ever get two or three weeks to do it.

**It seems that you're the most surprised by your success. Is that the case?**

(Big laugh) Yeah, probably. This is something I've thought about. I thought, "When you quit your job at IBM and started this, what in the world did you want?" I guess I never thought about where it would go. I just knew it was something I just really liked doing and something I wanted to continue to do. But my dream when I started was to sit next to Johnny Carson one time. And hell, I've got a big blown-up picture over my desk and I'm sitting by the desk talking and Johnny's got his head back laughing. That's all I ever wanted to do and I got to do it. So now I don't have a plan past then. The rest of this is just like gravy.

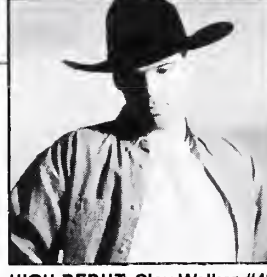
# COUNTRY SINGLES



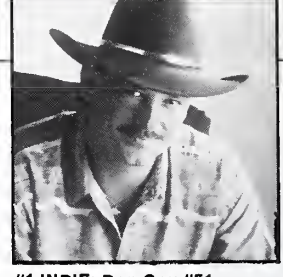
#1 SINGLE: Vince Gill



TO WATCH: Doug Supernaw #46



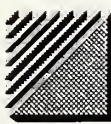
HIGH DEBUT: Clay Walker #48



#1 INDIE: Don Cox #51

SEPTEMBER 24, 1994

		Total Weeks ▼		Last Week ▼				Total Weeks ▼		Last Week ▼	
1	WHAT THE COWGIRLS DO (MCA 10047)	Vince Gill	2	10	51	IN MY FATHER'S EYES (Step One 0083)	Don Cox	52	4		
2	XXX'S AND OOO'S (MCA 54898)	Trisha Yearwood	3	11	52	WHISPER MY NAME (Warner Bros.)	Randy Travis	26	15		
3	DOWN ON THE FARM (Curb 1092)	Tim McGraw	4	10	53	DRIVE (Arista 2744)	Steve Wariner	57	2		
4	THIRD ROCK FROM THE SUN (Epic 77577)	Joe Diffie	6	11	54	ONE GOOD MAN (Arista)	Michelle Wright	41	5		
5	MORE LOVE (Epic 77549)	Doug Stone	5	14	55	DREAMING WITH MY EYES OPEN (Giant)	Clay Walker	37	16		
6	HARD TO SAY (Curb 77626)	Sawyer Brown	7	13	56	HALF THE MAN (RCA)	Clint Black	51	16		
7	WHAT'S IN IT FOR ME (Liberty 79035)	John Berry	8	11	57	ONCE YOUR PAST THE BLUES (Step One)	Willie Nelson	DEBUT			
8	SHE DREAMS (Decca 11094)	Mark Chesnutt	10	9	58	MAMA DIDN'T RAISE NO FOOL (Song-1)	Amy Leigh Presley	59	9		
9	CALLIN' BATON ROUGE (Liberty 80857)	Garth Brooks	14	6	59	PUT MY HEART WHERE IT BELONGS					
10	WHO'S THE MAN (Mercury 314523)	Toby Keith	15	8		(Spring River)	Spring River Wind	61	9		
11	SHE THINKS HIS NAME WAS JOHN (MCA 54899)	Reba McEntire	11	8	60	GIRLS WITH GUITARS (Curb/MCA 54875)	Wynonna	53	15		
12	WESTERN FLYER (Step One)	Western Flyer	12	11	61	PUNCHIN' THE OLD TIME CLOCK (Song-1)	Jim Fullen	63	9		
13	I TRY TO THINK OF ELVIS (Epic 64188)	Patty Loveless	16	8	62	ROXANNA LEE (Platinum Plus)	Bert Southwood	66	8		
14	THE MAN IN LOVE WITH YOU (MCA 54854)	George Strait	9	12	63	MADE IN TEXAS (Cafe Records)	Stephen Bruce	66	8		
15	SHE'S NOT THE CHEATIN' KIND (Arista)	Brooks & Dunn	17	4	64	HANGIN' IN (Liberty 89048)	Tanya Tucker	34	16		
16	WHEN YOU WALK IN THE ROOM (Arista 2726)	Pam Tillis	21	7	65	BIG HEART (MCA)	Rodney Crowell	65	3		
17	NOBODY'S GONNA RAIN ON OUR PARADE				66	COWBOY BAND (Liberty 27760)	Billy Dean	58	16		
	(Mercury 314518)	Kathy Mattea	19	8	67	MATILDA (JMC)	Larry Hamilton	72	4		
18	THE CITY PUT THE COUNTRY IN ME				68	INDEPENDENCE DAY (RCA 66288)	Martina McBride	60	19		
	(Atlantic)	Neal McCoy	22	8	69	HONKY TONK ANGELS (Platinum Plus)	Mona Lisa Poorman	55	13		
19	ELVIS AND ANDY (Atlantic)	Confederate Railroad	20	11	70	BEEN THERE (MCA 11049)	Terry McBride & The Ride	67	12		
20	TEN FEET TALL AND BULLETPROOF (Warner Bros.)	Travis Tritt	23	7	71	BE MY BABY TONIGHT (Atlantic)	John Michael Montgomery	69	13		
21	WATERMELON CRAWL (MCA 10991)	Tracy Byrd	25	6	72	SHEER STROKE OF LOVE (Platinum Plus)	Lewis Stark	76	4		
22	MAN OF MY WORD (Epic 77632)	Collin Raye	24	7	73	I'LL GO DOWN LOVING YOU (RCA 66267)	Shenandoah	71	13		
23	SHE CAN'T SAY I DIDN'T CRY (Columbia 77535)	Rick Trevino	1	16	74	SHE LOVES ME LIKE SHE MEANS IT					
24	I SURE CAN SMELL THE RAIN (Arista 2718)	Blackhawk	27	6		(Giant 24561)	Orrall and Wright	70	11		
25	KICK A LITTLE (Warner Bros. 45739)	Little Texas	28	4	75	MAMA'S RING (Starcut)	Jamie Harper	79	3		
26	THIRD RATE ROMANCE (Mercury 1270)	Sammy Kershaw	30	4	76	LEFT LANE LUCY (Song-1)	H.J. Bonow	62	9		
27	SHUT UP & KISS ME (Columbia 77696)	Mary Chapin Carpenter	39	2	77	SUMMERTIME BLUES (Arista 18759)	Alan Jackson	73	14		
28	HAS ANYBODY SEEN AMY				78	LINDA LAVELLE (Song-1)	Todd Pulse	DEBUT			
	(Mercury 518853)	John & Audrey Wiggins	29	7	79	RENEGADES, REBELS AND ROGUES (Atlantic)	Tracy Lawrence	74	17		
29	JUKEBOX JUNKIE (Epic 77579)	Ken Mellons	31	8	80	STATE FAIR (BNA)	Doug Supernaw	74	12		
30	LIVIN' ON LOVE (Arista 2745)	Alan Jackson	38	2	81	NATIONAL WORKING WOMAN'S HOLIDAY					
31	WHERE THERE'S SMOKE (Atlantic)	Archer/Park	32	5		(Mercury 1213)	Sammy Kershaw	77	18		
32	HEART OVER MIND (BNA)	Lorrie Morgan	33	7	82	DON'T GET BEHIND IN YOUR LOVIN' (Western Trails)	C.D. McCloud	DEBUT			
33	OH WHAT A THRILL (MCA 54780)	Mavericks	13	19	83	I WISH I COULD HAVE BEEN THERE					
34	HEART LIKE A HURRICANE (Columbia 66411)	Larry Stewart	35	5		(BNA 66232)	John Anderson	80	23		
35	WE CAN'T LOVE LIKE THIS ANYMORE (RCA 66410)	Alabama	40	2	84	TAKE THESE CHAINS FROM MY HEART					
36	IF I EVER LOVE AGAIN (Giant 24527)	Daron Norwood	36	7		(Arista 2695)	Lee Roy Parnell	78	18		
37	I SEE IT NOW (Atlantic)	Tracy Lawrence	46	2	85	ONE NIGHT A DAY (Liberty 79032)	Garth Brooks	81	19		
38	NOW I KNOW (RCA 62896)	Lari White	43	3	86	STOP ON A DIME (Warner Bros. 45276)	Little Texas	84	18		
39	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME				87	BUT I WILL (Warner Bros. 45389)	Faith Hill	83	16		
	(Warner Bros. 7045)	David Ball	45	2	88	LIFESTYLES OF THE NOT SO RICH AND FAMOUS					
40	BABY LIKES TO ROCK (Arista 07822)	The Tractors	42	4		(MCA 10991)	Tracy Byrd	82	21		
41	FISH AIN'T BITIN' (MCA 11044)	David Lee Murphy	44	4	89	(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN					
42	POCKET OF A CLOWN					(Curb 1082)	Hal Ketchum	85	22		
	(Reprise/Warner Bros. 45241)	Dwight Yoakam	18	12	90	FOOLISH PRIDE (Warner Bros. 6871)	Travis Tritt	88	22		
43	GIVE ME A RING SOMETIME (Patriot 89252)	Lisa Brokop	47	3	91	LOVE A LITTLE STRONGER (Arista)	Diamond Rio	86	17		
44	TEARDROPS (Liberty 79045)	George Ducas	49	3	92	WILD LOVE (Columbia 57444)	Joy Lynn White	87	9		
45	REAL GOOD WAY TO WIND UP LONESOME				93	THAT'S MY BABY (RCA 07863)	Lari White	90	23		
	(Epic 77610)	James House	48	4	94	EVERY ONCE IN A WHILE (Arista)	Blackhawk	91	23		
46	YOU NEVER EVEN CALL ME BY MY NAME				95	I TAKE MY CHANCES (Columbia 77476)	Mary Chapin Carpenter	92	20		
	(BNA 66396)	Doug Supernaw	68	2	96	I CAN'T WAIT (Fraternity)	Jack Reno	89	13		
47	HARD LOVIN' WOMAN (MCA 11055)	Mark Collie	56	3	97	I'M COMMITTED (Platinum Plus)	Brenda Reynolds	93	7		
48	IF I COULD MAKE A LIVIN' (Giant 24582)	Clay Walker	DEBUT		98	LABOR OF LOVE (Arista)	Radney Foster	94	10		
49	WILLIAM & MARY (Polydor 518815)	Davis Daniel	50	4	99	LOVE DIDN'T DO IT (Arista 07822)	Linda Davis	97	16		
50	EVER CHANGING WOMAN (Asylum)	Brother Phelps	54	4	100	WHY HAVEN'T I HEARD FROM YOU					
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TEN FEET TALL & BULLETPROOF T. Trent (Post Oak, BMI)	20
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THAT'S MY BABY L. White, C. Cannon (Almo Music Corp./L&S/Stroudcaster Music, ASCAP/Taste Auction Music/Wacissa River Music, BMI)	93
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THE MAN IN LOVE WITH YOU S. Dorff, G. Harju (Boots And Spurs Music/Spurs And Boots Music, BMI/ASCAP)	14
THIRD RATE ROMANCE R. Smith (Fourth Floor Music, Inc., ASCAP)	26
THIRD ROCK FROM THE SUN J. Greenbaum, S. Whipple, T. Martin (Major Bob Music Co., Inc., ASCAP/Rio Bravo Music, Inc./Stroudcaster Music/Baby Mae Music, BMI)	4
WATERMELON CRAWL B. Brock, Z. Turner (Acuff Rose Music, Inc./Coburn Music, BMI)	21
WE CAN'T LOVE LIKE THIS ANYMORE J. Jarrard, W. Mobley (Alabama Band Music, ASCAP/Warner-Tamerlane Pub. Corp./New Works Music Co., BMI)	35
WESTERN FLYER D. Mynck, T. Wood (BMG Songs, Inc., ASCAP/Carrers BMG Music Pub., Inc., BMI)	12
WHAT THE COWGIRLS DO V. Gill, R. Nielson (Benefit Music/Englestown Music, BMI)	1
WHAT'S IN IT FOR ME J. Jarrard, G. Burr (WB Music Corp./The New Crew /New John Music/MCA Music Pub./Gary Burr, Inc., ASCAP)	7
WHEN THE THOUGHT OF YOU CATCHES UP WITH MED. Ball (EMI Blackwood Music Inc., BMI)	39
WHEN YOU WALK IN THE ROOM J. DeShannon (EMI, Unart Catalog Inc., BMI)	16
WHERE THERE'S SMOKE B. Butler, M. Collie (Tom Collins Music Corp., BMI/Hi Deb Music, ASCAP)	31
WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP)	10
WHO'S THAT MAN T. Keith (Songs of PolyGram Int'l, Inc./Tokico Times, BMI)	52
WHY HAVEN'T I HEARD FROM YOU S. Knox, T. W. Hale (Bash Music/Life Of The Record Music, Inc., ASCAP)	10
WILD LOVE D. Linde (EMI Blackwood Music Inc./Linde Manor Pub. Co., BMI)	92
WILLIAM AND MARY G. McCordle, R. Williamson (Kicking Bird Music, Inc./Sixteen Stars Music, BMI)	92
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YOU NEVER EVEN CALL ME BY MY NAME S. Goodman (Turnpike Tom Music/Pink Sky Music, ASCAP)	46

## Radio Playlists

### Some of what's playing in heavy rotation:

**KWKH\Shreveport, LA**  
**JOE DIFFIE**—"Third Rock From The Sun"  
**TIM MCGRAW**—"Down On The Farm"  
**VINCE GILL**—"What The Cowgirls Do"  
**GARTH BROOKS**—"Callin' Baton Rouge"  
**DOUG STONE**—"More Love"

**WWIC\Scottsboro, AL**  
**DOUG STONE**—"More Love"  
**SAWYER BROWN**—"Hard To Say"  
**JOE DIFFIE**—"Third Rock From The Sun"  
**JOHN BERRY**—"What's In It For Me"  
**JIM MCGRAW**—"Down On The Farm"

**WOW\Omaha, NE**  
**VINCE GILL**—"What The Cowgirls Do"  
**JIM MCGRAW**—"Down On The Farm"  
**JOE DIFFIE**—"Third Rock From The Sun"  
**DOUG STONE**—"More Love"  
**SAWYER BROWN**—"Hard To Say"

**KIAQ\Fort Dodge, IA**  
**GEORGE STRAIT**—"The Man In Love With You"  
**TRISHA YEARWOOD**—"XXX's & OOO's"  
**DIAMOND RIO**—"Love A Little Stronger"  
**RANDY TRAVIS**—"Whisper My Name"  
**JOHN MICHAEL MONTGOMERY**—"Be My Baby Tonight"

**WIXK\New Richmond, WI**  
**TRISHA YEARWOOD**—"XXX's & OOO's"  
**VINCE GILL**—"What The Cowgirls Do"  
**TIM MCGRAW**—"Down On The Farm"  
**GEORGE STRAIT**—"The Man In Love With You"  
**JOE DIFFIE**—"Third Rock From The Sun"



Columbia recording artist Dolly Parton hosted a luncheon for Sony staff members in Nashville to show her appreciation for their work on behalf of her upcoming *Heartsongs* album. The album, recorded live at Dollywood, is set for release in September along with her autobiography *My Life And Other Unfinished Business*. Pictured (l-r): Jim Morey, Gallin, Morey & Assoc., Dolly's manager; Allen Butler, executive v.p./g.m., Sony Music/Nashville; Parton; Paul Worley, executive v.p., Sony Music/Nashville; Scott Siman, sr. v.p., Sony Music/Nashville; and Steve Buckingham, president, Columbia/Blue I Records.

# COUNTRY MUSIC

## COUNTRY ALBUMS

SEPTEMBER 24, 1994

Upward chart movement		Last Week	Total Weeks
Certified (P) Platinum (RIAA) Certified			
1	NOT A PROMISE TOO SOON (Curb 77659)(P2)	Tim McGraw	2 25
2	WHAT A CRYING SHAME (MCA 10961)	The Mavericks	1 31
3	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	4 14
4	KICKIN' IT UP (Atlantic 82559)(P2)	John Michael Montgomery	3 33
5	THIRD ROCK FROM THE SUN (Epic 64357)	Joe Diffie	6 6
6	WHO I AM (Arista 18759)(P)	Alan Jackson	5 11
7	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	8 13
8	THIS IS ME (Warner Bros. 45501)(G)	Randy Travis	11 20
9	THE WAY THAT I AM (RCA 66288)	Martina McBride	7 47
10	THIS TIME (Reprise/Warner Bros. 45241)(P2)	Dwight Yoakam	15 74
11	HARD WORKIN' MAN (Arista 18716)(P2)	Brooks & Dunn	12 78
12	WHEN FALLEN ANGELS FLY (Epic 64188)	Patty Loveless	37 2
13	NO ORDINARY MAN (MCA 10991)	Tracy Byrd	20 14
14	RHYTHM COUNTRY AND BLUES (MCA 10965)(P)	Various Artists	16 28
15	THE TRACTORS (Arista 18728)	The Tractors	22 6
16	IN PIECES (Liberty 80857)(P4)	Garth Brooks	9 94
17	BLACKHAWK (Arista 18708)	BlackHawk	10 29
18	EASY COME, EASY GO (MCA 10907)(P)	George Strait	17 47
19	FEELIN' GOOD TRAIN (Mercury 522125)	Sammy Kershaw	18 11
20	COME ON COME ON (Columbia 48881)(P2)	Mary Chapin Carpenter	19 108
21	GREATEST HITS VOL. II (MCA 10906)(P2)	Reba McEntire	30 47
22	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(G)	Travis Tritt	24 18
23	READ MY MIND (MCA 10994)(P)	Reba McEntire	14 20
24	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	13 7
25	YOU MIGHT BE A REDNECK IF (Warner Bros. 45314)	Jeff Foxworthy	34 3
26	CLAY WALKER (Giant 24511)(G)	Clay Walker	26 53
27	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P3)	Alan Jackson	21 95
28	WAR PAINT (BNA 66379)	Lorrie Morgan	38 18
29	SOON (Liberty 89048)(G)	Tanya Tucker	23 44
30	BIG TIME (Warner Bros. 45276)(P)	Little Texas	33 65
31	NO FENCES (Liberty 93866)(P10)	Garth Brooks	27 203
32	JOHN BERRY (Liberty 80472)	John Berry	28 23
33	EXTREMES (Epic 53952)(G)	Collin Raye	25 33
34	CONFEDERATE RAILROAD (Atlantic 82335)(P)	Confederate Railroad	31 80
35	RICK TREVINO (Columbia 53560)	Rick Trevino	32 29
36	TOBY KEITH (Mercury 514421)(G)	Toby Keith	40 68
37	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	53 98
38	SOLID GROUND (BNA 66232)(G)	John Anderson	51 61
39	MEN'LL BE BOYS (Liberty 27760)	Billy Dean	36 13
40	TAKE ME AS I AM (Warner Bros. 45389)(G)	Faith Hill	29 37
41	AMERICAN RECORDINGS (American 45520)	Johnny Cash	45 20
42	ONLY WHAT I FEEL (Epic 53226)(G)	Patty Loveless	35 69
43	NO DOUBT ABOUT IT (Atlantic 82568)(G)	Neal McCoy	42 31
44	WILD LOVE (Columbia 57444)	Joy Lynn White	44 3
45	RED, WHITE AND BLUE COLLAR (Epic 57627)	Gibson/Miller Band	46 7
46	MAVERICK (MOVIE SOUNDTRACK) (Atlantic 82595)	Various Artists	43 15
47	SWEETHEART'S DANCE (Arista 18758)	Pam Tillis	41 20
48	EVERY LITTLE WORD (Curb 77660)	Hal Ketchum	47 14
49	ON THE ROAD (Arista 18739)	Lee Roy Parnell	48 41
50	LET THE PICTURE PAINT ITSELF (MCA 11042)	Rodney Crowell	54 17
51	WALKING AWAY A WINNER (Mercury 518852)	Kathy Mattea	60 17
52	BRAND NEW MAN (Arista 18658)(P3)	Brooks & Dunn	66 153
53	NOTORIOUS (Atlantic 82505)(G)	Confederate Railroad	52 24
54	UNDER THE KUDZU (RCA 66267)	Shenandoah	39 34
55	CALL OF THE WILD (RCA 66251)(G)	Aaron Tippin	55 53
56	NO TIME TO KILL (RCA 66239)(P)	Clint Black	56 57
57	CHEAP SEATS (RCA 66296)	Alabama	59 44
58	SHE'D GIVE ANYTHING (Curb 77656)	Boy Howdy	58 34
59	GARTH BROOKS (Liberty 90897)(P5)	Garth Brooks	50 259
60	READ MY LICKS (Columbia 53756)	Chet Atkins	62 10
61	I STILL BELIEVE IN YOU (MCA 10630)(P2)	Vince Gill	65 100
62	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3)	Various Artists	49 44
63	IN MY WILDEST DREAMS (Capricorn 42023)	Kenny Chesney	61 15
64	ALIBIS (Atlantic 82483)(P)	Tracy Lawrence	63 75
65	LIFE'S A DANCE (Atlantic 82420)(P)	John Michael Montgomery	64 79
66	TELL ME WHY (Curb/MCA 10822)(P)	Wynonna	57 66
67	HAUNTED HEART (Mercury 14332)(G)	Sammy Kershaw	68 74
68	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	67 148
69	WATCH ME (BNA 66047)(P)	Lorrie Morgan	69 94
70	T-R-O-U-B-L-E (Warner Bros. 45048)(P)	Travis Tritt	70 103
71	WISHES (RCA 66395)	Lari White	71 11
72	SHOOT FOR THE MOON (Arista 18749)	Linda Davis	72 20
73	GREATEST HITS (Liberty 28457)	Suzy Bogguss	73 25
74	LOVE AND LUCK (MCA 10880)	Marty Stuart	74 27
75	GREATEST HITS (Liberty 28357)	Billy Dean	75 26

## In Other News...

By Richard McVey

**MERLE HAGGARD HAS BEEN CHOSEN** as the Country Music Association (CMA)'s 1994 inductee to the Country Music Hall of Fame. Haggard will be formally inducted during "The 28th Annual CMA Awards," telecast live by CBS on October 5 at 8 p.m. (Eastern).

**ONLY ONE WEEK INTO** a four-week-long music promotion with McDonald's/EMI Records Group North America announced that \$2.6 million have been raised for the Ronald McDonald Children's Charities. Half of that amount, \$1.3 million, has been raised through the sale of *The Garth Brooks Collection*. The balance was achieved through the sales of *Tina Turner's Greatest Hits*, *Classic Elton John* and *Roxette: Favorites From "Crash! Boom! Bang!"*, proving once again that country is #1 in the hearts of most Americans.

**TWO OF THE ARTISTS LISTED** in a press release for the Elvis tribute concert scheduled for October 8 at the Pyramid in Memphis will not be performing. A publicist for Naomi and Wynonna Judd said the two had expressed interest in the event, but their participation was never confirmed and their names have been included in advertising and publicity material by mistake.

**ENTERTAINMENT MEDIA CORPORATION** has just published its second edition of "The 1994 Official Country Music Directory." The directory is actually five directories in one, containing more than 1,100 pages of information listing names of companies, key organizations and top decision-makers in more than 50 categories—including recording artists, personal managers, booking agents, talent buyers, music publishers, radio and television stations, clubs, sponsors and dozens of support services. For more information on the \$90 directory, call (800) 395-6736.

**STEP ONE RECORDS (SOR)** announced the signing of a licensing and distribution deal with Pinnacle/D# Sharp Records for the United Kingdom and Ireland. Arnie Thies, SOR's national marketing director, made the announcement and stated, "SOR is pleased to be affiliated with Pinnacle Records in England. Pinnacle is recognized as the #1 independent record and distribution company in England and only second overall to Warner Bros. in the U.K. This will give SOR the international recognition for its artists and allow us to be on the cutting edge of the country music acceptance in England and Europe."

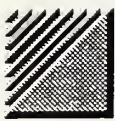
**COUNTRY MUSIC WRITERS** will be introduced to opportunities in songwriting for Broadway musicals as part of an outreach program sponsored by SESAC. The program will begin with an invitation-only seminar on September 16 at SESAC in Nashville and will outline Broadway opportunities for country songwriters.

**TNN: THE NASHVILLE NETWORK'S "PATH TO STARDOM"**, the half-hour weekly series that showcases country artists in their quest for success, kicks off its third season with such acts as David Ball, John Berry, James House and The Tractors starting October 1 at 6:30 p.m. (Eastern).

**"HEAVENS TO BETSY,"** a half-hour comedy series from Touchstone Television for CBS starring Dolly Parton, will begin production September 13. Parton stars as a down-and-out Las Vegas lounge singer who, after a near-death experience, returns to her small Tennessee hometown to mend her ways. (By the way, it is, again, a comedy.)

**DOLLY PARTON WILL ALSO BE THE SUBJECT** on an in-depth interview as she appears on "Ralph Emery On The Record With Dolly," airing on TNN October 19 at 8 p.m. (Eastern).

**THE EIGHTH ERNEST TUBB HUMANITARIAN AWARD** was presented to Governor Jimmie Davis at his 95th birthday celebration. Prior recipients of this honor include artists Minnie Pearl and Willie Nelson, producer Owen Bradley and Nashville agent Smiley Wilson.



MARK CHESNUTT AND AARON TIPPIN will headline The Blazing BC Country '94 Concert Series' opening in Fayetteville, NC on October 6. Newcomer James House will also take part in the concert series that hits more than two dozen cities throughout the Southeast, winding up in McMinnville, TN on December 17.

BNA ENTERTAINMENT IS CELEBRATING its new look in Nashville with an open house to show off its new and larger facility. BNA v.p./g.m. Ric Pepin will host the event.



The Nashville Songwriters Association International (NSAI) hosted the 11th Annual Harlan Howard Birthday Bash on Music Row September 2. Pictured at the Bash (l-r) are: songwriters Harlan Howard and Stewart Harris; Paul Worley, executive v.p., Sony Music Nashville; and songwriter Jim McBride.



Pictured backstage following the finals of the "Black Velvet Smooth Steppin' Showdown" contest at the Chevrolet GEO Theater at Opryland USA (l-r): judges singer Greg Holland, Joanna Carter of Liberty Records, choreographer Patsy Swayze, and MCA artist Mark Collie; "Music City Tonight" host Lorianne Crook; winners Armando Abarca and Christina Iannone; Paul Corbin, v.p., music industry relations, The Gaylord Communications Group; "Music City Tonight" host Charlie Chase; and Giant artist Daron Norwood, also a judge.



Kathy Mattea taped a special in Philadelphia at the Valley Forge Fair for TNN. "Full Access: On Tour With Kathy Mattea," a one-hour documentary, will air Sept. 21 at 8 p.m. (Eastern). Pictured (l-r): Brenna Davenport-Leigh, publicist for Tittle & Assoc.; Kevin Hale, v.p./g.m. for TNN; Mattea; and Mike Runnels of Parker/Runnels Productions, executive producer of the "Full Access" series.

## Amber Lane



Introducing her new release  
**"Doing Good Feelin' Bad"**  
from the T & A Records album  
**"Runaway Heart"**  
*Available now on CD and cassette !*

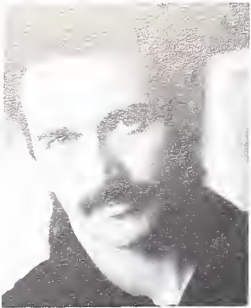
**Produced by Suzan and Jeff Sauls**  
**Written by**  
**Bob Horton and Grace Hawthorne**

**FOR MORE INFORMATION CONTACT:**  
T & A Records  
1720 Shades View Lane  
Birmingham AL 35216

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Chuck Dixon  
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# COUNTRY MUSIC

By Richard McVey



■ **AARON TIPPIN: *Lookin' Back At Myself* (RCA)**

Tippin, who wrote all but one tune on the album, is truly living up to his "working man's poet" image. In fact, Tippin wastes no time as the first song, "I Got It Honest," is a blue-collar look at the life of a hard-working man. However, he does push things a little in "Country Boy's Tool Box" when he compares a tool box to his "family jewels." Nevertheless, *Lookin' Back At Myself*, which adds to the recent trend of self-reflecting titles, is basically what you've come to expect from Tippin. Nothing lyrically or musically is too far from his character. Songs that are

strong standouts include: "I Got It Honest," "Bayou Baby" and "You Are The Woman." Produced by Steve Gibson, this third RCA release should no doubt establish Tippin as a mainstay on the country scene.

■ **JOHN ANDERSON: *Country 'Til I Die* (BNA)**

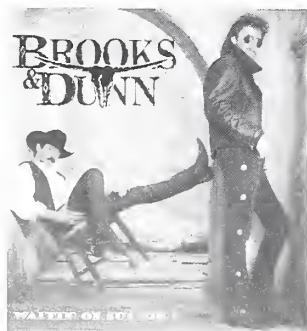
On this, his 17th career album (third for BNA), Anderson takes a couple of remakes, a duet, a lot of upbeat and a few heartfelt tunes and makes quite a follow-up to his previous Gold project *Solid Ground*. Probably the most noticeable cut on the project is his remake of his signature tune, "Swingin'," which is only a slightly more energized version of the original. Another notable remake comes in the form of the Georgia Satellites hit "Keep Your Hands To Yourself," which equals the intensity of the original and easily surpasses it in the frenzied/wailing-guitar category. A duet with Tracy Lawrence on "Hillbilly With A Heartache" doesn't offer a lot lyrically, but it does demonstrate some vocal intertwining that is more than a little impressive. Whether it's the upbeat first release, "Country 'Til I Die," the heartfelt "Where Have The Children Gone" or the bluesy feel of "Mississippi Moon," this is a don't-miss for Anderson and country music fans.



■ **CHRIS LEDOUX: *Haywire* (Liberty 28770)**

This cowboy fires things up from the start with his latest release, "Honky Tonk World," and follows it up with another smoker, "Dallas Days And Fort Worth Nights." While *Haywire* is still true to what LeDoux does musically, it does have a more commercial tug here and there than his previous releases. Whether it's the dynamic musical combination of his road band and some studio musicians on a great cut like "Big Love," the story-telling verse in "Billy The Kid" or the message in "Light Of The World," it seems that LeDoux has giving his best performance to date on this 10-cut project. LeDoux, in addition to his self-penned tune "Sons Of The Pioneers," chose songs from a list of well-known artists like the Bruce Springsteen-penned "Tougher Than The Rest," the Charlie Daniels-penned "Billy The Kid" and the tune co-written by Garth Brooks, "Slow Down." If radio gives it a chance, it seems certain that country audiences would love it.

## PICK OF THE WEEK



■ **BROOKS & DUNN: *Waitin' On Sun-down* (Arista 18765)**

With fiddle and piano intertwined in the very heart of this album, the dynamic duo come out smokin' with "Little Miss Honky Tonk." Surprisingly enough, the usually high-spirited country tunes that Brooks & Dunn fans have come to enjoy don't see light until the seventh cut appears, "Whiskey Under The Bridge." The mid-tempo first release off the album, "She's Not The Cheatin' Kind," is without a doubt the norm for a project that's a little more easy-going and certainly less danceable than their two prior ventures. It's hard to

tell if this album will surpass the 1991 triple-Platinum *Brand New Man* or the 1993 double-Platinum *Hard Workin' Man*. One thing is for certain—it does have a great deal of potential to do so. The only problem with the album calls for a reality check: Honestly, neither of these guys would be at the level they're at if it wasn't for the other one. Brooks is a ball of fire on stage and makes their show worth seeing; however, that doesn't mean he should sing lead vocals on half the album. With Dunn's incredible vocal prowess, it's a shame not to feature it as much as possible. But as their name implies, they are a duo—and one hell of a duo at that.

## Singles

■ **JOHN ANDERSON: "Country 'Til I Die" (BNA)**

The first release off the album of the same name is pure upbeat John Anderson. Co-written by Anderson, "Country 'Til I Die" kicks off with some great guitar work and follows with some sweet piano licks. The biggest standout, as with most of his songs, is Anderson's signature vocals that add charisma to everything he performs.



■ **THE MAVERICKS: "There Goes My Heart" (MCA 10961)**

With Raul Malo's great vocals and a hard-driven drum to back him, The Mavericks resuscitate a song that lyrically has been done to death. Expect this single to live more off the success of the band's prior hit, "Oh What A Thrill," rather than the actual merits of this cut.

■ **DAN SEALS: "Love Thing" (Warner Bros. 45628)**

Radio might want to think twice about counting Seals out, which was made evident by the quick death of his previous single, "All Fired Up." With any luck this upbeat number will get the chance it deserves. Seals adds his incredible vocals to this spirited tune complete with wailing harmonica and drums flying everywhere. A great melody and supreme vocals should (knock wood) spell success for this country veteran.



■ **RHETT AKINS: "What They're Talkin' About" (Decca 11098)**

Pretty good for a newcomer. Co-written by Akins, this uptempo tune offers a good look at what we might expect from his debut album release in late October, *A Thousand Memories*. With guitars strumming out of both speakers, Akins brings forth average vocals for a good first effort.

## PICK OF THE WEEK

■ **TERRY MCBRIDE & THE RIDE: "High Hopes & Empty Pockets" (MCA 11049)**

Hang on to something, because McBride will blow you away vocally and musically on this 'in your face' single. His vocals bring the climaxes of this song to a new high and The Ride follows it up with frenzied guitars, knock-down drums and a little wild fiddle to boot. This is one that can best be appreciated at high decibels.





# LARRY HAMILTON



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## COUNTRY MUSIC

Cash Box  
COUNTRY  
RADIOHigh Debuts

1. CLAY WALKER—"If I Could Make A Living"—(Giant)—#48

Most Active

1. DOUG SUPERNAW—"You Never Even Call Me By My Name"—(BNA)—#46
2. MARY CHAPIN CARPENTER—"Shut Up And Kiss Me"—(Columbia)—#27
3. TRACY LAWRENCE—"I See It Now"—(Atlantic)—#37
4. MARK COLLIE—"Hard Lovin' Woman"—(MCA)—#47
5. ALAN JACKSON—"Livin' On Love"—(Arista)—#30

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is topped off this week by **Vince Gill's** "What The Cowgirls Do." The chart this week displays one very few big mover and a few moderate movers with only one debut breaking into the Top 50. **Doug Supernaw** leads the way in the most-movement category, up an incredible 22 spots to #46 with his classic remake of "You Never Even Call Me By My Name." **Mary Chapin Carpenter** edges up 12 spots to #27 with "Shut Up And Kiss Me." **Tracy Lawrence** continues to move, up nine spots to #37 with "I See It Now." **Mark Collie** pushes up nine also to #47 with "Hard Lovin' Woman." Finally, **Alan Jackson** works his way closer to the top, moving up eight to #30 with "Livin' On Love" to finish out the big movers this week. Only one newcomer to the chart can be seen in this week's Top 50 as **Clay Walker** with "If I Could Make A Livin'" comes in at #48.

*Songwriters Of The Week:* Vince Gill and Reed Nelson penned Gill's #1 hit "What The Cowgirls Do."

Looking Ahead

(Listed are major-label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. MARC BEESON—"A Wing And A Prayer"—(BNA)
2. SUZY BOGGUSS—"Souvenirs"—(Liberty)
3. CHRIS LEDOUX—"Honky Tonk World"—(Liberty)

CMT Top Ten Video Countdown

1. VINCE GILL . . . . . "What The Cowgirls Do" (MCA)
2. JOE DIFFIE . . . . . "Third Rock From The Sun" (Epic)
3. SAWYER BROWN . . . . . "Hard To Say" (Curb)
4. RANDY TRAVIS . . . . . "Whisper My Name" (Warner Bros.)
5. TIM MCGRAW . . . . . "Down On The Farm" (Curb)
6. MARTINA MCBRIDE . . . . . "Independence Day" (RCA)
7. PATTY LOVELESS . . . . . "Think About Elvis" (Epic)
8. MARK CHESNUTT . . . . . "She Dreams" (MCA)
9. DWIGHT YOAKAM . . . . . "Pockets Of A Clown" (Reprise)
10. CONFEDERATE RAILROAD . . . . . "Elvis & Andy" (Atlantic)

—Compliments of CMT video countdown, week ending Sept. 14, 1994.

Cash Box  
COUNTRY  
INDIE

**INDIE CHART ACTION**—This was another busy week for the independents. Eleven independents in all are finding their way up the Top 100

*Cash Box* chart. Leading the *Cash Box* independents for the first week is **Don Cox** on the **Step One** label with "In My Father's Eyes." The single climbs a spot to #51 on the chart. In the second highest spot for the movers is **Amy Leigh Presley** at #58 with "Mama Didn't Raise No Fool." To finish out the movers: **Spring River Wind** moves to #59, **Jim Fullen** moves to #61, **Bert Southwood** moves to #62, **Larry Hamilton** moves to #67, **Lewis Stark** with "Sheer Stroke Of Love" moves to #72 and finally, **Jamie Harper** moves to #75. Three independents breaks into the chart this week. The independent debuts are kicked off by **Willie Nelson**, whose **Step One** single "Once You're Past The Blues" hit the chart at #57. **Todd Pulse** with "Linda Lavelle" comes in at #78 and **C.D. McCloud** follows close behind at #82 with "Don't Get Behind In Your Lovin'."

Indie Spotlight

## Paula Inman



Paula Inman

The Artist

**PAULA INMAN GREW UP** in a small farming community in Southeast North Carolina. With musical influences that range from Patsy Cline and Elvis Presley to a more modern Reba McEntire, this 15-year-old singer first took the plunge into the recording studio in 1989. Three short years later, after seasoning her vocals a little more, Inman went back into the studio again, this time to do a gospel demo. That demo lead to a trip to Nashville a year later, where she recorded her first album.

Inman's talent doesn't just revolve around her vocals. She has studied classical piano for six years and plays flute in her award-winning school marching band.

Her first single, "You Don't Know," was released in January and sustained a great deal of chart action, and her second single, "The Fire's Goin' Out," is scheduled for release soon. Inman has become very popular at fairs, rodeos, charity events and clubs, including Nashville's Gilley's and Buddy Killen's Stockyard.

The Album■ **PAULA INMAN: *Paula Inman***

This self-titled debut album kicks off with spirited vocals and a fiery attitude on "The Fire's Goin' Out" that immediately grabs your attention. However, it's immediately followed up with slower cut, "Call To Me," that lets you know she can perform at any tempo. Easily the most noticeable mainstay of this project would be Inman's vocal abilities—surprisingly strong for a 15-year-old on an album that's an equal blend of fast- and slow-paced songs. If you're worried that Inman doesn't give her best throughout, just listen to the last cut, "Lover's Moon," which offers a great melody and a wild fiddle to bring this independent standout to a close.

# CONTEMPORARY CHRISTIAN

## Talent Review

### Steven Curtis Chapman And Newsboys

By Gary Keplinger



The Australian Christian rock group Newsboys presented an electrifying concert for thousands of eager fans as part of Steven Curtis Chapman's *Heaven In The Real World* tour at the Starwood Amphitheatre in Nashville.

STARWOOD AMPHITHEATRE, NASHVILLE, TN—If one word could be used to describe the *Heaven In The Real World* concert from the opening by the Newsboys to the last number by Steven Curtis Chapman, it would have to be *electrifying*. The outdoor Starwood Amphitheatre was the scene September 10 for non-stop Christian music entertainment at its best.

Dazzling light displays and the seemingly unending, vibrant energy of the Newsboys grabbed the audience from the start and wouldn't let them go. Lead singer John James bounced across the stage, bringing the audience of mostly teenagers and young adults to their feet time and time again. But it was more than just James. The band as a whole couldn't be stopped as the Newsboys brought the Gospel to the fans in words and a tremendous rock sound with songs like "Not Ashamed," truly reaching this audience of thousands. If there was any complaint heard, it was only that the group left the audience clamoring for more.

Then, as the stage crew changed the set, the anticipation grew greater and greater. Finally, the lights lowered, his band took their places and a thunderous roar from the fans greeted Steven Curtis Chapman as he entered the stage. And the fans weren't disappointed. Chapman took up where the Newsboys had left off and took the concert to even greater heights. His high-energy concert included great Christian rock as well as tender ballads and even comedy ("Herbie Rides Again"). It also included prayer and a heartfelt message. It was Chapman at his best—it was Christian music at its best for the young and even some of us who are not so young.

In a day and age of rock concerts filled with alcohol, smoking and drugs, it was refreshing to see the thousands of young people getting high on just the music and message from the talents of the Newsboys and Steven Curtis Chapman. It was an evening well-spent and one that would be well-worth repeating.

## CONTEMPORARY CHRISTIAN

SEPTEMBER 24, 1994

1	OPEN MY HEART (Sparrow)	Cheri Keaggy	1	8
2	MY PLACE IS WITH YOU (Reunion)	Clay Crosse	2	6
3	WATCH AND PRAY (Star Song)	Twila Paris	3	5
4	TRACES OF HEAVEN (Myrrh)	Bryan Duncan	4	5
5	ONE MILLION REASONS (Star Song)	Aaron-Jeffrey	5	6
6	CHILDREN OF THE WORLD (Myrrh 901277215X)	Amy Grant	13	3
7	NO CONDEMNATION (Sparrow)	Lisa Beville	9	4
8	GOOD LIFE (Wbrd)	Bruce Carroll	8	8
9	WHERE ARE THE BROKEN HEARTS (Reunion)	Gary Chapman	21	3
10	THAT'S WHEN I'LL KNOW I'M HOME (ForeFront)	Geoff Moore & The Distance	18	3
11	YOU CAN'T PUT OUT THE FIRE (Benson)	Larnelle Harris	11	6
12	BE STILL (Star Song)	Newsboys	16	3
13	WILL YOU COME TO JESUS (Benson)	Pam Thum	17	3
14	HARD (Reunion)	Rich Mullins	20	3
15	MY LIFE (Myrrh)	Eric Champion	7	7
16	SAY WHAT YOU SAY (Wbrd)	Wayne Watson	10	4
17	I GO TO THE RIVER (Wbrd)	Ray Boltz	12	5
18	LITTLE BIT OF LOVE (ForeFront)	Rebecca St. James	22	3
19	KING OF THE JUNGLE (Sparrow 51408-2)	Steven Curtis Chapman	33	2
20	WE CAN LIVE TOGETHER (Wbrd)	Cindy Morgan	24	7
21	THE BEST IS YET TO COME (New Haven 07537)	Glen Campbell	27	2
22	FAITH, HOPE, & LOVE (Wbrd)	Point of Grace	6	9
23	IF I KNOW YOU (Sparrow)	Out of The Grey	23	12
24	WHEN HEARTS ARE TURNING (Urgent)	Catherine King	19	5
25	I WILL BE FAITHFUL (Star Song)	Two Hearts	14	10
26	BIGGEST PART OF ME (Reprise)	Take 6	15	10
27	JESUS WILL STILL BE THERE (Wbrd)	Point of Grace	26	26
28	UNIMPORTANT THINGS (Intersound)	Paul Smith	25	7
29	WHEN I LET IT GO (Star Song)	Sierra	DEBUT	
30	EVERY LITTLE STEP (Star Song)	David Meece	28	10
31	I WANT TO BE JUST LIKE YOU (Star Song)	Phillips, Craig & Dean	29	13
32	TEACH ME TO LOVE (Sparrow)	Steve Green and Larnelle Harris	30	10
33	HEY NOW (Reunion)	Amy Grant	32	10
34	RAIN DOWN A FIRE (Star Song)	Benjamin	34	13
35	HERE I AM (ForeFront 31594)	Rebecca St. James	35	12
36	SWEET GLOW OF MERCY (Reunion)	Gary Chapman	36	15
37	HEAVEN IN THE REAL WORLD (Sparrow)	Steven Curtis Chapman	37	14
38	HOW LONG (Myrrh)	Greg Long/Margaret Becker	31	14
39	HEAVEN OF MY HEART (Star Song)	WhiteHeart	38	8
40	TALK ABOUT LOVE (Intersound)	Paul Smith	39	22

## Radio Playlists

### KLOVE/Radio Network

AMY GRANT, "Children Of The World"  
 BRUCE CARROLL, "Good Life"  
 RICH MULLINS, "Hard"  
 TWO HEARTS, "I Will Be Faithful"  
 ERIC CHAMPION, "My Life"

### KNLR/Bend, OR

TWILA PARIS, "Watch And Pray"  
 CHERI KEAGGY, "Open My Heart"  
 BRYAN DUNCAN, "Traces Of Heaven"  
 PAM THUM, "Will You Come To Jesus"  
 AMY GRANT, "Children Of The World"

# POSITIVE / CHRISTIAN COUNTRY

## POSITIVE / CHRISTIAN COUNTRY

SEPTEMBER 24, 1994

1	FOR PETE'S SAKE (Integrity)	Susie Luchsinger	1	9
2	ROSE OF SHARON (Ransom/Brentwood)	Ken Holloway	2	8
3	HAVE A LITTLE FAITH (Cheyenne)	White River	3	8
4	NEVER WILL I GIVE UP (Rounder)	Alison Krauss	4	6
5	JESUS SET ME FREE (Cheyenne)	Paula McCulla	5	9
6	DON'T WANT TO HURT ANYMORE (Cheyenne)	Bruce Haynes	6	9
7	JESUS SEEKS YOU (Heaven Spun)	Ted White	8	16
8	SUNDOWN (Sundown REF-09)	The Reffeitts	9	7
9	WHERE'S THE FAMILY (Landmark MFB-CD3)	Manual Family Band	10	11
10	HERE COMES THE CALVARY (Cheyenne 9094)	The Days	7	7
11	THE SAVIOR WHO WEEPS (Benson)	Vince Wilcox	13	9
12	ADAM'S SIDE (Tall Texan)	Billy Walker	13	5
13	OLD BOOK-NEW PAGE (Ransom/Brentwood 5488J)	Seneca	15	6
14	NOTHIN' NEXT TO NOTHIN' (Independent)	Cross Country	17	4
15	AMAZING GRACE (Atlantic)	The Maverick Choir	18	3
16	TIL YOU CAME ALONG (Cheyenne 9092)	Steve Gatlin	16	13
17	CARPENTER'S SON (Integrity 610-PR1)	Lenny LeBlanc	11	11
18	LOVE WILL FIND A WAY (MorningStar)	Fox Brothers	20	9
19	THREAD OF HOPE (Chapel)	Jeff & Sherri Easter	19	18
20	A LITTLE ROCK (Heartwrite)	David Patillo	12	10
21	(LOVE IS) DEEPER THAN TOUCH (Star Song)	Andy Landis	22	7
22	WATER THE DESERT (Rain)	Dinah & The Desert Crusaders	21	16
23	GOOD LIFE (Vbrd 701938160X)	Bruce Carroll	24	3
24	I'D RATHER BE IN DIXIE (Circuit Rider)	W.C. Taylor	25	3
25	IN THE NEXT WORLD (Star Song)	Brian Barrett	26	2
26	THE CROSS ROAD (StarSong)	Brian Barrett	23	20
27	GRANDMA'S COMFORTER (Cheyenne 9094)	The Days	27	18
28	LOVE IN YOUR EYES (AME)	Rick Revel	28	12
29	LOCAL CALL (Expression)	Randy Coward	DEBUT	
30	LIVE FOREVER (Pranis)	Billy Jo Shaver	29	15
31	WHEN WE FINALLY MAKE IT HOME (Heartlook)	Rivers & Owens	30	18
32	THE TRIAL (Independent)	Billie Jean Knight	31	14
33	WHEN THE WORLD TURNS ON ME (Homeland)	Margo Smith & Holly	33	21
34	A LIGHT OF MY OWN (Ransom Brentwood 5458J)	Seneca	32	17
35	LOVE WILL (Reunion)	Micahael James	35	12
36	THE DREAM (Expression)	Randy Coward	34	23
37	I'M A FANATIC (Giant)	Crystal Lyons	37	15
38	SPEAK THE WORD (Daywind)	New Hinsons	36	19
39	SUNDAY MORNING (Sparrow 51428)	Charlie Daniels	40	25
40	HE LOVED US TO DEATH (Ransom/Brentwood 5389J)	Ken Holloway	38	20

## POSITIVE COUNTRY RADIO

### This Week's Debuts

ANDY COWARD—"Local Call"—(Expression)—#29

### Most Active

CROSS COUNTRY—"Nothin' Next To Nothin'"—(Independent)—#14

MAVERICK CHOIR—"Amazing Grace"—(Atlantic)—#15

### Powerful On The Playlist

There is no change in the top six positions on this week's *Cash Box* Top 40 Positive/Christian Country Singles chart. **Susie Luchsinger** remains at #1 with "For Pete's Sake." **Ken Holloway's** "Rose Of Sharon" is at #2 and **White River** with "Have A Little Faith" is #3. **Alison Krauss & The Cox Family** with "Never Will I Give Up" stays at #4 with **Paula McCulla's** "Jesus Set Me Free" remaining at #5. **Bruce Haynes** with "Don't Want To Hurt Anymore" is at #6. **Ted White** with "Jesus Seeks You" moves up one more notch to #7 as does the #8 song, "Sundown," by **The Reffeitts**. "Where's The Family" by **Manuel Family Band** is at #9 and **The Days** drop to #10 with "Here Comes The Calvary."

### Looking Ahead

Don Cox with "In My Father's Eyes," **Tim Fields** with "Jesus Is My Hero," **Claire Lynch** with "Friends For A Lifetime (Song For Kegan)" and **Craig Crowder** with "Once More With Feeling" are all receiving considerable play time.

### Reporting Stations' Top 5

Three of *Cash Box's* Positive/Christian Country reporting stations report the following top five songs:

WTWZ/Clinton, MS  
MAVERICK CHOIR—"Amazing Grace"  
BRUCE HAYNES—"Don't Want To Hurt Anymore"  
SUSIE LUCHSINGER—"For Pete's Sake"  
CLAIRE LYNCH—"Friends For A Lifetime"  
PAM WALKER—"God Ain't Finished With Me Yet"

CCR/Broken Bow, OK  
ALISON KRAUSS—"New Will Give Up"  
BILLY WALKER—"Adam's Side"  
MANUEL FAMILY—"Where's The Family Gone"  
KEN HOLLOWAY—"Rose of Sharon"  
HERMON TRULOVE—"Bought By The Blood"

KEXS/Excelsior Springs, MO  
REFFEITTS—"Sundown"  
THE DAYS—"Here Comes The Calvary"  
MANUEL FAMILY BAND—"Where's The Family Gone"  
DINAH & THE DESERT CRUSADERS—"Water The Desert"  
DAVID PATILLO—"A Little Rock"

# POSITIVE / CHRISTIAN COUNTRY

## SPOTLIGHT

### Bruce Haynes: The Man and His Music

By Gary Keplinger



Bruce Haynes is a real leader in helping define the genre of music called Positive/Christian Country. The *Cheyenne Records* star has had hit after hit and will be releasing a new album this fall.

**BRUCE HAYNES HAS TRAVELED** many a mile with his music—first with *White River* and for the past two years as a solo artist. He has taken his music and message into all 50 states and three foreign countries, one of those countries being Russia this past April.

As Haynes recalls, “We did seven concerts while we were there. When we first got there they had huge billboards all over the city. So we had standing-room-only every night...we saw over 8,000 Russian people accept Jesus during that week while we were there. And the team I was with passed out over 65,000 Bibles. It was an awesome trip.”

Haynes had several others with him on the Russia trip. “My Dad and my Grandpa both got to go with me. They’re both preachers and both singers. It was really neat. And then several ministers that I work for across the country and good friends got to go. So I got to go with some people who are all in some type of ministry. And there were some laymen, of course. There were about 25 of us and we had a great time.

“We got to sing for the head of the Ministry of Education. He accepted the Lord, Jesus Christ, and opened up the schools for us. So I got to go into the schools with my guitar and sing for the school kids. And then we got to give them a New Testament that was in their language. You could just see how the Lord opened up the doors for us. It was awesome.”

When asked if, on his tours, he just sang or if he included a message, Haynes replied, “I’m not a minister. I primarily sing, but I tell about the song—how I wrote the song. In Russia, we had an interpreter, so I had them read the songs before I sang—so then when I was singing they could enjoy the music and kind of understand what the song was about.”

Bruce Haynes’ music has been a ministry for people for several years. He says he first felt it was a ministry back when they first left Branson, MO and started the group *Jubilation*, which later turned into *White River*. “We were working theaters here in Branson, just doing country music,” he recalls, “and I started feeling a real desire in my heart to do songs that made a difference in people’s lives. So we started a group—*Jubilation*.”

Now, he feels the Lord is opening even more doors. “Ever since I went solo, it’s been awesome. I can’t believe the opportunities and the different stories I’m hearing. I realize more than ever that you can be entertaining and you can let them have a good time and still really have a ministry. That’s foremost in what I do. I’ve never seen so many calls and letters like I get now

from people saying, ‘This song or that song, it changed me. You wrote my life.’ The Lord is really showing me he has some really big plans for me out there. I really believe that.”

According to Haynes, performing at some huge fairs and rodeos to get people out that would not normally come to church are among those bigger plans. “They go by the pavilion or whatever and they hear the style of music. They come under there because they like the style and then they start noticing the lyric of a positive message. Then they’ll come up and say, ‘Man I didn’t know this kind of music existed. This is the best of both worlds.’ I hear this all the time from people who want to hear country music but want to hear a positive message—who want to hear something uplifting. We just have a lot of things going out there. We’re working some big churches, fairs and rodeos, and the record company has some things in mind. Man, I’m just watching the Lord open the right doors. Things are sure better than they’ve ever been.”

This last statement is significant when you consider that during the past few months Haynes had all of his equipment stolen *and* was stabbed outside his motel room while on tour. Haynes describes how he felt and how he managed to turn those events around to something positive: “When I first walked out of the hotel room that Sunday morning in Arlington [Texas] and saw the windows broken out of the van, I had the sickest feeling. I had about \$16,000 worth of equipment in there and they stole everything—my wardrobe, a brand-new pair of ostrich boots, my cowboy hats, my equipment, my guitars... At first I thought, ‘I just can’t believe this.’ But, you know, after about an hour of sitting down, collecting my thoughts and talking to the Lord, it made me even more determined. We called Mike Manuel of *The Manuel Family Band* and he drove all the way into Dallas that afternoon and brought his equipment and I did a concert that afternoon with a makeshift band. I said, ‘I’m not going to get defeated by this.’ We had a concert that afternoon. People were saved that day.

“[But then] we got more bad news. The insurance company wouldn’t pay off and I thought, ‘How am I going to replace this?’ But you won’t believe it. Our church took up an offering that paid for a third of that equipment. Other churches started calling saying, ‘We want to help.’ Different friends in the industry started sending a \$100 here and \$100 there. My friends all banded together. Two companies gave me endorsements, and by the time I put my new equipment together I had equipment three times better than what I had in the first place. So you see how the Lord works things out.”

In recalling the incident in Denver where he was stabbed in the stomach just outside his motel room, Haynes again showed the strength he has through the Lord. “They told me right there on the table, ‘Sir, you’re a lucky man,’” says Haynes of his emergency visit to the hospital. “It didn’t hit any vital organs. It went about four inches into my stomach. I told them right there—‘It’s more than luck, my friends. I had somebody watching out for me.’ I was in the hospital a day and a half. We drove home from Denver and rested three days then we did a two-week trip...never missed a date. The Lord turned that around, too.”

If those experiences haven’t deterred him from striving towards his goals, then nothing will, and it is Bruce Haynes’ music that is undoubtedly going to be the vehicle. “I can hardly wait for my new album to come out,” he says excitedly. “I’m already including some of the songs [live]. I feel a stir in my spirit right now that God is looking for some people who are really wanting to do this thing right. And to really get out there and try to represent Him in the right way. I believe if you put everything into His hands then He sure works it out for you. I’m kinda anxious to see what He has in mind, whether it’s to go into a secular setting more to open up shows for country artists. If that’s what He has in mind for me, then that’s what I want to do.

“I want to get this message out to people out there who are really hurting. I really feel the Lord has given me a message to hurting people. You know, when I close my show with my song ‘I Don’t Want To Hurt Anymore,’ I’m having anywhere from 8 to 40 people tell me stories of what they’re going through. My songs anymore aren’t so much for the churches. But I love to do churches and will continue to do churches because I love being around Christian people. But I’m realizing more and more that my songs are not for the church. They’re for the person out there who’s hurting and doesn’t know the right way. I want to get out there with whatever vehicle God gives me—no matter what criticism comes—it doesn’t matter anymore. I just want to get out there to where the people who need to hear this message will hear it. To go where the people are. Whatever avenue He’s got for me, I want to be prepared to be ready to step up to the pole.”

Bruce Haynes is ready. Through his music he is providing a light—a ray of hope—for people who are hurting. The Lord has made a man and given him the music. That man is Bruce Haynes.

# AMOA MACHINE

## IT'S AMOA Showtime!

CHICAGO—San Antonio, Texas is the host city for this year's AMOA (Amusement & Music Operators Association) exhibition and the actual show site is the San Antonio Convention Center, located on the city's famous Riverwalk, an area lined with hotels, shops and boutiques of all varieties as well as numerous tourist attractions.

While the main event is "Expo '94" itself, San Antonio offers showgoers plenty to do after hours and with their time spent off the convention floor. Additionally, since all hotels are located within walking distance of the Convention Center, there will be no transportation problems to worry about.

Expo's traditional educational program is once again fashioned with the operator in mind, the objective being to provide pertinent data ops can take home and apply to their own businesses. Topics range from hiring and interviewing personnel, league and tournament planning and video-game violence to location contracts, networking in the amusement game business and much, much more.

Keynote speaker at this year's annual business meeting on Friday, September 23 is former professional athlete and Chicago Bear **Michael Singletary**.

Headlining the annual awards show and banquet Friday evening will be **Kenny Rogers**, whose awards and accomplishments in the entertainment field are much too numerous to mention.

The Expo exhibit floor, as usual, will abound in the very latest in equipment and technology, representing today's market trends. At press time, over 254 exhibitors had signed up to showcase their wares in 990 booths (bordering very close to the association's anticipated 1,000). This one is indeed looming as the biggest Expo to date!

AMOA Expo '94 is where it's at! Y'all come!

### AMOA Expo '94 Exhibit Hours

#### Wednesday, September 21

3:00 - 8:00 p.m. Registration Open  
San Antonio Convention Center Arcade

#### Thursday, September 22

8:00 a.m. - 5:00 p.m. Registration Open  
San Antonio Convention Center Arcade  
9:00 a.m. - 10:00 a.m. Special Distributor Hour in Exhibit Hall (distributors only)  
10:00 a.m. - 5:00 p.m. Exhibit Hall Open (general admittance)  
11:00 a.m. - 3:30 p.m. Spouse Program & Luncheon

#### Friday, September 23

8:00 a.m. - 5:00 p.m. Registration Open  
San Antonio Convention Center Arcade  
8:00 a.m. - 10:00 a.m. AMOA Annual Business Meeting & Breakfast  
Mission Room - San Antonio Convention Center  
9:00 a.m. - 10:00 a.m. Special Distributor Hour in Exhibit Hall (distributors only)  
10:00 a.m. - 5:00 p.m. Exhibit Hall Open (general admittance)  
3:00 p.m. Hesch Drawing  
San Antonio Convention Center Arcade  
6:00 p.m. - 11:30 p.m. AMOA Awards Show & Banquet  
San Antonio Marriott Rivercenter

#### Saturday, September 24

8:00 a.m. - 3:00 p.m. Registration Open  
San Antonio Convention Center Arcade  
10:00 a.m. - 4:00 p.m. Exhibit Hall Open (general admittance)  
4:00 p.m. Hesch Drawing  
San Antonio Convention Center Arcade

(Check AMOA convention directory for educational program seminar topics and time schedule.)

## Williams' *The Flintstones*



Williams' *The Flintstones*

CHICAGO—Following its premiere in 1960, "The Flintstones" emerged as the longest-running television show in broadcast history. With several television spin-offs, full-length animated features, network specials and years of the more than 166 original episodes being aired in syndication, "The Flintstones" has not only endured but thrived for new generations of fans in over 70 nations and in 17 different languages. Today, the modern Stone Age family has become one of the year's big-screen successes, where no stone has been left unturned thanks to a promotional budget that has already spent tens of millions of dollars in support of more than 1,000 different Flintstones' inspired products.

Williams Electronics now brings Bedrock to life in a new pinball machine that showcases the latest technological advancements. The game's authentic molded parts are based on the film's intricate sets, including a fully-articulated Bronto-Crane, Dictabird, downtown Bedrock and the city's Bowl-O-Rama as well as a Rotating "Rock Slicer" machine and all new Smart Ramps that automatically change the pace and direction of game play.

So it's "Yabba-Dabba-Doo" as players enjoy an array of exciting adventures with five distinct game modes, such as the two-ball Multiball Dino Frenzy; the dancing antics of the Bedrock Water Buffalos; Fred's Choice, where ramp values increase; Eat At Joe's for some fast-paced scoring; and a special Mystery Mode that awards combos and completion of the two-drop target banks. In addition, the Bedrock Derby beckons for Dinosaur racing displayed in some rockin' Dot-Matrix animation sequences taken from the feature film.

Players will also discover that they can strike it rich at the Bedrock Bowl-O-Rama for a game within a game that keeps actual frame-by-frame scoring and offers its own unique Multiball Jackpot sequences along with "Powered-Up Bowling" when Yabba Dabba Doo targets are hit. Spelling out C-O-N-C-R-E-T-E activates the main Multiball action for some rock solid Jackpots and Super Jackpots.

*The Flintstones* pin offers an expansive soundscape via the CD-quality DCS Sound System to deliver outstanding special effects, customized speech from actors **John Goodman**, **Rick Moranis** and **Harvey Korman** and the universally-renowned theme music.

Further information may be obtained through authorized Williams distributors.



**NAMA BANQUET HEADLINERS:** The Original 5th Dimension, whose showbiz career spans three decades, will headline the NAMA (National Automatic Merchandising Association) annual banquet, scheduled for Saturday, Nov. 5. The group earned Gold records for more than a dozen hit albums and graced the pop charts with some 30 songs during an eight-year period. Their most popular recordings include "Up, Up, And Away" and "Aquarius/Let The Sunshine In," among others. The 48th annual NAMA convention will be held November 3-5 at the Georgia World Congress Center in Atlanta. More than 280 companies are expected to exhibit. Further information regarding this event may be obtained by contacting NAMA headquarters at 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102 or phoning 312-346-0370. FAX number is 312-704-4140.



### COIN MACHINES

**SPECIAL BULLETIN!** We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! **ATARI:** Knuckle Bash; Off The Wall. **CAPCOM:** The Punisher; Knight of the Round; SF II CE Turbo. **FABTEK:** Zero Team; Super Macross. **IREM:** In The Hunt. **KONAMI:** Bucky O'Hare; Violent Storm; Martial Champion; Metamorphic Force. **MIDWAY:** Mortal Kombat; Terminator II; Super High Impact. **STRATA:** Time Killer. **TAITO:** Prime Time Fighter. **PINBALLS:** **GOTTLIEB:** Gladiators. **DATA EAST:** Last Action Hero; Jurassic Park; Rocky & Bullwinkle. **PREMIER:** Tee'd Off. **WILLIAMS:** Dracula; Hot Shot; Judge Dredd; White Water. **USED KITS:** Final Star Force \$195; High Impact \$95; In The Hunt \$395; Knuckle Bash \$195; Knuckle Head \$295; Rampart \$95; SF II CE Turbo \$395; Capt. Commando \$175; Super High Impact \$295; Slam Masters \$175; Slam Masters (new) \$275; Total Carnage \$150; Fighters History \$195. **NEO GEO PAKS** Slightly used (cartridges): \$10 each: World Heroes. \$25 each: 3 Count Bout; Fatal Fury II. \$50 each: Super Side Kick. \$125 each: Fatal Fury Special; Art Of Fighting II. \$225 each: Top Hunter; Windjammers. \$275 each: Samurai Showdown. For all your parts needs—old and used PC boards, overlays and back glasses—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

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### PROMOTION

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

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### CHRISTIAN COUNTRY

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

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**Genesis Club:** Normally fans of the music rather than professionals. The support of this segment of Christian Country is its backbone - critical, not just for CCMA, but also for Christian Country itself. The Genesis Club entitles you to our international bi-monthly newsletter.



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(indicate fan or professional)		<input type="checkbox"/> Talent Buyers
___ Individual	\$1000.00	<input type="checkbox"/> Broadcast Media
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Please briefly describe your activities concerning Christian Country music \_\_\_\_\_

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