

CASH BOX™

Take 6 With The Band



CASH BOX

THE MUSIC TRADE MAGAZINE

INSIDE THE BOX

COVER STORY

Take 6 With The Band

"It was inevitable," says Claude McKnight of Take 6 to *Cash Box's* M.R. Martinez in reference to the newfound symbiosis between the group's well-known a capella talents and other outside vocalists and instrumentalists on their latest Reprise effort *Join The Band*.

—see page 5

The Odysseys Of Tommy And Pete Townshend

No, Pete Townshend didn't die before he got old...he has survived beyond that angst of youth that spurred him to create *Tommy* to see it hit the boards on both coasts of America.

—see page 11

Olé Bosè

Latin star Miguel Bosè has managed to move beyond the teen idol image and take great steps toward artistic maturity with his colorful new album *Bajo El Signo De Cain*, a work with textures and storylines that are almost autobiographical.

—see page 19

Pop Pick Of The Week: Rolling Stones' Voodoo Lounge

Just when you had them written off with the other dinosaurs, these 'Stones (Rolling, not Flint') come up with their best work since *Some Girls* in *Voodoo Lounge*, their Virgin release.

—see page 15

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Any Time, Any Place
Janet Jackson
(Virgin)

POP ALBUM

The Lion King
Soundtrack
(Walt Disney)

COUNTRY SINGLE

I Take My Chances
Mary-Chapin Carpenter
(Columbia)

RAP SINGLE

Funkdafied
Da Brat
(So So Def)

R&B ALBUM

12 Play
R. Kelly
(Jive)

R&B SINGLES

Any Time Any Place
Janet Jackson
(Virgin)

COUNTRY ALBUM

When Love Finds You
Vine Gill
(MCA)

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Heaven In The Real World
Steven Curtis Chapman
(Sparrow)

POSITIVE CNTRY.

He Loved Us To Death
Ken Holloway
(Ransom)

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RIAA GOLD & PLATINUM DEBUTS: New talent put a top spin on the record industry's 1994 midyear Gold and Platinum Recording Industry Association of America (RIAA) awards. Midyear '94 figures showed an increase in Gold album and single certifications with Golds reaching 154, up from 103 this time last year; Gold singles jumped from 37 to 50 in comparison and Multi-Platinum albums also increased, 76 this year compared to 66 last year.

Some highlights of the first six months of 1994 are:

The Sign by **Ace Of Base**, 4 million sales during the first six months of this year. One Gold single and one Platinum single also came off the album. **R. Kelly's** *12 Play* on **Jive** reached sales of 3 million and produced "Bump And Grind" for a Platinum single.

Tim McGraw's debut album *Not A Moment Too Soon* hit Double Platinum and earned two Gold singles. **Snoop Doggy Dogg's** *Doggystyle* from Atlantic's **Death Row/Interscope** label certified sales of 4 million and is the best-selling rap album to date. *Doggystyle* produced two Gold Singles.

Other Multi-Platinum LPs include **Celine Dion's** *Colour Of Love*, 2 million and a Platinum single with "The Power Of Love," and **Michael Bolton's** *The One Thing* and **Bryan Adams' So Far Good** both hit sales of 3 million.

A total of six movie soundtracks were certified: *8 Seconds*, *Above The Rim*, *Philadelphia*, *Reality Bites*, *The Crow* and *The Piano*.

Mariah Carey's *Music Box* hit sales of 7 million and becomes the '90s best-selling solo album by a female artist so far. **Linda Ronstadt's** *Greatest Hits, Volume 1*, at 5 million, becomes the best-selling greatest hits album by a female artist.

WOODSTOCK '94 SURREAL: The Surreal Field, a six-acre "Interactive Village" produced by **MEGA Interactive Festivals, Ltd.**, will provide a futuristic experience for this summer's Woodstock '94 nation, announced **Danny Socolof**, president of MEGA.

Concertgoers will be able to experience various interactive activities including: a Compact Disc Interactive (CD-I) exhibit demonstrating music, film and game software titles for the home entertainment system featuring performances by **Todd Rundgren** and showcased by **Phillips Media**; **Apple Computer's** *Woodstock '94 Nation News*, a public digital newspaper; **Jimi Hendrix "On The Road Again"**, an interactive show celebrating the life and music of Hendrix through photographic images, video, film and the "Electric Church," a light-activated sculptural instrument; and **Peter Gabriel's** *Mindblender*, a ten-passenger capsule-style motion simulator, the first music video you can ride (the simulators are owned and operated by **General Cinema**). **H.O.R.D.E. FEST '94 HEADS OUT:** The Allman Brothers Band, Blues Traveler and Big Head Todd & The Monsters are confirmed to spearhead The H.O.R.D.E. Festival '94, with each band doing their full-length concert sets during an eight-hour show.

The eight-week, 35-city tour will kick off July 14th in Cleveland and will feature several bands that come along for different portions including **Dave Matthews Band**, **Big Mountain**, **Ugly American's**, **Cycomotor**, **Little Sister**, **Rolover**, **G-Love**, April's **Motel Room** and very special guests **The Screamin' Cheetah Wheelies**, who will be on the entire tour. **Peter Barsotti** of **Bill Graham Presents** has been enlisted for Tour Direction, set design and as a consultant for **Psychospaee**, the latest in his evolution of concourse creations. Barsotti, who has previously organized concourses for **W.O.M.A.D.** and **Lollapalooza**, is promising an over-the-top experience.



At the invitation of First Lady Hillary Clinton, Melissa Manchester performed at an intimate Santa Monica dinner for 50 people. Pictured (l-r) at the fest are Michael Lippman, Lippman Entertainment, management for Manchester; Manchester; Clinton; and Kevin DeRemer, Lippman Entertainment.

ON THE MOVE



Connolly



Hill



Beauvais



Miller



Stewart



Mitchell



Llamado

■ **Tom Connolly** has been appointed senior vice president and controller for **Sony Music Entertainment**. Connolly was most recently a partner in the media/entertainment group at Ernst & Young, which he joined in 1980. ■ **John Phillips** has been named senior director, **Sony Wonder/Nickelodeon**; **Alexandra Beeman** has been promoted to product manager, Sony Wonder/Nickelodeon; and **Debra L. Lawrence** has been promoted to production manager, Sony Wonder. Phillips joins Sony Wonder after six years at the Colgate-Palmolive Company; Beeman had served as production manager since last year, having joined the division after spending most of 1993 as coordinator, product marketing for Columbia Records; and Lawrence joined Sony Music in 1991 as an administrative assistant in inventory management, moving to Sony Wonder as an administrative assistant in 1993. ■ **Capitol Records** has appointed **Ron Hill** associate director of sales. Hill moves to Capitol following his post as president of Sure Shot Marketing, an independent marketing company. ■ **Atlantic Records** announced two appointments. **Yves Beauvais** has been promoted to vice president of A&R special projects. He was most recently senior director of A&R special projects. **Michael Krumper** has been promoted to director of product development. He was most recently an Atlantic product manager. ■ **Warner Bros. Records** has named **Adrian Miller** and **Ian Alexander** director of black music A&R and assistant director of East Coast black music A&R, respectively. Miller joins Warner Bros. Records from the independent Immortal Records label, where he was director of A&R, marketing and promotion; Alexander's work experience includes a stint at the independent label Violator Records, and he also started his own management company, I.A.D. Entertainment. ■ **Rhino Records** has promoted **Gary Stewart** to senior vice president of A&R. Stewart started as a clerk at Rhino's flagship store in 1977, rose to manager soon thereafter, and joined the label in 1981. ■ **Chuck Mitchell** has been appointed vice president and general manager of **Verve Records**. Prior to joining Verve, Mitchell was a partner in Image Pic, an audio-visual marketing company. ■ **Larry Khan** has been promoted to vice president of R&B promotion from national director of R&B promotion for **Jive Records**. Khan was previously national director of R&B promotions at Warlock Records. ■ **Rob Di Stefano** has been promoted to director label operations/A&R for the **Tribal America** label by I.R.S. Records' president Jay Boberg. ■ **Ern Llamado** has been appointed director of A&R for **Priority Records**. He was previously director of college and mixshow promotion for Priority. ■ **Lee Borsai** has been appointed to the newly-created position of director of tour marketing for **MCA Records**. Borsai joins MCA from Avalon Attractions, where, from 1991 to 1994, he was a talent buyer. ■ **Ruthless Records** has named **Steve Sica** director of financial services. Prior to joining Ruthless, Sica spent the last two decades at EMI Music as assistant controller/license & royalty administrator. Before that, he was director of systems development for Capitol/EMI. ■ **Lori Reimers** has been promoted to the position of regional video director, Southwest, for **UNI Distribution Corporation**. Reimers joined UNI in 1987 as a merchandiser, and in 1988 she was promoted to sales representative. ■ **Fran Musso**, former EMI vice president of artist and product development, has joined **REN Management**. In her new position, she will assist in the development and implementation of marketing plans for the firm's clients, which currently include Primal Scream (Creation/Sire/WB), The The (Epic), Ned's Atomic Dustbin (Chaos) and The Wonder Stuff (Polydor). ■ **Hollywood Records** has appointed **Mark Hudson** to the position of staff producer. His career in the music business began over 20 years ago as a member of the Hudson Brothers.

INDUSTRY BUZZ

By Ted Williams

Cash Box EAST COAST



Mute Records' Daniel Miller (far l) and Sire Records' Seymour Stein present Depeche Mode with Platinum awards for their *Songs Of Faith And Devotion* LP backstage at the group's sold-out Jones Beach, NY concerts in June. Depeche Mode (l-r): Martin Gore, Dave Gahan, Daryl Bamonte (subbing for Andrew Fletcher) and Alan Wilder. The group is winding up a 16-month-long world tour in support of the album.

THE FRIENDS OF THE ARTS organization's Long Island Summer Festival commenced over the July 4th holiday. The Oyster Bay, L.I., NY concerts began with the Mostly Mozart Festival on July 3rd, followed by Dr. John and the Rebirth Brass Band on the 9th. The festival, which runs through September 10th, will feature lots of top-drawer names including The Rippingtons with Russ Freeman on the 16th; the Preservation Hall Jazz Band on the 23rd; Maureen McGovern on the 30th; Roberta Flack on August 13th; Michael Feinstein on August 20th; a Latin night with Tito Puente, Dave Valentine and Hilton Ruiz on August 27th; and Johnny Cash on September 3rd.

THE JVC JAZZ FESTIVAL'S coda sounded over the Independence Day weekend. There were daily highlights and outstanding performances throughout the festival. A few that will be remembered are—the battle of the bands with Wynton Marsalis leading the Lincoln Center Jazz Orchestra and Jon Faddis helming the Carnegie Hall Jazz Band...the Lincoln Center group may have had a slight edge, but both outfits were formidable at the Avery Fisher Hall concert: Ray Charles lovingly manipulating the crowd during his stint, also at Avery Fisher; the piano and organ showcase featuring pianists Barry Harris and Roland Hanna, and organists Jimmy McGriff and Shirley Scott...this kind of set is naturally competitive, but there were no losers, and the winners were the musicians and the Town Hall audience; the Carnegie Hall tribute to "jazz pastor" Rev. John Garcia Gensel, with Jon Faddis, Jimmy Heath, Jimmy Owens, Wallace Roney, Lew Soloff, and so many others, including emcee Bill Cosby; the Latin jazz of the Tito Puente and Eddie Palmieri bands; Mel Torme; Gilberto Gil and Caetano Veloso from Brazil; David Sanborn and Dick Hyman; and there were the free concerts, like the Columbia Records show at Bryant Park...the show featured the young Los Angeles-based jazz group Black Note, guitarist James "Blood" Ulmer, saxist David Sanchez, and ended with outstanding young trumpeter/composer Terence Blanchard, playing tunes from his new *Billie Holiday Songbook* album. It was a hot festival!

THE HOLIDAY WEEKEND club scene also reflected the rockets' red glare. Trumpeter Philip Harper and his new group played through the weekend at Sweet Basil...Les McCann and Eddie Harris brought their "Swiss Movement" sounds, with Les asking the question, "Compared To What?" into the Blue Note. Also on that bill was the Gene Harris Quartet...The Mulgrew Miller Trio wrapped up at the Village Vanguard...James Williams and Cecil McBee were at Zinno...and Pianist John Hicks and bassist David Williams played Bradley's.

THE AFOREMENTIONED Lincoln Center Jazz Orchestra is set to embark on its second national tour this year. Under Wynton Marsalis' baton, the all-star orchestra will hit Interlochen, MI; Cincinnati, OH; Denver, CO; Portland, OR; Jacksonville, OR; and will return to N.Y.C. to play two dates at Alice Tully Hall as part of the Lincoln Center Classical Jazz Series.

By Troy J. Augusto

Cash Box WEST COAST



Here's ol' pal Bruce Springsteen tearing it up recently at the House Of Blues with the venue's jam band, Sacred Hearts. Bruce and crew ripped through songs by Van Morrison, Little Richard, Muddy Waters and Sir Douglas Quintet. Springsteen was later seen on Sunset Blvd., scalping tickets to the Boingo show.

THE ARTIST THAT WE STILL PREFER to call Prince played two sold-out benefit shows at his downtown L.A. club Glam Slam recently, raising money for L.A.-based Sabriya's Castle Of Fun Foundation. More than \$25,000 was earned for the charity, which provides entertainment for hospitalized children. Attending the shows June 26 and 27 were Stevie Wonder (who performed "Maybe Your Baby" with Prince), Sandra Bullock, Arsenio Hall, Mavis Staples, drummer Tony Thompson and Duran Duran's John Taylor. Prince also recently played a gig at (you guessed it) the House Of Blues.

ON THE EVENING BEFORE THE World Cup final at the Rose Bowl the Hills around the Hollywood Bowl will ring with the sounds of the Hollywood Bowl Orchestra (with conductor John Mauceri), the Angeles Chorale and soloists Lea Salonga, Reece Holland, Judy Kaye and Richard White. The June 16 program titled *Aladdin's Lamp—An Arabian Night's Fantasy With Fireworks* caps a week-long celebration in honor of the Soccer Tournament. And speaking of the World Cup: It's not ridiculous to imagine that if the U.S. team had held the Brazilian team scoreless through regulation and overtime that it could have won a penalty-shot shootout. That sure is a big "if," though.

NO, YOU'RE NOT GOING INSANE. The sound at the Hollywood Palace is greatly improved. A-1 Audio, Inc. has installed a state-of-the-art PA system, the Harwell G2, to replace the venue's antiquated set-up. Up-coming shows from Adrian Belew, the Smithereens and Dixie Dregs should all be worth attending given the new improvements. The Smithereens show July 21 is a benefit for the family of John Schillaci, an associate of the band's who worked in artist management at Gold Mountain.



Here's another great party we didn't get invited to. The folks at Virgin Records threw a shindig at (where else?) the House Of Blues in Hollywood to celebrate the triumphant live return of Traffic to Southern California. Seen here trying to explain why the boobs at Hits were on the guest list are (l-r): Virgin CEO/prez Phil Quartararo; band manager Ron Weisner; Virgin Music chair Ken Berry; Virgin exec v.p. (and Ken's lovely bride) Nancy Berry; the band's sassy drummer Jim Capaldi and his wife, Nina; and Genia Winwood and band vocalist Steve Winwood.



Take 6 With The Band

By M.R. Martinez

WHEN THE FIRST TAKE 6 ALBUM was released by Reprise Records in 1988, the power of pure, raw vocalese was infused back into the R&B/urban market, and a capella music became a powerful music expression beyond the gospel music circuit, even though on this Platinum-selling self-titled debut album—these guys were talkin' about The Lord. The Southern-bred sextet's Gold-certified second album, 1990's *So Much 2 Say*, was also a delightful mixture of God-inspired, jazz-inflected vocal prowess. Even a 1991 Christmas album, *He Is Christmas*, was awarded a Grammy for Best Jazz Vocal Performance (they've won five Grammys in all). And even though they sang on the Xmas collection with the critically acclaimed Yellowjackets, it was clear this group didn't need no stinkin' musicians. They were imbued with the gift, skill and scope of a band with the first vocal instrument, *le vox*.

The opening track ("I Can't Keep Goin' On") of their fourth Reprise album, *Join The Band*, kick-starts the collection with a thumpin' bass, sharp synth lines and swooning keyboard textures. And radio and retail might have asked themselves, "Is this really Take 6?" But that query hasn't stopped this melange of soul music from engaging radio and consumers in the same ubiquitously crossover manner as previous releases. *Join The Band* is currently poised to explode upward at #43 on the *Cash Box* R&B Albums list and debuts at #85 on the *Cash Box* Pop Albums chart. All this excitement has been created by the success of the single "Biggest Part Of Me," a somehow more spiritual cover of the pop group Ambrosia. In fact, this album is not just an adjunct compositionally to more recognizably spiritual tracks, there are several vocal and instrumental collaborations that make this album more unique, and blessed with broader dimension.

There are a capella tracks, out-and-out funkies, jazz-laced groove-fests and, most of all, harmony is everywhere.

Of this voyage through the waters of collaboration with other vocalists and with instrumentalists, Take 6 first tenor Claude McKnight III told *Cash Box*: "It was inevitable for us. We all play instruments and could hear those instruments when we sang certain things. We've been trying to go this way for a while, but our (touring) schedule was so demanding that we weren't able to take the time and prepare an album like this. We always wanted to maintain the lyrical content of the music. I mean, if you listen, this album is still about love, I mean God's love, and still emphasizes the positive." But they brought people to this studio house party that could lift a roof as well as the spirit.

Vocalists like Ray Charles (on the Mark and Joey Kibble-penned track "My Friend"), Stevie Wonder (who co-wrote "Why I Feel This Way" with Mark Kibble) and rapper Queen Latifah (on Cedric Dent's "Harmony") helped bring into focus a broader vision that the entire group felt was destiny. "We wanted to sing more contemporary material," McKnight says. "We wanted to take more secular material and give it the feeling that people associate with our music." Instrumentally, clean-up hitters like Herbie Hancock and Greg Pillinganes (keyboards), saxophonists Gerald Albright and Kirk Whalum, horn play by Jerry Hey and guitarists Dann Huff and Paul Jackson, Jr. all contribute to various tracks on an album that addresses a variety of stylistic tastes.

"We pulled out all the stops," says bass singer Alvin Chea in a label biography. "If the song would be stronger with a band, a combo or a big



Take 6 (l-r): Claude McKnight, Alvin Chea, Mark Kibble, Joey Kibble, David Thomas and Cedric Dent.

"It was inevitable for us. We all play instruments and could always hear the voice of those instruments when we sang certain things. We've been trying to go this way for a while...."

— Claude McKnight III of Take 6

band, then we said, 'Let's do it.' Even if the song required an outside singer, we went for it. We gave everything our best effort...." That included the songwriting, which was shared by each member of the sextet, including the newest member, Joey Kibble, brother of Mark and a second tenor.

"This was quite an experience because we did demos of each song that was submitted for group approval," McKnight recalls of the songwriting and selection process. "We got some demos that were slammin'...they could have been album tracks." And the group spent time honing that album's song list through a series of showcases that reached a zenith in April '93, and, according to McKnight, "We rehearsed with the band so we would really know if what we were doing was proper."

McKnight says that the label supported the move. "Even though we've enjoyed a great deal of support for the company," he says, "we recognized that the more mainstream the product we were able to give them, the more they would be able to do with it. It was a case of our vision and theirs coming together on this album."

And the folks at Reprise couldn't be happier about. "This is the first major success we've had at black radio with

a Take 6 record," commented Reprise v.p. of black music promotion Eric Thrasher. "We've covered about 84% of radio with 'Biggest Part of Me,' which means radio has really embraced this record." Thrasher also said that there is evidence that NAC stations are adding the record. The Reprise executive says that video airplay of "Biggest Part Of Me" is in steady rotation on BET and The Box.

"We were also helped by an advance mailing of a pro-CD copy of the album, which alerted radio to the fact that this was Take 6, but with a band," Thrasher explains, adding that the single was in a positive pick-up mode at radio when the company went for adds in early June. The heavy radio campaign waged by Reprise, Thrasher says, coupled with the previous Platinum and Gold sales success, also fueled the drive at retail, where a sales incentive and merchandising program is expected to propel sales.

The slight creative course adjustment coincides with new management arrangements with Gold Mountain Management under the direction of president Ron Stone. "Theirs is a philosophy we can appreciate," McKnight notes. "They believe that this whole process should be fun."

Take 6 has seeded the clouds of major pop success since their debut in 1988 almost immediately brought them peer respect and critical acclaim. The a capella gospel group from Huntsville, Alabama parlayed their humble beginnings into recording or performance dates with acts as broad and diverse as Quincy Jones, k.d. lang, Ella Fitzgerald, Johnny Mathis, Al Jarreau, Don Henley, James Taylor, Phoebe Snow, Patti Austin, Kenny Rogers, Dianne Reeves, Branford Marsalis, Joe Sample, BeBe & CeCe Winans and the Boston Pops.

McKnight says that he and the others in Take 6 recognize that all groups identified with the gospel genre have not been as fortunate to gain the exposure they have. "Many of these groups are on smaller labels that don't have the resources to properly promote themselves. Major labels don't always take gospel music seriously, and the music is not given the funds to present itself properly." But McKnight believes that consumers may ultimately bring the Good News into higher priority. "Everybody is looking for something," he says. "A lot of people think they may need God in their lives. Buying a record could become a spiritual decision."

CASH BOX CHARTS

TOP 100 R&B SINGLES

JULY 16, 1994



#1 SINGLE: Janet



TO WATCH: Tony Toni Tone



HIGH DEBUT: The Puppies

1	ANY TIME ANY PLACE/AND ON AND ON (Virgin 38435)	Janet Jackson	1	9	51	LEAVIN' (Wing/Mercury 855 762)	Tony! Toni! Tone!	50	12
2	I MISS YOU (Silas/MCA 54847)	Aaron Hall	3	11	52	BELIEVE IN LOVE (Elektra 64574)	Teddy Pendergrass	52	20
3	BACK & FORTH (Jive 42173-2)	Aaliyah	2	12	53	LOVE WON'T LET ME WAIT (Columbia 77542)	Nancy Wilson	54	5
4	SENDING MY LOVE (Illtown/Motown 2242)	Zhane	6	10	54	WHO'S IS IT? (MCA 54849)	Melvin Riley	60	5
5	YOUR BODY'S CALLIN' (Jive 42220)	R. Kelly	4	13	55	NUTTIN' BUT LOVE (MCA)	Heavy D & The Boyz	64	4
8	THE RIGHT KIND OF LOVER (MCA 10870)	Patti Labelle	8	8	56	WHERE MY HOMIEZ? (Mercury 858 462)	Ill Ai Skratz	56	5
7	WILLING TO FORGIVE (Arista 1-2680)	Aretha Franklin	5	14	57	PEACE SIGN (Avenue 7070)	War	63	5
8	ALWAYS IN MY HEART (Qwest/Wamer Bros. 6975)	Tevin Campbell	9	8	58	I WISH (Gol Discs/London/PLG 857520)	Gabrielle	51	12
9	YOU MEAN THE WORLD TO ME (Arista/LaFace 2-4064)	Toni Braxton	7	22	59	HOW DO YOU LIKE IT? (Elektra 64555)	Keith Sweat	53	17
10	I'M NOT OVER YOU (A&M/Perspective 0574)	Ce Ce Peniston	11	11	60	BLACK HAND SIDE/WEEKEND LOVE (Motown 2246)	Queen Latifah	65	7
11	ANYTHING (from "Above The Rim") (RCA 62834)	SWW	10	14	61	ROUND AND ROUND (Atlantic 87265)	Glenn Jones	59	17
12	EASE MY MIND (Chrysalis/ERG 58158)	Arrested Development	13	10	62	SEE ME (Perspective 7458)	Drama	67	5
13	CAN'T GET ENOUGH (Reprise 18155)	Ei Debarge	12	11	63	OLD TO THE NEW (RAL/Def Jam 853 238)	Nice N' Smooth	69	4
14	ANYTIME YOU NEED A FRIEND (Columbia 77528)	Mariah Carey	15	8	64	100% PURE LOVE (Mercury 858 485)	Crystal Waters	70	3
15	I SWEAR (Blitz/Atlantic 87243)	All-4-One	14	10	65	SPEND THE NIGHT (Maverick/Reprise 18194)	N' Phase	73	4
16	PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Death Row/Interscope/Atlantic 98283)	H-Town/AI B. Sure!	16	16	66	THE MOON (Warner Bros. 18411)	Eric Roberson	71	4
17	I BELIEVE (Perspective 7446)	Sounds Of Blackness	17	15	67	EASY COME, EASY GO (Columbia 6084)	Joe Public	78	4
18	WORKER MAN (Epic 77289)	Patra	18	15	68	WHAT U DO 2 ME (Street Life 75384-4)	Nikki Kixx	72	4
19	WHAT ABOUT US (Uptown/MCA 54861)	Jodeci	22	6	69	I ONLY HAVE EYES FOR YOU (550 Music/Epic 6111)	Funky Poets	74	5
20	REGULATE (from "Above The Rim") (Death Row/Interscope/Atlantic 98280)	Nate Dogg & Warren G.	19	11	70	INFATUATION (Fox 231)	Jamie Foxx	75	3
21	SOMEWHERE (Motown 631194)	Shanice	23	7	71	I WANNA BE YOURS (Luke 480)	Trellini	76	3
22	WHEN CAN I SEE YOU (Epic 6173)	Babyface	24	7	72	REUNITED (Plum/Caliber 1006)	West End Girls & Howard Hewett	79	4
23	90'S GIRL (Kaper/RCA 62865)	Blackgirl	25	5	73	PUMPS AND A BUMP (Reprise/Giant 18218)	Hammer	61	17
24	LOVE ON MY MIND (So So Def/Columbia 77438)	Xscape	21	14	74	MY LOVE (Uptown/MCA 54789)	Mary J. Blige	58	17
25	BOOTI CALL (Interscope 98255-4)	Blackstreet	28	6	75	SATISFY YOU (Silas/MCA 54572)	Damion "Crazy Legs" Hall/Chante Moore	55	15
26	SOMEONE TO LOVE (Perspective/A&M 49005)	Mint Condition	29	12	76	THE WORLD IS YOURS (Columbia 77514)	NAS	81	4
27	WHEN I GIVE MY LOVE (Elektra 61550)	Keith Sweat	31	4	77	EASY TO LOVE (A&M 0670)	For Real	85	2
28	FANTASTIC VOYAGE (Tommy Boy 617)	Coolio	30	10	78	COMIN' ON STRONG (EastWest 98334)	Sudden Change	62	19
29	FUNKDAFIED (So So Def/Chaos/Columbia 77523)	Da Brat	33	6	79	AND OUR FEELINGS (Epic 77394)	Babyface	66	20
30	THE PLACE WHERE YOU BELONG (from "Beverly Hills Cop III") (MCA 54807)	Shai	32	7	80	HAPPINESS (EastWest 5659)	Billy Lawrence	DEBUT	
31	GOT ME WAITING (Uptown/MCA 54815)	Heavy D. & The Boyz	20	17	81	BORN TO ROLL (Delicious Vinyl/EastWest 98315)	Masta Ace Incorporated	77	18
32	OUTSIDE YOUR DOOR (Mavrick/Sire/Reprise 18176)	Me'Shell Ndegeocello	27	8	82	DEEP DOWN (Polygram 853232)	Ladae	DEBUT	
33	LET ME LOVE YOU (Virgin 38430)	Lalah Hathaway	36	6	83	WHAT GOES UP (Warner Bros. 18232)	Maze Featuring Frankie Beverly	80	16
34	INNER CITY BLUES (Elektra 61591)	Angela Winbush	34	8	84	FUNKY Y-2-C (Chaos/Columbia 77461)	The Puppies	DEBUT	
35	IT'S YOU THAT I NEED (Wamer Bros. 18223)	Guess	35	6	85	PLAYER'S BALL (LaFace/Arista 2-4060)	Outkast	68	21
36	BACK IN THE DAY (Giant/Reprise 18217)	Ahmad	37	6	86	CAPTAIN SAVE A HOE (Sick Wid 'It/Jive 42230)	E-40	87	2
37	BIGGEST PART OF ME (Reprise 18122)	Take 6	42	4	87	YOU DON'T HAVE TO CRY (Arista 2715)	N II U	DEBUT	
38	I'M READY (Qwest/Wamer Bros. 18264)	Tevin Campbell	26	26	88	CAN IT BE ALL SO SIMPLE (Loud RCA 62891)	Wu-Tang Clan	90	2
39	PEOPLE MAKE THE WORLD GO ROUND (from "Crooklyn") (40 Acres And A Mule/MCA 5481)	Marc Dorsey	39	6	89	DON'T STOP (Giant/Reprise 18136)	Hammer	DEBUT	
40	OLD TIMES' SAKE (Street Life/Scotti Bros. 75380)	Sweet Sable	38	15	90	SWEET FUNKY THING (EMI 58242)	Eternal	DEBUT	
41	I'LL REMEMBER YOU (Arista 2678)	Atlantic Starr	41	10	91	ALL OR NOTHING (Mercury 858211)	Joe	83	16
42	I'M SO PROUD (Wamer Bros. 18146)	Isley Brothers	40	8	92	CODE OF THE STREETS (Chrysalis/EMI 58148)	Gangstarr	89	3
43	SLOW WINE (Mercury)	Tony! Toni! Tone!	57	4	93	U SEND ME SWINGIN' (Perspective/A&M 7439)	Mint Condition	82	24
44	CROOKLYN (from "Crooklyn") (40 Acres And A Mule Musicworks/MCA 54837)	Crooklyn Dodgers	47	8	94	GONNA LOVE YOU RIGHT (from "Sugar Hill") (Beacon/Fox 10006)	After 7	84	21
45	THE MOST BEAUTIFUL GIRL IN THE WORLD (NPG/Bellmark 72514)	Prince	44	19	95	DREAM ON DREAMER (Delicious Vinyl/EastWest 98321)	Brand New Heavies	86	19
46	TREAT U RITE (Elektra 64562)	Angela Winbush	43	30	96	I'M ALWAYS THINKING ABOUT YOU (Elektra 64551)	Teddy Pendergrass	88	4
47	BUMP N' GRIND (Jive 42207)	R. Kelly	45	20	97	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (Loud/RCA 62766)	Wu-Tang Clan	91	19
48	SWEET POTATOE PIE (Outburst/RAL/Chaos 77349)	Domino	46	14	98	TAKE IT EASY (Atlantic 87277)	Debelah	93	15
49	FEENIN' (Uptown/MCA 54824)	Jodeci	48	19	99	YOU DON'T WANNA MISS (Perspective/A&M 0537)	For Real	92	18
50	NOTHING HAS EVER FELT LIKE THIS (Manhattan/Capitol 79332)	Rachelle Ferrell & Will Downing	49	10	100	IT AIN'T HARD TO TELL (Columbia 77385)	NAS	96	18

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I'M NOT OVER YOU S.Hurley (Last Song/Third Coast,ASCAP)	10
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I ONLY HAVE EYES FOR YOU A.Dubin,H.Warren (Warner Bros.,ASCAP)	69
I SWEAR D.Foster (Morgan Active/Rick Hall,ASCAP/WBM/CLM)	15
I WANNA BE YOURS T.Davis,B.Burrell (Pac Jam,BMI)	71
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IT'S YOU THAT I NEED M.J.Powell (Desert Rain,ASCAP/Willow Girl,BMI)	35
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OLD TIMES' SAKE N.Miller (Nikka Duz It/MCA/Tabricadabra,ASCAP)	40
OLD TO THE NEW L.Vega (Nice & Smooth,ASCAP/Flat Kat/EMI Blackwood,BMI)	63
OUTSIDE YOUR DOOR D.Gamari,M.Nilego-cello	
(Warner-Tamerlane/Revolutionary Jazz/Giant/Narand Norman,BMI/WBM)	32
PART TIME LOVER/I'M STILL IN LOVE WITH YOU Al.B. Sure!,D.Swing	
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PEACE SIGN J.Goldstein,L.Jordan,H.Scott (TMC/Par Out/Polygram Int'l,ASCAP)	57
PEOPLE MAKE THE WORLD GO ROUND N.W.Walden (Warner-Tamerlane,BMI)	39
THE PLACE WHERE YOU BELONG C.Martin,D.Van Renaker,G.Bright,M.Gay,T.Lawrence	
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G.Spac/Yippah/Sony Songs/Stuffy's Son/Famous Music/Ensign Music)	30
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SATISFY YOU B.Loren (Sorcerer Labyrinth/ATV,BMI)	75
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SENDING MY LOVE Naughty By Nature (9th Town/Naughty,ASCAP)	4
SLOW WINE N/A (N/A)	43
SOMEONE TO LOVE Mint Condition (New Perspective,ASCAP)	26
SOMEWHERE S.Wilson,C.Williams,K.Griffin,L.Ice III (N/A)	21
SPEND THE NIGHT R.Kelly (Zomba/R.Kelly,BMI)	65
SWEET FUNKY THING T.Paragher,L.Golden (EMI 58242)	90
SWEET POTATOE PIE DJ.Battacat (Ghetto Jam/Chrysalis/All Int'l/Cats On The Prowl,ASCAP)	48
TAKE IT EASY A.Jackson,Domino Flex,Voz,Pop (Flex,ASCAP/All Pro,BMI)	98
TREAT U RITE C.Booker (Big Game/Count Chackula,BMI)	46
U SEND ME SWINGIN' K.Lewis (New Perspective,ASCAP)	93
WHAT ABOUT US (April DeSwing Mob/Saja/Trouman/Devell-Up-Mo,BMI)	19
WHAT GOES UP F.Beverly (Arrangement,BMI)	83
WHAT U OO 2 ME Nikka Kixo,Pete Scott,Al Richardson (PLS Publishing/AJ Rich Pub.,ASCAP)	68
WHERE MY HOMIEZ LG Experience,Lo Rider (Branon Paul/Gaby/11C,ASCAP)	56
WHEN CAN I SEE YOU Babyface,L.A.Reid,D.Simmons (Sony/Ecaf/BMI)	22
WHEN I MY GIVE LOVE K.Sweat,F.Scott,J.Jefferson (Keith Sweat/E/A/WB,ASCAP/Scottsville/EMI Blackwood,BMI)	27
WORKER MAN C.Dillon,A.Kelly (Tony Kelly/Zomba/Aunt Hilda,ASCAP)	18
THE WORLD IS YOURS P.Rock (Pete Rock/III Will/Skennatus,ASCAP)	76
WHO'S IS IT? M.Riley (MCA Music Pub./Deedee Dee Music,ASCAP)	7
WILLING TO FORGIVE Babyface,D.Simmons (Eca/Sony/Warner-Tamerlane/Boobie-Loo,BMI/WBM)	54
YOU DON'T HAVE TO CRY V.Herbert,J.Thomas (3 Boyz From Newark/Polygram Int'l/Zomba/Black Hand,ASCAP)	87
YOU OON'T WANNA MISS W.Weltran (Irving/John Cochran/Ford-Payne, BMI)	99
YOU MEAN THE WORLD TO ME L.A.Reid,Babyface,D.Simmons	
(Cliff Link/Warner-Tamerlane/Ecaf/Sony Songs/Boobie-Loo/HL/WBM,BMI)	9
YOUR BODY'S CALLIN' R.Kelly (Zomba/R.Kelly,BMLCPP)	5

REVIEWS by M.R. Martinez

■ BIG MIKE: *Somethin' Serious* (Rap-A-Lot/Priority 53907). Producers: Various.

Like the sound on albums performed with his Houston homies The Geto Boys, Big Mike slams into the record with a funky phat bass and booty-bumpin' beat and hardly looks back. But he can flip the script like going from the funky "Comin' From The Swamp" to the slow-burnin', R&B-influenced "World Of Mind." But what makes Big Mike an engaging performer is his confidence with the lyrics with which he steps to the mic. Tracks that come up include "Ghetto Love," "Smoke 'Em & Choke 'Em," "Have Thangs," "Playa Playa" and "Somethin' Serious." No airplay but you can hear the cash register.



■ KLYMAXX: *One Day* (863 EP DV 9402). Producers: Various.

This reconstituted incarnation of the all-female funk group benefits mightily from the addition of prodigious drummer Terri Lynne Carington. With her joining the bottom line, ably thumped out by Joyce "Fenderella" Irby on bass, the rhythmic underpinning on most of this album is in good hands. The material is varied enough, with funk exercises like "Code Bleu" and "Dear John" (who started this gentler-sex rumour?) mixing easily with ballad and midtempo material like "All I Think About Is You" and "This Doesn't Feel Like Love Anymore."

■ SKADANKS: *Give Thanks* (Elektra 6586). Producers: Various.

This is smoky, freestyle dancehall with tongue planted firmly in cheek throughout the 13 tracks. But there is a serious undertow to much of the work, not to mention rhythmically compelling and diverse grooves—ranging from rollicking funk ("Pass The Herb") to str-8 up toaster skank ("Ism-Skism") and reggae rub-a-dub romps ("Friends"). But more often than not this act relies on a fusion of dancehall and homegrown hip-hop to propel this album. Other tracks of note on this album include: "Wanted List," the horn and guitar-powered "Rock On Come On" and the bass heavy "2Luv."



■ YOUSOU N' DOUR: *The Guide* (Wommat) (Chaos/Columbia 53828). Producer: Y. N' Dour.

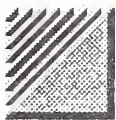
The varied textures of the production set against N' Dour's sometimes lively, sometimes plaintive vocals performed in his native Senegalese dialect are hypnotic in most cases, despite the language barrier. The music is both rhythmically and melodically varied from the urgent, horn-driven grooves of "Old Man" to the gentle swooning sax fills (supplied by Theirno Koite) on "Without A Smile." N' Dour and his Super Etoile De Dakar band provide a remarkable soundscape that is alternately vivid and colorful, muted and introspective.

PICK OF THE WEEK

■ KEITH SWEAT: *Get Up On It* (Elektra 61550). Producers: K. Sweat & others.

Despite the often sweeping ballad textures, the hump-and-grind grooves, the hint of funky fragrance, Sweat manages only a low-grade fever here. Although production of the music continues to frame Sweat's patented love/sex vocal pleadings, the lyrics take on a markedly more vulgar bend. Clever at times, but more often than not the descriptions are even more overtly suggestive than on his previous material. "How Do You Like It?," "Feels So Good," "Grind On You" and "Put Your Lovin' Through The Test" (featuring Roger Troutman) are representative of this album.





TOP 75 R&B ALBUMS

CASH BOX • JULY 16, 1994

1	12 PLAY (Jive 41527)	R. Kelly	1	26
2	AGE AIN'T NOTHING BUT A NUMBER (Jive 41533)	Aaliyah	2	6
3	REGULATE...G-FUNK-ERA (Violator 52333)	Warren G	4	4
4	NUTTIN' BUT LOVE (Uptown/MCA 10998)	Heavy D. & The Boys	3	6
5	GET UP ON IT (Elektra 61550)	Keith Sweat	DEBUT	
6	GEMS (MCA 10870)	Patti Labelle	7	4
7	FUNKDAFIED (So So Def/Chaos/Columbia 66164)	Da Brat	DEBUT	
8	SOMETHIN' SERIOUS (Priority 53907)	Big Mike	DEBUT	
9	ABOVE THE RIM (Death Row/Interscope/AG 92359)	Soundtrack	5	15
10	THE TRUTH (Silas/MCA 10810)	Aaron Hall	8	27
11	SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 2-6010)	Outkast	6	9
12	TONI BRAXTON (LaFace/Arista 2-6007)	Toni Braxton	9	33
13	I'M READY (Qwest/Warner Bros. 45388)	Tevin Campbell	10	27
14	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM (Perspective/A&M 9006 2)	Sounds Of Blackness	14	11
15	ON THE OUTSIDE LOOKING IN (Suave 40002)	Eightball & MJG	13	4
16	PRONOUNCED JAH-NAY (Illtown/Motown 6369)	Zhane	15	18
17	BLACKSTREET (Interscope 92351)	Blackstreet	51	2
18	DOGGY STYLE (Death Row/Interscope/AG 92279)	Snoop Doggy Dogg	11	25
19	janet. (Virgin 87825)	Janet Jackson	20	43
20	GREATEST HITS 1980-1994 (Arista 18722)	Aretha Franklin	27	17
21	ILL COMMUNICATION (Grand Royal/Capitol 28599)	The Beastie Boys	12	4
22	ALL-4-ONE (Blitzz/Atlantic/AG 82588)	All-4-One	18	11
23	ILLMATIC (Columbia 57684)	NAS	19	10
24	THE SUN RISES IN THE EAST (Payday/FFRR 124011)	Jeru The Damaja	16	6
25	FUNKIFIED (Wkap/Chiban 8133)	MC Breed	26	4
26	'N GATZ WE TRUSS (Columbia 57294)	South Central Cartel	21	8
27	A LITTLE MORE MAGIC (Elektra 61497)	Teddy Pendergrass	17	28
28	ZINGALAMADUNI (Chrysalis/ERG 29274)	Arrested Development	31	3
29	THOUGHT 'YA KNEW (A&M/Perspective 0138)	Ce Ce Peniston	29	15
30	DIARY OF A MAD BAND (Uptown/MCA 10915)	Jodeci	22	22
31	ANGELA WINBUSH (Elektra 61591)	Angela Winbush	32	15
32	QUEEN OF THE PACK (Epic 53763)	Patra	24	20
33	AFTER THE STORM (Mojazz/Motown 0301)	Norman Brown	41	3
34	HEART MIND & SOUL (Warner Bros. 45375)	El Debarge	23	4
35	THE REMIXES (RCA 66401)	SWV	28	7
36	THE FUNKY HEADHUNTER (Giant/Reprise/Warner Bros. 24545)	Hammer	33	17
37	CROOKLYN (from "Crooklyn") (40 Acres And A Mule Musicworks/MCA 11036)	Soundtrack	25	8
38	FOR THE COOL IN YOU (Epic 53558)	Babyface	30	31
39	SOMETHING TO BLAZE TO (Trak/Solar 72576)	Top Authority	39	18
40	THE BIG BADASS (Jive/BMG 41534)	Ant Banks	36	3
41	ENTER THE WU-TANG (36 CHAMBERS) (Loud 66336)	Wu-Tang Clan	34	26
42	A MOMENT (Virgin America 39542)	Lalah Hathaway	35	4
43	JOIN THE BAND (Reprise 45497)	Take 6	DEBUT	
44	MUSIC BOX (Columbia 53205)	Mariah Carey	37	30
45	OLD SCHOOL VOLUME II (Thump 4020)	Various Artists	42	4
46	THINGS IN THA HOOD (Assault/Big Beat/AG 92320)	DFC	45	15
47	KIDS FROM FOREIGN (Delicious Vinyl/EastWest 92394)	Born Jamericans	40	3
48	NINETEEN NINETY QUAD (Down Low/Rip-It 6901)	69 Boyz	49	3
49	A TRIBUTE TO CURTIS MAYFIELD (Warner Bros. 45500)	Various Artists	48	17
50	PEACE SIGN (Avenue 71706)	War	52	3
51	SAME AS IT EVER WAS (Tommy Boy 1089)	House Of Pain	DEBUT	
52	THE BEAUTIFUL EXPERIENCE (NPG/Bellmark 71003)	Prince	43	6
53	PLANTATION LULLABIES (Maven/Sire/Warner Bros. 45333)	Me'Shell Ndegeocello	46	18
54	SECRETS OF THE HIDDEN TEMPLE (Rap-A-Lot/Priority 53898)	Blac Monks	60	2
55	RACHELLE FERRELL (Manhattan/Capitol 93769)	Rachelle Ferrell	56	11
56	BACK TO BASICS (Warner Bros. 45297)	Maze Featuring Frankie Beverly	58	31
57	TENDERNESS (Reprise/Warner Bros. 45422)	Al Jarreau	47	5
58	TREAT U RIGHT (Kaper/RCA 66359)	Blackgirl	59	6
59	VERY NECESSARY (Next Plateau/London 828392)	Salt-N-Pepa	50	26
60	HERESAY (Elektra 61620)	David Sanborn	54	3
61	LETHAL INJECTION (Priority 53876)	Ice Cube	53	24
62	STRAIGHT TO THE POINT (Silas/MCA 10996)	Damion "Crazy Legs" Hall	64	9
63	BLACK REIGN (Motown 6370)	Queen Latifah	55	23
64	HERE I AM (Atlantic 82513)	Glenn Jones	63	13
65	HARD TO EARN (Chrysalis/ERG 28435)	Gang Starr	65	16
66	ENTA DA STAGE (Wreck/Nervous 2002)	Black Moon	44	26
67	THE BODYGUARD (Arista 18699)	Soundtrack	67	64
68	HUMMIN' COMIN' AT CHA (So So Def/Columbia 57107)	Xscape	38	27
69	BREATHLESS (Arista 18646)	Kenny G	69	63
70	OLD SCHOOL (Thump 4010)	Various Artists	70	21
71	LOVE, NANCY (Columbia 57425)	Nancy Wilson	74	4
72	MIDNIGHT MARAUDERS (Jive 42197)	A Tribe Called Quest	73	26
73	AHMAD (Giant/Warner Bros. 24548)	Ahmad	57	4
74	DOMINO (Outburst/Chaos/Columbia 57701)	Domino	62	21
75	SMOOTH (Atlantic/AG 82552)	Gerald Albright	71	17

THE RHYTHM

By M.R. Martinez



Blues legend B.B. King joins business partner Thomas Peters in hard hat as they inspect plans for the building of "B. B. King's Blues Club," being built on Universal CityWalk. The Southern California venue will be sister outlet to his Memphis, TN club on the world-famous Beale St. To officially celebrate the upcoming club, King and guests, including Sam Moore, Rufus Thomas, Mavis Staples, Little Jimmy King, Eric Gales, Billy Preston and The Memphis Horns, performed at the Universal CityWalk for attendees of a lavishly and soulfully catered party. Courtesy of Northwest Airlines, a cornucopia of Delta-style vittles as well as the music kept the festivities lively.

RETURN OF AN O.G.: The folks at Bellmark Records and their affiliated labels may have pulled off a minor coup with the signing of legendary, yet underappreciated, funky R&B/blues artist Johnny "Guitar" Watson. Although rap artists like Redman, Snoop Doggy Dogg, Dr. Dre and Ice Cube have kept this seminal player's flame bright by frequent sampling of his material, his fortunes have been more realized on the European tour circuit, where he has toured regularly over a decade and a half. *Ain't That A Bitch* and *A Real Mother For You* still remain classics to those who recall the funk-laden mid-'70s when a plethora of styles were in abundant evidence. Despite the crowded field, Watson earned a Grammy nomination for Best R&B Male Vocals in 1977. He's back now, and as primal as ever with the minimalist groove and thumping beat of "Bow Wow." His vocals and guitar work are trademark slices of the "Guitar" Watson vibe. This definitely beats the price of bologna.

SAMPLES: At the halfway point of '94, the fortunes of the Atlantic Records Group have been paced in part by the relatively surprising performance of the Platinum-plus self-titled Blitzz/Atlantic debut album by All-4-One and Interscope Records' *Above The Rim* soundtrack. All-4-One's success has been powered by a pair of RIAA Gold-certified singles, the current "I Swear" and "So Much In Love." The album has been a smash on both the urban and pop marketplaces. The soundtrack to the basketball drama *Above The Rim* (which should have been as lucky at the box office) has been primarily propelled by the Warren G and Nate Dogg hit "Regulate" and tracks by SWV ("Anything") and Sweet Sable ("For Old Times Sake").



Capitol recording artist Rachelle Ferrell recently sold out three nights at the New York venue S.O.B.'s. Her self-titled album continues to thrive because of the singer's indefatigable touring. She is currently out in support of the single "Nothing Has Ever Felt Like This," and will be a part of the Jazz Explosion featuring George Duke, George Howard, Will Downing and Jonathan Butler. Pictured after a date at S.O.B.'s are (l-r): Ken Simmons, MJ1 Broadcasting; Stephen Brown, president of Caliber Records; Bruce Lundvall, president of Blue Note Records (a Capitol sister label); Farrell; and Caliber recording artist Howard Hewitt.

By M.R. Martinez

THE RHYME



Atlantic Records and EastWest Records each had artists participating in the 1994 Entertainers Basketball Classic. Each label sponsored the event and artists from both rosters attended each game during the tournament. Additionally, Atlantic and EastWest artists were on hand at a kickoff (that should read "tip-off") breakfast for the EBC. Pictured at the event are (back row, l-r): Taste of Hard To Obtain, Atlantic; Jesse of Sudden Change, EastWest; and DJ Six-Seven of Hard To Obtain. Pictured in the front row are (l-r): Katia of Sudden Change; Supernatural, EastWest; Ski, Original Flavor, Atlantic; MC Champ, EastWest; and Chris Latimire, Da Streetz. Kneeling are (l-r): T-Strong (with son) and DJ Chubby Chub of Original Flavor.

GOIN' CRAZY WITH A CAPITAL 'C': Although Washington, D.C. is affectionately known as "Chocolate City" because of its majority African-American population, the nation's capital has never been known for hard-core rap. Emerging from a music scene laden with the sounds of go-go music is **Section 8 Mob**, the **Dark City/Solar Records** act named after a particularly nutty housing project in Chocolate City. The group, whose single "No Love" is already getting rap radio airplay, will host **BET's "Rap City"** on July 19 as part of the promotion campaign for their debut album *Controlled Dangerous Substances*. The quartet uses a live band to back the staccato, gritty lyric plays about the perils of the housing project from which they come.

SOUND NIBBLES: **G.H.E.T.T.O. Hippy** is the **World Movement Records** artist that last year came forth with the maxi-single "Behind Closed Doors" b/w "Str-8 From Da Ghetto." He's back with more sound and fury on an album that will include "G-Mobbin'," "Str-8 OG" and "Flyin High"... **RCA/PMI** recording artist **Top Quality** has put out a pair of singles that could easily totally overshadow his success with debut single and title track "Magnus Opus." His two new tracks include "What" and "I Can't Hear You." "What" is more underground and features production work by **Third Eye**. "I Can't Hear You" is considered a jeep-friendly jam and features the knob work by production team **Solid Scheme**.



Jack "The Rapper" Gibson, legendary radio personality and publisher of urban tip-sheet *Jack The Rapper*, dropped in at the studios of Bailey Broadcasting to promote his upcoming "Family Affair '94" conference on-air with the company's syndicated radio infotainment magazine *Radioscope*. Pictured are (l-r): Jack Gibson; *Radioscope* host LaRita Shelby; Lee Bailey, head of Bailey Broadcasting Services; and Bailey Broadcasting rap program producer Mike Mosbe.

TOP 25 RAP SINGLES

CASH BOX • JULY 16, 1994

1	FUNKDAFIED (So So Def/Chaos/Columbia 77523)	Da Brat	2	5
2	REGULATE (from "Above The Rim") (Death Row/Interscope/AG 98280)	Warren G. & Nate Dogg	1	9
3	BACK IN THE DAY (Giant/Reprise/Warner Bros. 18217)	Ahmad	3	8
4	CROOKLYN (40 Acres And A Mule Musicworks/MCA 54837)	Crooklyn Dodgers	5	7
5	DIARY OF A MADMAN (Gee Street/Island 854 062)	Gravediggaz	DEBUT	
6	FANTASTIC VOYAGE (Tommy Boy 617)	Coolio	7	6
7	GOT ME WAITING (Uptown/MCA 54815)	Heavy D. & The Boyz	6	13
8	TOOTSIE ROLL (Down Low/Rip-It 6911)	69 Boyz	8	3
9	EASE MY MIND (Chrysalis/ERG 58158)	Arrested Development	4	6
10	PUMPS AND A BUMP (Giant/Reprise 18218)	Hammer	10	15
11	NAPPY HEADS (Ruffhouse/Columbia 77431)	Fugees (Tranzlator Crew)	11	5
12	FUNKY Y-2-C (Chaos/Columbia 77461)	The Puppies	DEBUT	
13	OLD TO THE NEW (Ral/PLG 853238-4)	Nice N' Smooth	18	2
14	WORKER MAN (Epic 77289)	Patra	13	8
15	SWEET POTATOE PIE (Outburst/RAL/Chaos 77350)	Domino	14	10
16	SOUTHERNPLAYALISTICADILLACMUZIC (LaFasel/Arista 2-4070)	Outkast	DEBUT	
17	DRAW THE LINE (Ichiban 4184)	GETTO MAFIA	19	2
18	PLAYER'S BALL (Lafael/Arista 2-4060)	Outkast	17	17
19	WHERE MY HOMIEZ? (Mercury 858 463)	Ill Ai Skratch	15	3
20	CODE OF THE STREETS (Chrysalis/EMI 58148)	Gangstarr	16	2
21	CAPTAIN SAVE A HOE (Jive 42230)	E-40	21	5
22	OH MY GOD (Jive 42212)	A Tribe Called Quest	9	3
23	LOVE 4 DEM GANGSTA'S (MCA 54870)	Eazy-E	12	4
24	BUCKTOWN (Vreck/Nervous 20069)	Snif-N-Wessun	22	8
25	PUMP (Immortal/RCA 62844)	Volume 10	25	3

RAP SINGLE REVIEWS

By Dr. Bayyan

■ **HOUSE OF PAIN: "On Point" (Tommy Boy 623).**

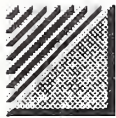
The long-awaited return of the House of Pain may be well worth the wait if the first single, and its grab-bag of mixes, is any indication. Each mix highlights a strong point of this hardcore, politically-driven rap. Everclear is as nasty as he wants to be on each mix, but the DJ Lethal Mix and the LP Version Featuring Diamond make this single a hit.

■ **FESU: "Ya Don't Stop" (Continuum/Nuff Nuff 13404).**

A forlorn saxophone, bumpin' bass and a nice groove almost make you forget how foul Fesu's lyrics are on this track, especially on the Street Mix. This from someone who gives All Praise to Allah...Hmmm. The Radio Mix tones down the language, but retains the ribald look at a night on the town. The nastiness doesn't stop.

■ **MILITANT MASSIVE: "Ruffnecks" b/w "Check The Rhythm & Vibes" (Kick Ass UMM780).**

Hardcore dancehall, with a jagged, ruffneck edge. The groove is like a thick wall of funky sound, like jam stuck to your face. Nothing quite prepares you for the deluge of mic flow that comes forth. While the lead track lends itself the most to a hip-hop vibe, "Check The Rhythm & Vibes" is relentless and true to the fusion of ragamuffin and rap.



VIDEO REVIEWS

By John Goff



Travis Tritt

TEN FEET TALL & BULLETPROOF is the latest longform (40 minutes) video out of Warner Reprise Home Video featuring country/rocker—and one of the hottest practitioners around today—Travis Tritt. It's out in conjunction with Tritt's album of the same title, currently #3 on *Cash Box's* Country Album chart.

It's a full 40 featuring interview snippets and videos from some of his previous hot singles "T-R-O-U-B-L-E," "Lord Have Mercy On The Workin' Man," "Anymore," "Take It Easy," (performed with The Eagles, who Tritt admits on the vid to

idolizing) and "Outlaws Like Us," performed as a trio with Original Outlaws Waylon Jennings and Hank Williams, Jr., pioneers of country/rock.

It's an exciting video, covering all bases of the country/rock field. It also spotlights the fact that the purveyors of country music tend to tell straightforward stories with their images as opposed to other musicians, and it's good to see unshrouded, understandable, beginning-middle-end short stories set to music. There's no guesswork as to where they stand. They go for the head of the nail as in "Lord Have Mercy On The Workin' Man," which makes one want to stand up and cheer sometimes with the images and sentiments. "Anymore," dual in nature as a love story and a plea for understanding the disabled, is chilling at times but stands with dignity. Tritt's latest on the single video market, "Can I Trust You With My Heart," is featured here, SFX-driven, hopefully but not totally romantically pushed along.

Tritt and pal Marty Stuart team up on "The Whiskey Ain't Working," which looks at a couple ol' country boys and their bummin' round life while trying to get over the latest love.

And the title tune is poking fun at the heroes who get bigger than human on their stages of endeavor, and begin to believe their own press. Tritt says he wrote it for himself but it could apply to any number out there. A fine, fun, and sometimes insightful 40 minutes.

NEW JULY MARKET VIDS: Look for Warner Home Video's *Grumpy Old Men*, the Jack Lemmon, Walter Matthau, Ann-Margret starrer, to be a popular entry. Nothing like these old pros going at one another...A comedic Gérard Depardieu as *My Father The Hero* did over \$25 million theatrically and should do nicely for *Touchstone Home Video* in release...For the kiddies of all ages, there's the delightful *Heidi* from Walt Disney Home Video, and maybe the disappointing Columbia sequel *My Girl 2*, out on Columbia TriStar Home Video, will do better in the take-home market.

FILM REVIEWS

MGM's *Blown Away*: A Seasonal Firecracker

By John Goff

ON THE SURFACE, *Blown Away* appeared to be a blow-out—July 4th opening weekend with hi-tech explosions and two of the hottest actors in town headlining—but in many ways it's like a movie special FX: it looks terrific but doesn't really carry the blast of the real thing. Still, those up-front elements should give it a strong blast-off opening.

Basically it upholds that old truth: If it ain't on the page, it ain't gonna be on the screen. It might have *been* on the page (the story, that is), but only the writers, Joe Batteer & John Rice from a story by themselves and M. Jay Roach, would know for sure. What the audience knows is that there are some holes in the story which make the hero look like a buffoon and the mad bomber a genius. It wants to be a character piece but needs to be action. The two can mix, but don't here and much of the tension is manufactured through crosscut editing and music.

Director Stephen Hopkins has opted for the flash and dash of the season and explosions—that's what sells, but it's not what brings 'em back—and the

thespic qualities of Jeff Bridges (hero) and Tommy Lee Jones (bomber) who can, and do, cause their own type explosions within a piece.

Bridges, as a former Irish bomber/disenchanting follower of Jones self-transplanted to Boston and the bomb squad there, slips in and out of that city's accent, but he's likeable and astute...astute enough, at least, to disarm tricky explosive devices. Jones does nicely with an Irish accent and has more stong moments with the more flamboyant of the two roles. Suzy Amis is along for the ride as Bridges' love interest with a pretty standard role. Lloyd Bridges turns in strong support as a secret-keeping retired cop. Forest Whitaker fares o.k. as a hotdogging bomb squadder.

Alan Silvestri's music nicely accents the action, but it's the inclusion of U2's "I Still Haven't Found What I'm Looking For" which adds excitement while backing Jones' antics. Aretha Franklin's rendition of "You'll Lose A Good Thing" also figures neatly in a potentially hazardous situation. Closing credits tune of "Take Me Home," written by Steve Kipner/Marc Jordan/John Capek and performed by Joe Cocker and Bekka Bramlett, is a keeper, too. Soundtrack on Epic Soundtrax looks to be a winner.



Boston Blown Away

MIXED MEDIA

By John Goff

CAN YOU MIX MEDIA ANY MORE than they've mixed themselves in downtown Los Angeles covering the **O.J. Simpson** hearing? Loose a thousand giant tumblebugs amongst these overpaid—laughingly termed—*journalists*, those diligent workers between them wouldn't be able to roll up a single functioning brain.

Surely you've seen it if you haven't had your head somewhere it isn't supposed to be, or you're on the I.Q. level of the media circus barkers *covering(?)* the event. (Billy Wilder must be howling and somewhere, someone is planning a new, digitally remastered and colorized version re-release of his *The Big Circus*). The second morning of the *hearing*, as attorney **Robert Shapiro** entered, some brilliantly insightful hard-hitter in the gaggle asked: "What do you plan for today?" Now, what I want to know is, did he *really* expect Shapiro to stop and gravely tell his assistant: "Tell the judge to hold things up...I have to confer with my babbling-idiot colleague from the media and fill him in on my strategy for today?"

Why?! Why do these high-salaried, helium-headed motormouths ask such questions they *KNOW* will not, *can not*, be answered? The suds-sucking, kindergarten drop-out couch potato knows a lawyer is not going to say anything more than "That will be revealed in court." So the answer to "Why?" must be: Because they're stupid. Then that begs the question: "Who?" Who encourages such verbal idiocy? Maybe the coiffed, higher-paid dimmer wits on the anchor desk back in the air-conditioned studio? Nah. What you might expect from there is something like **KNBC** anchor **Paul Moyer** requesting reporter **Patrick Healey** to ask Shapiro where he got that sharp-looking polka-dot tie—"I want one like it, price no object!" And, in reality, that's about the only viable question the covering reporters should be allowed, or be expected to ask and receive an answer to. The bunch of microphone monkeys downtown and in the studios are making lawyers look respectable. They're doing for the legal profession what all the hired P.R. agencies couldn't do—give them a human image.

What I'm really waiting for is the herd to descend on Assistant D.A. **Marcia Clark** and **KABC's Charmaine Wilkerson** moo solemnly, "How do you feel about the proceedings?" and Clark grins and sings, "I feel pretty! Oh, so pretty! I feel pretty and witty and wise! And I pity anyone who isn't me tonight!"...God, give me "My Mother, The Car" reruns. The exhaust pipe on her gave off less toxic and more sensible emissions.

25 Years Hence: The Global Odyssey Of Tommy And The Personal Odyssey Of Pete Townshend

By Travis Michael Holder



AS THE MULTIPLE TONY-WINNING FULL-STAGE VERSION of the indomitable rock opera *Tommy* prepares to shake up the newly-configured Universal Amphitheatre in Hollywood (July 13-August 14), ironically there seem to be fewer jokes in the air about The Who than there are about the several later generations who only remember one Mr. McCartney from Wings, not his "first" band.

The conclusion here is that someone does not need to be part of "that" generation to remember "My Generation" and be in perpetual awe of the legendary Pete Town-

shend and his trend-setting musical genius; The Beatles just never got around to writing their own opera about Lucy and her sky chockfull of you-know-whats.

But it's not difficult to break through any self-imposed diety-esque barriers when meeting Townshend in the flesh, a man who instantly presents himself with such honesty and candor discussing the origins of *Tommy* that he may just harbor a few molecules of mortal cells after all somewhere in his being.

"We had never really properly established ourselves and The Who in the States," he admits with a sigh and his signature sly smile. "We'd had a couple hits, but nothing big and...uh...it stopped working, you know? We stopped getting hits. So I was looking for some new thing. And I decided—with Kit Lambert, who was the producer of The Who—to go and look at opera and look at musicals and see whether rock 'n' roll was capable of releasing its opera, its song cycle, or its cantata or whatever. Pretentious stuff...but we were desperate at the time for something that would pay the rent. Actually that's where *Tommy* came from—desperation."

And although *Tommy* was the first "published blueprint" of Townshend's interest in the opera format, it wasn't his first flicker of intrigue in that more austere genre of musical expression. Recently working on a CD-ROM based on *Tommy*, Townshend went through an old filing cabinet and found a copy of a recording from 1966, created with his "old flatmate Reg Holliday" as a birthday present for Lambert.

"It was called *Gratis Emeritus: A Cod Opera* and it was written in Latin...well, schoolboy Latin. In fact, there's a line in this opera where—you know, it was a joke opera, right?—where the cast is singing, 'He's coming! He's coming! He's coming!', which I actually used in *Tommy*. And I don't think even that was the beginning.

"Kit was so delighted by it because his father was Constant Lambert, who had been the director of the Covent Garden Opera in Lime. And I think a lot of Kit's work in music and in rock 'n' roll, particularly the leading edge of rock 'n' roll, was in a way to try to impress the people who had been his father's contemporaries. And so suddenly, he quit laughing. He got up off the floor and stopped laughing and said, 'You know, this could work, this could work. You could do this. Really.' And that's what led to the mini-opera which then became *Tommy*."

Among the most obvious inspirations to contribute further to the unique creation of this bold new project was Townshend's blossoming spirituality. He was beginning to read the first material about Meher Baba while working on *Tommy* and the composer has since 1967 "exclusively devoted" himself to the teachings of the remarkable Indian spiritual leader.

"*Tommy* is a spiritual journey," explains Townshend, "so a lot of Meher Baba's ideas—not so much his ideas, a lot of his teachings—are incorporated into the general idea. Frankly, the very idea that life itself is a spiritual journey rather than blood and guts was something that was new to me."

To experience the evolution of this personal genesis is still awe-inspiring for Townshend, especially the technology that was not yet available back in those sweetly lysergic acid-enhanced days 25 years ago when The Who performed their revolutionary rock opera in concert, days when rock's most infamous badboys still smashed their guitars and trashed hotel rooms internationally. "Computers are an area in which I'm very much interested and computers are a big part of this show. The storytelling is now done by the designer of this show. And there's a stage manager up there 'calling,' as behind any stage, but a lot of the calls are 'Hit computer one,' 'Hit computer two,' and then the computers do things. I don't think this show would be possible today without the high-speed computers we now have."

Des McNuff, director of this *Tommy* and former artistic director of La Jolla Playhouse in California where it originated two seasons ago, remembers his first meeting with Townshend, who stayed in residence at the Playhouse while the production was mounted: "One of the kind of biggest questions I had was if the song order on the original album reflected [Townshend's] intention, and I was pleased when he said no. That indicated there was some room there for investigation.

"But one of the things we talked about, at the first four- or five-hour meeting where we kind of basically did the first outline...one of the subjects that came up was that even though Roger [Daltrey] has become associated with the character of Tommy, I can remember as a kid assuming in a sense *Tommy* was perhaps more about Pete and his life and times in some way. When we got together a couple weeks later, Pete had really done some kind of investigation and digging back into his own past. We would have long, long conversations while we were creating this outline. A lot of it was historical information, a lot of it was anecdotal, but a lot of it was deeply personal, and I think that was one of the ways that Pete managed to find his way back inside the material...looking at it from a distance, but using that to a great advantage."

Townshend agrees: "I think that working on *Tommy* with Des was—what's the word?—*releasing* for me...finding out which parts were about me and came from me and which parts weren't. And I think where I was really not writing about me was 'Pinball Wizard.' You know, 'Listening to you, I get the music,' 'See me, feel me,' the good things. Those were the bits I really had to struggle for. Those were the things that were written last. Those were the things that have become the anthemic themes, you know, the really powerful themes. Those were the things that were written...for the audience.

"You know, working with Des has been a real learning process. He said it would be. He said I'd get hooked, and I have. I don't know whether the theatre is going to feed me in the way that rock fed me. I hope it works. It feels like it is for the moment."

"Ultimately," jokes McNuff hearing Townshend's comment, "that will be Pete's demise."

Obviously, for Pete Townshend, the bridge between "I hope I die before I get old" to ol' Broadway has been a long and eventful journey of its own, a concept in which he sees both the irony and the humor. "That was a different song from a different time," he muses, "my line from 'My Generation' about disaffected youth, my if-I-had-a-gun-I-would-have-blown-my-brains-out kind of period. *Tommy* is actually from, I think, a much healthier place. And maybe if somebody like Kurt Cobain had only survived a couple of months, he might have got some help from somebody and ended up where I am.

"I think *Tommy* has been a part of my personal salvation, to some extent."

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MOVIN' ON UP M. People (BMG/EMI,BMI)	23
NIGHT IN MY VEINS C. Hyde,B. Steinberg, T. Kelly (Hynde House Of Hits/Clive Banks Songs/Jerk Awake/Toni Kelly Songs,ASCAP)	72
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REVIEWS By Troy J. Augusto



■ SHERYL CROW: "All I Wanna Do" (A&M 8298)

Those sitting on the fence with regard to Crow and her fantastic *Tuesday Night Music Club* album will be singing her praises after hearing this cozy, upbeat track, the girl's first legit shot at top-40 chart action. Seriously infectious hook, simple yet clever instrumentation and Crow's likable personality all spell a winner here. A perfect summertime track, "All I Wanna Do" could well be the song that kicks off Sheryl's run at the big leagues. On tour all summer.

■ MICHAEL DAMIAN: "Time Of The Season" (Wildcat 1750)

Not the foolhardy goof that he used to be, Damian went out and actually learned to sing before releasing another cover song (remember how he slaughtered "Rock On" a couple of years ago?). After spending time on Broadway in *Joseph And The Amazing Technicolor Dreamcoat* (as well as on TV's "Young And The Restless") as that singing hunk, Danny Romalati, Damian gives this classic, a top-5 hit for the Zombies in 1969, a nifty, modern feel that will work well at hit and adult stations.



■ DONNA SUMMER: "La Vie En Rose" (Amherst 19)

Disco queen Summer takes another stab at the charts with this cover of French chanteuse Edith Piaf's nugget, lifted from the recently released Piaf tribute album. An ultra-modern groove will fool all but Dick Clark as to the origins of this song, whipping the gem into a likable, foot-stomping number that just may return Ms. Summer to the heights she fell from oh-so-long ago.

■ AFGHAN WHIGS: "What Jail Is Like" (Elektra 8977)

Greg Dulli and Co. drop single No. 3 from the Whigs' awesome *Gentlemen* opus, a psycho track of youthful romantic struggle. And few know how to convey the angst-ridden passions of America's kiddies as succinctly as Cincinnati's Dulli, a performer whose years as a Cincinnati Reds fan has left him both fiercely optimistic and quite sentimental...a winning combination for an alt-rock singer, wouldn't you say?

PICK OF THE WEEK



■ TAYLOR DAYNE: "Original Sin" (Arista 2728)

From the newly released Alec Baldwin thriller *The Shadow* comes this, the first single from the flick's soundtrack. With his usual far-over-the-top production excess, Jim Steinman has created for Dayne an epic single worthy of her powerhouse vocals. Similar to his bombastic work with Meat Loaf, "Original Sin" is layered thick with energetic guitars, orchestral pianos and a heavy-duty vocal choir that'll have 'em dancing in the aisles. It's back to the top o' the heap for Ms. Dayne, whose new album is expected later in the year.

CASH BOX CHARTS

TOP 100 POP ALBUMS

JULY 16, 1994



#1 ALBUM: Lion King Soundtrack



TO WATCH: Take 6



HIGH DEBUT: Alan Jackson

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

Rank	Album	Artist	Total Weeks	Last Week
1	THE LION KING ORIGINAL MOTION PICTURE (Walt Disney 60858)	Soundtrack	4	5
2	PURPLE (Atlantic 82607)	Stone Temple Pilots	1	4
3	THE SIGN (Arista 18740)	Ace Of Base	2	23
4	REGULATE...G FUNK ERA (Violator/RAL/Island 52335)	Warren G	3	4
5	NOT A MOMENT TO SOON (Curb 77659)	Tim McGraw	6	15
6	WHEN LOVE FINDS YOU (MCA 11047)	Vince Gill	7	4
7	AUGUST & EVERYTHING AFTER (DGC/Geffen 24528)	Counting Crows	8	25
8	WHO AM I (Arista 18759)	Alan Jackson	DEBUT	
9	THE CROW (Atlantic/Interscope 82519)	Soundtrack	5	14
10	GET UP ON IT (Elektra 61550)	Keith Sweat	DEBUT	
11	SUPERUNKNOWN (A&M 0198)	Soundgarden	15	17
12	ALL-4-ONE (Blitz/Atlantic 82588)	All-4-One	13	12
13	ABOVE THE RIVER (Death Row/Interscope/AG 92359)	Soundtrack	10	15
14	SAME AS IT EVER WAS (Tommy Boy/Warner Bros. 1089)	House of Pain	DEBUT	
15	CANDLEBOX (Maven/SGire/Warner Bros. 45313)	Candlebox	19	23
16	DANCE NAKED (Mercury 522428)	John Mellencamp	12	2
17	ILL COMMUNICATION (Grand Royal/Capitol 28599)	Beastie Boys	9	5
18	CHANT (Angel 55138)	Benedictine Monks Of Santo Domingo De Silos	11	16
19	HINTS, ALLEGATIONS & THINGS LEFT UNSAID (Atlantic 82596)	Collective Soul	20	11
20	12 PLAY (Jive 41527)	R. Kelly	17	22
21	SEAL (ZZT/Sire 45415)	Seal	1	5
22	THE DIVISION BELL (Columbia 64200)	Pink Floyd	16	22
23	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	22	37
24	FRUITCAKES (Margartville/MCA 11043)	Jimmy Buffett	18	6
25	LIVE AT THE ACROPOLIS (Private Music 82116)	Yanni	24	17
26	WALK ON (MCA 10973)	Boston	14	4
27	SIAMESE DREAM (Virgin 88267)	Smashing Pumpkins	23	35
28	MUSIC BOX (Columbia 53205)	Mariah Carey	26	33
29	AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 41533)	Aaliyah	27	6
30	HEART SOUL & A VOICE (SBK/ERG 29272)	Jon Secada	28	6
31	KISS MY ASS:CLASSIC KISS REGROOVED (Mercury 522123)	Various Artists	25	2
32	TURN IT UPSIDE DOWN (Epic 52907)	Spin Doctors	29	3
33	SMASH (Epitaph 86432)	Offspring	42	5
34	THE COLOUR OF MY LOVE (550 Music/Epic 57555)	Celine Dion	30	26
35	REALITY BITES (RCA 66364)	Soundtrack	31	20
36	NUTTIN' BUT LOVE (UPTOWN/MCA 10998)	Heavy D. & The Boyz	33	6
37	GET A GRIP (Geffen 24455)	Aerosmith	37	47
38	CROSS OF CHANGES (Charisma/Virgin 39236)	Enigma	32	21
39	MTV PARTY TO GO, VOLUME 5 (Tommy Boy 1097)	Various Artists	43	4
40	DOOKIE (Reprise/Warner Bros. 45529)	Green Day	35	20
41	KICKIN' IT UP (Atlantic/AG 82559)	John Michael Montgomery	36	22
42	READ MY MIND (MCA 10994)	Reba McEntire	34	10
43	DOGGY STYLE (Deathrow/Interscope/AG 92279)	Snoop Doggy Dogg	38	24
44	SOUTHERNPLAYELISTICADILLAC (LaFace/Arista 26010)	Outkast	39	10
45	SWAMP OPHELIA (Epic 57621)	Indigo Girls	40	8
46	LONGING IN THEIR HEARTS (Capitol 81427)	Bonnie Raitt	44	15
47	IN UTERO (DGC/Geffen 24607)	Nirvana	1	29
48	janet (Virgin 87825)	Janet Jackson	46	44
49	TEN FEET TALL & BULLETPROOF (Warner Bros. 45603)	Travis Tritt	51	8
50	VERY NECESSARY (Next Plateau/London/PLG 828392)	Salt-N-Pepa	50	28
51	SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907)	Big Mike	DEBUT	
52	MAVERICK (Atlantic/AG 82595)	Soundtrack	45	6
53	GREATEST HITS (MCA 10813)	Tom Petty & The Heartbreakers	48	24
54	BAT OUT OF HELL II: BACK INTO HELL (MCA 10699)	Meat Loaf	49	42
55	GOD SHUFFLED HIS FEET (Arista 16531)	Crash Test Dummies	57	23
56	BETTY (Interscope/AG 92404)	Helmet	47	2
57	DULCINEA (Columbia 57744)	Toad The Wet Sprocket	54	6
58	GEMS (MCA 10870)	Patti LaBelle	53	4
59	CRAZY (Columbia 57584)	Julio Iglesias	52	7
60	NEVERMIND (DGC/Geffen 24425)	Nirvana	63	138
61	THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)	Nine Inch Nails	64	18
62	TOO HIGH TO DIE (London/PLG 828484)	Meat Puppets	62	14
63	I'M READY (Qwest/Warner Bros. 45388)	Tevin Campbell	58	27
64	JEWEL OF THE NILE (RAL/Island 52336)	Nice & Smooth	DEBUT	
65	THROWING COPPER (Radioactive/MCA 10997)	Live	60	10
66	STREET ANGEL (Modern/AG 92246)	Stevie Nicks	1	4
67	I SAY, I SAY, I SAY (Mute/Elektra 61633)	Erasure	59	7
68	ZINGALAMADUNI (Chrysalis/ERG 29274)	Arrested Development	55	3
69	NEW MISERABLE EXPERIENCE (A&M 54039)	Gin Blossoms	65	36
70	RHYTHM COUNTRY & BLUES (MCA 10965)	Various Artists	56	18
71	THE LION KING SING-ALONG(EP) (Walt Disney 60857)	Soundtrack Cast	DEBUT	
72	JAR OF FLIES (EP) (Columbia 57628)	Alice In Chains	67	23
73	BREATHLESS (Arista 18646)	Kenny G	68	83
74	THE BODYGUARD (Arista 18699)	Soundtrack	70	69
75	A FUNKY HEAD HUNTER (Giant/Reprise/Warner Bros. 24545)	Hammer	73	18
76	MARVIN THE ALBUM (Mammoth/Atlantic 92390)	FRENTE!	75	10
77	THE TRUTH (Silas/MCA 10810)	Aaron Hall	78	31
78	CORE (Atlantic/AG 82418)	Stone Temple Pilots	76	62
79	VS. (Epic 53136)	Pearl Jam	72	28
80	BLACKSTREET (Interscope/AG 92351)	Blackstreet	1	2
81	FAR BEYOND DRIVEN (EastWest/AG 92302)	Pantera	71	15
82	UNPLUGGED (Columbia 66214)	Tony Bennett	DEBUT	
83	PAINTED DESERT SERENADE (SBK/ERG 80920)	Joshua Kadison	79	9
84	DAZED AND CONFUSED (Medicine/Giant/Warner Bros. 24533)	Soundtrack	85	6
85	JOIN THE BAND (Reprise/Warner Bros. 45497)	Take 6	DEBUT	
86	THINKIN' PROBLEM (Warner Bros. 45562)	David Ball	95	2
87	TEN (Epic 47857)	Pearl Jam	82	118
88	WEIGHT (Imago 21034)	Rollins Band	74	12
89	FUMBLING TOWARDS ECSTASY (Network/Arista 18725)	Sarah McLachlan	88	20
90	WHAT A CRYING SHAME (MCA 10961)	The Mavericks	DEBUT	
91	WAR PAINT (BNA 66379)	Lorrie Morgan	69	8
92	BIG BADASS (Jive/BMG 41534)	Ant Banks	66	3
93	THE SUN RISES IN THE EAST (Payday/FFRR 124011)	Jeru The Damaja	80	6
94	LAST OF THE INDEPENDENTS (Sire/Warner Bros. 45572)	Pretenders	77	8
95	FOUR CHORDS & SEVERAL YEARS AGO (Elektra 61500)	Huey Lewis & The News	83	8
96	EXTREMES (Epic 53952)	Collin Raye	84	3
97	'N GATZ WE TRUSS (Columbia 57294)	South Central Cartel	89	8
98	SO FAR SO GOOD (A&M 0157)	Bryan Adams	86	25
99	MELLOW GOLD (DGC/Geffen 24634)	Beck	90	18
100	DIARY OF A MAD BAND (Uptown/MCA 10915)	Jodeci	94	29

REVIEWS by Troy J. Augusto



■ **RIDE: *Carnival Of Light* (Sire/Reprise 45610)**
Album No. 3 from Oxford, England power-poppers Ride glides just as smoothly as the music on its first two records, though without much of the wall-of-guitar overkill that tied up earlier efforts. Smoother production (courtesy of John Leckie, who also worked on the forthcoming Stone Roses alb) makes for richer, more effective melodies, giving the foursome, which is led by the singing/songwriting duo of Mark Gardener and Andy Bell, a strong shot at much-deserved American recognition. Sweet "Only Now" and "1000 Miles" are tops.

■ **FREEDY JOHNSTON: *This Perfect World* (Elektra 61655)**

Few musicians dare embrace the pure-pop ethos that drives Freedy Johnston's craft. Like a young Elvis Costello, Paul Westerberg or Bruce Springsteen, the Kansas-born Johnston pushes the "less is more" tradition to its logical musical conclusions, creating moving, soul-affecting tales out of the barest of human moments. Utilizing a small stable of recurrent loner characters, he paints vivid aural pictures that not only perfectly capture the intended mood or event but leave the vision mentally etched as if ordained by some unknown musical deity. A perfect album for a less-than-perfect world.



■ **THE DAMBUILDERS: *Encendedor* (EastWest 92356)**

Boston-by-way-of-Hawaii rock band nicks influences and sounds from both of its homes (smartly arranged Boston-pop leanings, island-inspired themes) and ends up with a clever, refreshing album of simple and dark music that grows more fetching with every

listen. From the obsessive struggles of rocker "Colin's Heros" to the ugly racist truth of "Kill Haole Day," an impressive debut.



■ **BLUR: *Parklife* (SBK 29194)**

All those blasted Smiths comparisons aside (England's *Select* magazine calls Blur the best British band since Morrissey and Marr made beautiful music together), *Parklife* is one terrific record, blending nicely singer/hearthrob Damon Albarn's twisted views of life in latter-day Britain with a musical stew that includes, among other odd tendencies, disco beats, full-on punk jams, early-'80s skinny-tie schlepings and even a cabaret arrangement. Lead

single "Girls & Boys" celebrates French Riviera lust better than any "007" movie ever did.

■ **700 MILES: *Dirtbomb* (RCA 66388)**

It's hard to find a decent power-trio anymore, especially in the alternative world, but look no further than N.Y.C.'s 700 Miles, a three-piece with muscular chops, infectious hooks and insightful lyrics to spare. Heads were turned and eyes opened by the band's bare-bones debut effort last year (originally recorded only as a demo) and those nods will surely be justified by this broad, visionary recording that reveals bandleader John Carlin to be one of contemporary rock's more intelligent songwriters and dynamic vocalists. Produced by Matt Hyde.



■ **MICHAEL HILL'S BLUES MOB: *Bloodlines* (Alligator 4821)**

The South Bronx isn't exactly a blues mecca, but then, Michael Hill isn't exactly your standard-issue bluesman. Weaned on the rock stylings of Jimi Hendrix, Roy Buchanan and B.B. King, Hill learned to inject a street-smart, contemporary edge to his music, and the end result, captured powerfully on his Alligator debut, is a testament to his respect of the past and his love for the future.



■ **VARIOUS ARTISTS: *DGC Rarities Vol. 1* (DGC 24704)**

Released as "an alternative outlet for the label's artists," this here sampler contains a track from all of the DGC acts. Nirvana contributes "Pay To Play," a punker that eventually became *Nevermind*'s "Stay Away"; from that lovable young L.A. bunch Weezer comes 2-track monster "Jamic"; and Courtney Love and Hole offer "Beautiful Son," a bitter tune of lost innocence. Beck, Counting Crows, Sonic Youth and others also do their part.

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PICK OF THE WEEK



■ **ROLLING STONES: *Voodoo Lounge* (Virgin 39782)**
Producers: Don Was And The Glimmer Twins

Rolling Stones fans of all ages will be heartened to hear *Voodoo Lounge*, the band's 22nd studio album and best recording in many a moon. From the opening rockers, first single "Love Is Strong" and the appropriately-tagged "You Got Me Rocking," to the earthy, country-tinged ballads that re-

call *Exile On Main Street*-era Mick and Keith, this collection, the superstars' first under their deal with Virgin, hits with all of the fanfare, all of the R&B-spiced excitement and all of the potent chemistry that makes these lads the best of the best, hands-down. Oh, and a happy 51st b-day to Mick.



REVIEW / PUBLISHING

Review

David Lee Roth

By Troy J. Augusto



David Lee Roth

HOUSE OF BLUES, LOS ANGELES, CA—Time has not been kind to David Lee Roth.

When the platinum-maned singer was fronting Van Halen during that band's zenith, it seemed he could do no wrong. Despite never actually having a very good live singing voice, Roth was the lion king of the rock 'n' roll jungle, hungrily prowling the land, eliciting shrieks of lust from teenage girls and cheers of envy and camaraderie from high school boys.

His vocal shortcomings were more than made up for by his cool, California cocky swagger, his flashy style and his wink-and-a-nod party 'tude. Those charms, shallow as they were, made Dave the consummate hard-rock emcee. These days, though, are a much different story.

Not that we expect the same juvenile antics from the 40-ish Roth in 1994, but most anything would have been better than the painful and awkward figure that he cut on the House Of Blues stage. (Come to think of it, this venue's name was quite ironic, given the depressed looks on the many of the attendees' faces.)

This new version of Diamond Dave sports combed-over short hair, a too-tight shirt-and-vest combo and cheesy versions of the old party tales that at one time seemed so hip.

This 95-minute show touched on all facets of Roth's dynamic career. From the Van Halen days came, among others, "Beautiful Girls," "Panama" and "Ain't Talkin' Bout Love." Good songs all, but performed here by a faceless band (Wasn't that the keyboard player from Rick Springfield's band?) that related none of the kick-ass excitement of the originals.

Roth's own solo material, including music from his current Warner Bros. album, *Your Filthy Little Mouth*, was even less interesting. Bouncing from lounge-y material like oldie "Just A Gigolo," to the bad metal of "She's My Machine" and "Just Like Paradise" to the pseudo-surf of his lame "California Girls" cover, the New York City transplant struggled, with little success, to find any kind of musical momentum or groove.

It can be quite depressing, actually, to see how far the mighty sometimes do fall. Here's hoping that David Lee Roth can take his own advice, plainly spelled out on "A Little Luck," a track from the new album: "The trouble with self-improvement/Is knowing when it's time to quit." Amen.



EMI Music Publishing, the world's leading music publisher, recently announced its new agreement with Turner Music Publishing for the representation, outside North America, of music from the early Hanna-Barbera cartoons, such as "The Flintstones," "The Jetsons" and "Quick Draw McGraw." Shown (l-r): Clark Miller, dir. legal & business affairs/EMI Music Publishing; Bob Flax, exec. v.p., worldwide/EMI Music; Charles Shultz, v.p. business affairs, Entertainment Companies/Turner Broadcasting Systems, Inc.; and Martin Bandier, chairman, CEO/EMI Music. Voice characterizations (l-r): Larry Storch; John Kricfalusi; Dan Castellaneta; and Mel Blanc, Jr.



David Simone, president of PolyGram Music Publishing, recently presented Brad Roberts of Crash Test Dummies and Jeff Rogers, the band's manager, with plaques commemorating sales of over one million copies of the band's hit Arista album, *God Shuffled His Feet*. Pictured (l-r): John Baldi, v.p. of A&R, PolyGram Music Publishing; Rogers, Swell Management; Roberts (ignoring repeated warnings from his mother, he made one too many facial gestures while singing and now it's frozen with that knowing smirk); Simone; and Danny Benair, dir. of film and television, PolyGram Music Publishing.



Zomba Music has just signed an exclusive publishing arrangement with producer/writer Ralph Schuckett, who signed and co-produced the debut Sophie B. Hawkins album while on staff at Columbia Records. A well-known session musician, arranger and songwriter, Schuckett was a original member of Todd Rundgren's Utopia. Posing in front of someone's Gold records (would 'twere that they were Todd's) at Zomba's L.A. office are (l-r): Carla Berkowitz, dir., creative affairs, West Coast, Zomba Music Publishing; Schuckett; and Neil Portnow, v.p., West Coast operations, Zomba Group of Companies.

Jazz Notes



The Jazz Film Research Project was recently established by the National Academy of Recording Arts and Sciences (NARAS) for the purpose of acquiring and preserving information about rare films that are valuable documents of musical history. Learned individuals who have worked in music, film and recording during the time these films were made have been assembled for the project. During a recent two-hour screening, members of NARAS and the jazz community gathered. Pictured are (l-r): Michael Greene, president/CEO, NARAS; attorney Jay Cooper; former L.A. Mayor Tom Bradley; and jazz artists Gerald Wilson, Stix Hooper (NARAS vice chairman), and Artie Shaw.

By M.R. Martinez

RIM SHOTS: Shanachie Entertainment and Cachet Records recently announced the signing of jazz pianist **Kim Pensyl**, whose debut release for the company, *When You Were Mine*, is set for a late September release. Highlights of the album include a cover of the **Toni Braxton** hit "Another Sad Love Song," which features the vocals of **Curtis King** and **Brenda King**. The nine-composition album is being co-produced by Pensyl and Cachet co-founder **Danny Weiss**. Pensyl has had four albums gain chart attention, including *Pensyl Sketches 1, 2 & 3*, *3-Day Weekend* and *Eyes of Wonder*... Singer **Nancy Wilson** is crossing over to the urban side of the ledger, and she's also giving back to the community. Wilson has launched a scholarship fund campaign in alliance with the **National Pan-Hellenic Conference**, an alumni association of eight African-American college frats and sororities. The **Columbia Records** album *Love, Nancy*, produced by Grammy-winning producer **Andre Fischer**, is making strong headway on both urban and jazz playlists and Wilson has decided to give back to the hoi polloi. Terms of the scholarship program call for NPHC members invited to participate in an 800-number purchasing campaign to order a copy of the album, and Wilson and Columbia will donate \$2 for every CD and \$1 from each cassette sold to the fund. The frat or sorority that sells the most gets a special prize of having Wilson appear at the organization's next convention. Wilson is an alum of Delta Sigma Theta. Ads are running in the NPHC newsletter and Columbia plans to be visible at the upcoming NPHC convention in the fall.

Reviews



■ **WALLACE RONEY: *Misterios* (Warner Bros. 45641). Producers: Teo Macero, Matt Pierson and others.**

There are some lush and bluesy passages throughout this collection of familiar and lesser-known classics and well-constructed presentations. While Roney has been asked to play with Miles on his last Montreaux Jazz Festival and sat in for him with that classic quintet that included Herbie, Ron, Wayne and Tony, he remains very much an individual player, tone-wise reminding one more of Freddie Hubbard. But his attitude as a trumpet player continues to emerge. Teo Macero's production with Matt Pierson, Gil Goldstein and Gordon Meltzer is full, comprehensive and engaging. Strings, woodwinds and an assortment of other sonic expression all bring dimension to a fine young player. The introspective "In Her Family," the almost forlorn cover of "Michelle" and the articulate and reflective "Misterios" are but a sampling of the riches on this album.

■ **BOBBY LYLE: *Rhythm Stories* (Atlantic Jazz 82590). Producer: B. Lyle.**

Lyle continues to demonstrate that he is one of the most versatile jazz keyboardists with a recording contract. Having a contract and being versatile don't always coincide. That he is respected by so many of his peers is evident by the expansive list of guests joining him on this multi-rhythmic, stylistically varied

TOP 25 JAZZ ALBUMS

CASH BOX • JULY 16, 1994

1	BREATHLESS (Arista 18646)	Kenny G	1	57
2	TENDERNESS (Reprise/Warner Bros. 45422)	Al Jarreau	2	2
3	HEARSAY (Elektra 61620)	David Sanborn	DEBUT	
4	AFTER THE STORM (Mojazz/Motown 0301)	Norman Brown	3	3
5	SAX BY THE FIRE (GTS 34573)	John Tesh Project	6	4
6	SMOOTH (Atlantic 82552)	Gerald Albright	5	6
7	THE BENOIT/FREEMAN PROJECT (GRP 9739)	The Benoit/Freeman Project	9	9
8	LOVE, NANCY (Columbia 57425)	Nancy Wilson	8	4
9	RESTLESS (Warner Bros. 45536)	Bob James	10	9
10	HARDCASTLE (JVC 2033)	Paul Hardcastle	4	6
11	A TRIBUTE TO MILES DAVIS (Qwest/Reprise 45059) Hancock/Shorter/Carter/Roney/Williams		7	5
12	FORBIDDEN FRUIT (Novus/RCA 63167)	Marion Meadows	12	2
13	BACKBONE (Warner Bros. 45611)	Boney James	DEBUT	
14	BETWEEN THE SHEETS (Warner Bros. 45340)	Fourplay	13	16
15	THE QUIET REVOLUTION (4th & Broadway/Island 444060)	Ronny Jordan	18	11
16	EAST RIVER DRIVE (Epic 47489)	Stanley Clarke	17	16
17	LUCKY MAN (Capitol 98892)	Dave Koz	15	24
18	SPIRITS (TVT 4310)	Gil Scott-Heron	14	4
19	REED MY LIPS (GRP 9752)	Tom Scott	19	11
20	SAX-A-GO-GO (RCA 66248)	Candy Dulfer	16	11
21	ZERO TOLERANCE FOR SILENCE (DGC 99998)	Pat Metheny	11	4
22	HEAVY WEATHER SUNLIGHT AGAIN (GRP 9778)	Carl Anderson	DEBUT	
23	THE JAZZ MASTERS (JVC 2021) The Jazz Masters Featuring Paul Hardcastle		20	36
24	LOVE REMEMBERS (Warner Bros. 26685)	George Benson	21	26
25	ART & SURVIVAL (EMI/ERG 28494)	Dianne Reeves	24	6

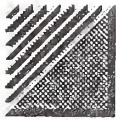
collection of radio-friendly, consumer-accessible tomes. "Here We Go Again" and "Higher Ground," covers of material made famous by Stevie Wonder, are aptly mixed with Lyle tracks (either written by him or in collaboration) such as the funky frolic "On The Spot," the midtempo swoon of "B's Mood," the jazz/hip-hop fusion of "Funky Street (Jazz Hip-Hop Funky Be-Bop)" and the kinetic "Don't You Know."



■ **KEIKO MATSUI: *Doll* (Unity/White Cat 77716). Producer: Kazu Matsui.**

This diminutive but formidable woman plays with equal parts whimsy and muscularity. Her work in glissando can be as articulate as anyone's. Her chord-playing, what it may lack in broad dimension, amply energizes the arrangements created by her husband Kazu, who shapes some fine sonic frames for this musical vignettes. Here on her sixth release, Matsui plays with ease and confidence on this album. She's joined by the likes of saxophonists Gerald Albright and Warren Hill, percussionist Luis Conte and a surprise appearance by singer Philip Bailey.

Her remarkable feel for fusionesque convention is vividly evident on the album's title track, featuring some lively and responsive bass by Fernando Saunders. The sensitivity of the track "Water Lily" is driven by the saxophone of Eric Marenthiel.



NEW YORK TOP 25

JULY 9, 1994

		Last Week	Weeks On Chart
1	SALVAJE (Prime-RCA)	Cesar Flores	5 5
2	GANAS QUE TENGO... (Marcas)	Isidro Infante	1 7
3	CALIENTAME (Polygram Latino)	Elemento 10	2 9
4	LO QUE TE QUEDA (MP)	Tito Rojas	4 7
5	AMOR PROHIBIDO (EMI Latin)	Selena	6 11
6	VIVIR LO NUESTRO (SoHo-RMM)	Marc Anthony & India	7 7
7	SI TE VAS (SBK-EMI Latin)	Jon Secada	11 5
8	TE QUIERO VER (Rodven-Uni)	Chicas Del Can	9 9
9	ZODIACO (Vedisco)	Los Titanes	3 5
10	SOY CULPABLE (Rodven Uni)	Hector Tricoche	8 7
11	AYER (Epic)	Gloria Estefan	12 4
12	LO QUE NO HARIA (Rodven-Uni)	Edgar Joel	13 5
13	MERENGUE MIX (Max)	Varios	15 4
14	LA GOTA FRIA (Polygram Latino)	Carlos Vives	14 11
15	UN ALTO EN EL CAMINO (SDI)	Grupo Niche	19 2
16	NO HIERAS MI VIDA (Sony Tropical)	Jerry Rivera	16 10
17	LUNA NEGRA (Sony Tropical)	Rey Ruiz	17 7
18	VETE (J&N)	Eddy Herrera	18 3
19	DARIA EL ALMA (WEA Latin)	Wichy Camacho	22 2
20	PRESENCIE TU AMOR (WEA Latina)	Olga Tanon	10 4
21	BUENA FORTUNA (WEA Latina)	Luis Miguel	20 4
22	AY QUE MUJER (Karen)	Hermanos Rosario	21 12
23	VIDA (Sony)	La Mafia	23 10
24	DESESPERADA (Polygram Latino)	Marta Sanchez	24 16
25	CON UN NUDO EN LA... (Polygram)	Pimpinela	25 10

PUERTO RICO TOP 25

JULY 9, 1994

		Last Week	Weeks On Chart
1	TU MEJOR AMIGA (EMI Latin)	Alvaro Torres	1 9
2	VIVIR LO NUESTRO (SoHo-RMM)	Marc Anthony & India	2 7
3	SALVAJE (BMG)	Cesar Flores	4 4
4	ELLA ES (RMM)	Tony Vega	16 2
5	UN SEGUNDO EN EL... (Melody)	Cristian	5 3
6	COMO OLVIDAR (Rodven-Uni)	Karina	3 5
7	AMOR PROHIBIDO (EMI Latin)	Selena	7 4
8	CERCA DE TI (Melody)	Lucero	6 13
9	UNA NOCHE DE AMOR (SBK-EMI Latin)	Barrio Boyzz	9 7
10	LA GOTA FRIA (Polygram Latino)	Carlos Vives	10 10
11	QUE TE PEDI (Karen-BMG)	Maridalia	11 7
12	MAS Y MAS (Rodven-Uni)	Los Fantasamas Del Caribe	18 3
13	DESESPERADA (Polygram Latin)	Marta Sanchez	12 12
14	SOY CULPABLE (Rodven-Uni)	Hector Tricoche	13 6
15	NO HIERAS MAS (Sony Tropical)	Jerry Rivera	14 10
16	PRESENCIE TU AMOR (WEA Latina)	Olga Tanon	15 10
17	SOLO PARA TI (Polygram Latin)	Sergio Dalma	17 12
18	SI TE VAS (SBK-EMI Latin)	Jon Secada	19 2
19	PEQUENA HISTORIA (MPI)	Limi-T-21	8 7
20	SEÑORA DE MADRUGADA (MPI)	Tito Rojas	20 9
21	CON UN NUDO... (Polygram Latin)	Pimpinela	21 11
22	A PESAR DEL TIEMPO (WEA)	Yolandita Monge	22 15
23	TODO HISTORIA (BMG/DDD)	Eros Ramazzotti	23 6
24	LA PEQUENA VENECIA (EMI)	Ricardo Montaner	24 10
25	TU Y YO (WEA Latina)	Luis Miguel	25 5

REVIEWS *By Rafael A. Charres*



ROSCO MARTINEZ: *Rosco Martinez* (Zoo-BMG 72445-11072)

A new breed of artist has been emerging as of late. Cuban-American Rosco Martinez is one of the latest additions to that new generation of Latinos invading the present-day music scene. This multi-talented composer/guitarist/singer packs a unique and identifiable voice, which he incorporates proficiently throughout this stellar production. Martinez emotes an extremely high level of emotion in his delivery, reminiscent of Rod Stewart. In addition, what helps separate this album from the rest of the bilingual basket of artists is his rock/pop/Latin structure. This album has a 13-tune repertoire punctuated by slick electric guitar solos and penetrating vocal arrangements with revealing lyrics. The tunes that tingle are: "Neon Moonlight," "Maria Ana," "Dulce Tiempo" (Sweet Times), "Una Noche" ("One Night"), "Capturame" ("Capture Me") and "Thanks." Again, here is another prime example of the versatile Latino artist surfacing in today's market. Rosco Martinez is definitely one to lead the way.

FERNANDO TARRÉS: *Secret Rhythms* (Muse 5516)

We're starting to see an emergence of Latin American musicians developing solid careers within the jazz genre. In the last decade alone we've seen such artists as Charlie Sepulveda, Danilo Perez, Caudio Roditi, Paquito D'Rivera and Michel Camilo take center stage as established and sought-after jazz musicians. Argentinean guitarist/composer/arranger Fernando Tarrés has equally been gathering the admiration and respect of many leaders in the world of jazz. While to date, his talents may have escaped the notice of the general listening audience, this newest production, his second album for Muse, has convincingly arrived on the scene. On this album Tarrés demonstrates his love of the folk and rhythmic music of his native Argentina while fully utilizing Eurocentric classical forms, which were finely honed by the years of study with mentor/composer, Carlos Franzetti. The additional collaboration of The Arida Conta Group (Donny McCaslin, Juan Cruz Urquiza, Anders Bostrom, David Kikoski, Mary Wooden, Fernando Hergo, Alex Deutsch) lends an extra element of life to the mix. In addition to this already full-to-the-brim cast of all-stars, Tarrés adds the talents of guest artists Tom Harrell and Santi DeBriano. Pieces to ponder are "Native Spirit," "Viene Clareando," "La Arcnosa," "Southern Adventure" and "Little Carnival."



PICK OF THE WEEK



FRANSHESKA: *Atrévete A Moverlo* (Prime-BMG 74321-20858)

Atrévete A Moverlo offers a rhythmically rich produced album that has to be the best artwork from the super sexy Puerto Rican chanteuse Fransheska. This is prime pop/rap/R&B/reggae/merengue production underlined with viscous levels of party-time music. The production team of Jorge Oquendo, Elvis Cabrero, Elvis Garcia and Baron Lopez uniquely collaborate their talents to create some super tracks. There's also major contribution from labelmate Angel Lopez, who composed six out of the eight tunes on the album. Also lending their artistry to this potpourri of slammin' fun are Cesar Flores, Ranking Pulse, Kid Power Posse, Johnny Oquendo and Lopez himself. Collectively this allowed for a creatively diverse mixture of music with rap, reggae and merengue supplying the juice (not O.J.) to the energy on Fransheska's genre-splicing production. Cuts to catch are "Ala Boom Shakatan," "Dime Si Te Gusta" ("Tell Me If You Like It"), "Atrévete A Moverlo" ("Try And Move It"), and "Good-bye" (penned by Lopez), an R&B "Le Chic"-style track, which has major crossover potential in both markets. Fransheska is quickly maturing into a potential Latin-American superstar.

LATIN

THE LATIN FLIP-SIDE

By Rafael A. Charres

MIGUEL BOSÈ—UNDER THE SIGN OF MATURITY: It has been a long time since, in 1977, he appeared before a Spanish audience with *Linda*. Always stirred by curiosity and challenges, Miguel Bosè has managed to alternate his two creative sides as actor and singer/musician. Bosè has devoted equal passion to both, just like a man with two lovers and making each of them believe she's the only one. However, music is definitely the core of his artistic soul. Thus, after 11 albums, and two years of silence, *Los Chicos No Lloran* ("Men Don't Cry")



Miguel Bosè

was released in 1990, to be followed one year later by a double "live" album, *Directo 90*. Now, Miguel Bosè has engendered a new creation, *Bajo El Signo De Cain* ("Under The Sign Of Cain"), which seems to be an album with textures and storylines that are almost autobiographical.

His newest creation definitely leaves behind the remains of the teenage idol with a surname that made him popular before deserving fame by his own right. He has managed to grow out of those frantic teenage music years without sacrificing his ability to articulate and interpret his brand of music, sustaining a powerful, intense and dramatic focus on what he's trying to

convey. With his experienced profile and his now-famous unshaven cheeks (way before George Michael), the new Bosè has conquered an audience that until now hasn't paid much attention to his music. "The people who are not slaves to image, and who really appreciate music for what it is, will buy my music because they find it appealing and want to listen to it at home."

The result of sincere artistic evolution and professional perseverance, uncommon qualities in this day and age, has crystallized in a unique spectacular leap. His last three albums, *Salamandra*, *XXX* and *Los Chicos No Lloran*, were all prompted by the same desire to mix and combine different cultures. This was only matched by an equal will of syncretism both musically and lyrically to make music not just audible, but romantic, emotional and odorous.

In *Bajo El Signo De Cain*, Bosè took great steps forward in achieving this inner coherence, this maturity. He uses 12 cuts on this album to paint stories, characters and landscapes, aware that a recognizable sound is also a form of geography. "When you hear a bagpipe you see big valleys, deep green under a blue sky, you feel the sun, just like a Spanish guitar or quijio carries you to a very tangible place."

There's no question that Bosè's coloration is huge with rich mixtures of instruments that either harmonize or interfere with one another, breaking up melodies, acquiring unexpected hues whenever out of context. Musically clear, pure and impeccable, the richness of the instruments involved (cajon flamenco, acoustic guitar, keyboards, percussions, Irish bagpipe, Indian fiddle, mandoline) is the musical equivalent to the melting of cultures (Celtic, Latin, Saxon & Flamenco), to conciliate in a unique cosmovision. *Bajo El Signo De Cain* is the work of a musician who writes, who is willing to communicate clearly. So many artists are satisfied in producing music that only appeals to the commercial side of the fence, but there is definitely a plus in listening to music that allows for deeper thoughts, for creative thinking and the massaging of the emotional side. Miguel Bosè is a consummate artist bringing with him a breath of fresh air, ventilating a par-for-the-course industry full of stagnant art-work.

QUE PASA?: "Cara De Nino" Jerry Rivera will be singing and slamming July 25th, 9 & 11 p.m. shows, at S.O.B.'s N.Y.C...New York's own Angela Bofill will be singing her special brand of the blues, August 2-7, 9 & 11:30 p.m. shows, at The Blue Note...New York's #1 Latin Radio station WSKQ-FM 97.9 has changed their call letters to MEGA-FM 97.9. This was done to eliminate any further confusion of identifying Arbitron rating numbers that were being credited to their AM sister station Super KQ within the same market. "We will continue to function as a high-volume Latin/Bilingual crossover station. This was facilitated by our g.m., Alfredo Alonso, to prevent any future numbers of being discredited," explained p.d. Ricky Ricardo.

LOS ANGELES TOP 25

JULY 9, 1994

Last Week Weeks On Chart

1	AMOR PROHIBIDO (EMI Latin)	Selena	1	12
2	HABLAME DE FRENTE (Sony)	Ana Gabriel	1	7
3	SO NO ME FALLA... (Fonovisa)	Tigres Del Norte	2	7
4	MAS Y MAS (Rodven-Uni)	Fantasmas Del Caribe	3	7
5	MI LINDA AMIGA (Rodven-Uni)	Los Fugitivos	4	4
6	UNA NOCHE DE AMOR (SBK-EMI Latin)	Barrio Boyzz	5	7
7	NI CON LA VIDA TE PAGO (Sony)	Vincente Fernandez	6	9
8	MACARENA (Andrea)	Superbandido	8	5
9	PERO QUE NECESIDAD (BMG)	Juan Gabriel	14	2
10	EL CANALLA (EMI Latin)	Pandora	9	5
11	TU LA TIENES QUE... (Polygram Latino)	Veronica Castro	18	2
12	VIDA (Sony)	La Mafia	11	13
13	LA GOTA FRIA (Polygram Latino)	Carlos Vives	12	10
14	PA LA RAZA DEL BARRIO (Fonovisa)	Los Humildes	13	4
15	TU ULTIMA CANCION (AFG-Sigma)	Los Temerarios	7	10
16	A AQUELLA (Fonovisa)	Los Bukis	15	4
17	AYER (Epic)	Gloria Estefan	16	7
18	CELOS (Sony)	Stefani	24	2
19	SI TE VAS (SBK-EMI Latin)	Jon Secada	22	2
20	DESEPERADA (Polygram)	Marta Sanchez	19	10
21	PENSANDO SIEMPRE EN TI (EMI-Latin)	Ednita Nazario	17	9
22	SIN TI NO PUEDO VIVIR (EMI-Latin)	Mazz	21	9
23	TRES ROSAS (EMI Latin)	Gary Hobbs	23	7
24	ZODIACO (Vedisco-Fuente)	Los Titanes	10	7
25	NO HIERAS MI VIDA (Sony Tropical)	Jerry Rivera	20	9

MIAMI

JULY 16, 1994

Last Week Weeks On Chart

1	AYER (Epic)	Gloria Estefan	1	10
2	VIVIR LO NUESTRO... (SoHo)	Marc Anthony Y India	2	9
3	SI TE VAS (SBK-EMI Latin)	Jon Secada	5	7
4	ZODIACO (Vedisco-Fuente)	Los Titanes	3	7
5	AMOR PROHIBIDO (EMI Latin)	Selena	6	11
6	MERENGUE MIX (Max)	Varios	9	4
7	UN ALTO EN EL CAMINO (SDI)	Grupo Niche	7	4
8	SOY CULPABLE (Rodven-Uni)	Hector Tricoche	8	7
9	AY QUE MUJER (Karen-BMG)	Hermanos Rosario	4	10
10	LUNA NEGRA (Sony Tropical)	Rey Ruiz	10	7
11	RUMBERA (Sony Latin)	Willie Chitino	11	12
12	LA GOTA FRIA (Polygram Latino)	Carlos Vives	12	13
13	PRESENCIA TU AMOR (WEA Latina)	Olga Tanon	13	4
14	TE QUIERO VER (Rodven-Uni)	Chicas Del Can	14	4
15	PENSANDO SIEMPRE... (EMI Latin)	Ednita Nazario	15	9
16	DESEPERADA (Polygram Latino)	Marta Sanchez	17	15
17	EL BAILE DE LA VELA (Crescent Moon)	Cheito	18	5
18	ELLA ES (RMM)	Tony Vega	25	2
19	NO HIERAS MI VIDA (Sony Tropical)	Jerry Rivera	16	9
20	VOY A CONQUISTARTE (Sonero)	Johnny Rivera	20	5
21	SALVAJE (Prime-BMG)	Cesar Flores	21	3
22	CON UN NUDO EN LA... (Polygram)	Pimpinela	19	11
23	VALE LA PENA (Polygram-Latino)	Marcos Lluna	23	7
24	MENTIRAS (Sonero-RMM)	Oscar D'Leon	22	7
25	AMIGA MIA (Sony)	Yuri	24	9



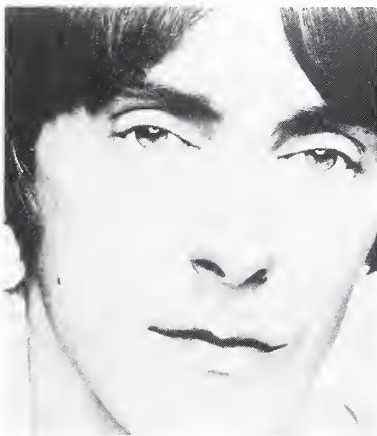
U.K./LONDON CALLING

By David Courtney

POLYGRAM DUMP MUSIC TV: PolyGram have decided to close down their Music TV arm following the departure of managing director John Gaydon. The company is denying claims by Gaydon that it is withdrawing from music programming just six months after it sold "The Brits '94" around the world. Gaydon stated that he was hired for his expertise in music programming but PolyGram decided to opt out because they believe it is not profitable. Gaydon joined PFI in September '92 and was responsible for productions such as Virgin's 21st Birthday celebrations in May, various music events on Channel Four, U2 Live From Sydney and Pavarotti Live From Modena. (Personally, I feel that PolyGram have lost a good man in Gaydon. I can say that, because he once managed my career and made an excellent job of it. Good luck for the future, John.)

MICHAEL TELLS HIS SIDE OF THE STORY: In a television interview with Sir David Frost, scheduled to air on ITV on Thursday, 7th July, George Michael expresses his feelings on the Sony court case. Michael says in the interview, "I didn't want to pick a fight, I just wanted to work with people who wanted to work with me and who had respect for the fact that I was growing up."

BRANSON SELLS SHARES IN GAMES FIRM: Richard Branson has finalised his sale of a 55% share in games publisher Virgin Interactive Entertainment to U.S. entertainment giant Blockbuster in a deal valued at \$125 million. Virgin Communications retains a 10% share of VIE Blockbuster, which already controlled a 19.9% share of VIE. Blockbuster intends to sell on its entire stake to subsidiary Spelling, the TV and film producer who makes the hit TV show "Beverly Hills 90210."



Paul Weller, jamming with style after Glastonbury

THE GLASTONBURY SUCCESS: Album sales received a tremendous boost last week due to 30 hours of television and radio broadcasts from the Glastonbury event. Early sales figures suggested that albums by Glastonbury artists, including Paul Weller, M People and Galliano, were expected to fly up the chart this week as a result.

TOWER AND THE BOX JOIN FORCES: Tower Records and cable music station The Box are close to finalising a deal to deliver albums direct to viewers' homes. The deal is expected to be signed later this week which, from the second week in July, will allow viewers to telephone The Box Shop and select

titles from a list of 50. The albums will then be dispatched by Tower's existing mail-order service.

THE TRING FACTOR: Budget specialist Tring International is targeting non-traditional outlets in a bid to secure more overseas deals to build on its 35% increases in turnover announced last week. The company announced pre-tax profits up 58% to £5.2 million on turnover rising 35% to £22.2 million in the year to March 31, '94.

VIRGIN/CADBURY SPONSORSHIP DEAL: Virgin 1215 Radio has signed a new sponsorship deal worth £500,000 with Cadbury Schweppes to back the station's album chart for next year.

THE FT MULTI-MEDIA CONFERENCE: The Financial Times is staging a Multi-Media Vision And Reality conference at London's Hilton Hotel on July 12 and 13th. Terry Hershey, president of Time Warner Interactive, is among the speakers at the event.

ON THE ROAD: The new Rolling Stones album *Voodoo Lounge* is scheduled for release on July 12th. Darryl Jones will be stepping in to fill the gap vacated by Bill Wyman on their forthcoming tour... Simply Red's guitarist Heitor rounds off his debut solo album promoting tour with two dates on July 6-7... U.S. hip-hop outfit Consolidated support House Of Pain on their July tour... Blur, Pulp and Cordouroy Oct. 7th... Bryan Adams is joined by Australian rock veteran Jimmy Barnes at Gateshead International Stadium on July 17th... Madness, Ian Dury, Buzzcocks, Credit To The Nation and Selector are at London's Finsbury Park on August 6th... Whitesnake and Pride & Glory on July 18-19-21st... Dodgy's

forthcoming U.K. dates are: July 12-14-17-19-21-22-23... Soundgarden, currently touring the U.S., confirm European dates: 25th Dublin, 26th Holland Lowlands Festival, 27th Belgium, Pukkelpop Festival, 28th Reading Festival... Chris De Burgh U.K. tour: September 24-25-28-30, October 3-4-6-7-8... Jan Johnston, July 15-17-18-20... Pretenders U.K. tour, September 19-23 & 26-29... Everything But The Girl new dates July 28-29-31, August 1-2nd... Milton Nascimento is to play The Royal Festival Hall on July 27th... Flaming Lips return to the U.K. this summer for two live dates August 24th, London LA2 and 26th Reading Festival... Fresh from an acclaimed Glastonbury performance, the inimitable Dwight Yoakam will be playing more U.K. dates, July 11-13-14... Jimmy Scott, August 5-6th, London Royal Festival Hall...

U.K. SINGLES CHART: Reg Presley must be a very happy little Trogg, seeing his song "Love Is All Around" still at #1 by Wet Wet Wet.

All-4-One remain at #2 with "I Swear."

Manchester-based Take That fly in at #3 with their new single, "Love Ain't Here Anymore," and is the week's highest entry.

The Grid drop down one place to #4 with "Swamp Thing."

New in at #5 are the BC 52's with their version of "Meet The Flintstones."

"Baby I Love Your Way" from Big Mountain is down to #6 from #4.

At #7 is "Go On Move" from Reel 2 Reel.

Gun are new in at #8 with "Word Up."

Stuck at #9 are Aswad with "Shine."

Dawn Penn drops down five places to #10 with "You Don't Love Me."

The Pretenders are this week's highest climber with their new single "Night In My Veins," in at #25.

World Cup theme song "Gloryland" by Daryl Hall is in at #37.

U.K. ALBUM CHART: Ace Of Base are still at #1 with *Happy Nation*.

Mariah Carey's *Music Box* remains at #2.

The Spin Doctors are this week's highest entry in at #3 with *Turn It Upside Down*.

Zooming up the charts is ELO's *Greatest Hits* at #4.

The highest climber of the week is Wet Wet Wet's *End Of Part One* (Greatest Hits) at #5.

The Cranberries go down three places to #6.

Blur climb back up one place this week to #7 with *Parklife*.

Eddi Reader goes up four places to #8 with her debut album.

Deacon Blue's greatest hits album *Our Town* is at #9.

Another "Best Of," this time from the Boomtown Rats, *Loudmouth* is new in at #10.

It's good to see this talented man enter the charts: Keith Sweat, new in at #20 with his album *Get Up On It*.

U.K. MUSIC VIDEO CHART: Joe Longthorne *Live In Concert* is still the #1 music video this week.

Songs That Won The War is still at #2.

Take That's *The Party* is at #3.

Madonna is at #4.

Take That's *Take That & Party* is back up one place to #5.

U2 drop two places to #6.

Mariah Carey remains at #7.

Pie & Mash from East 17 are at #8.

The #9 slot is held by *The Future Sound Of London*. The highest climber this week is Bob Marley's *Legend* at #10. The highest entry of the week is Chaka Demus & Pliers' *Tease Me*, which comes in at #14.

THE U.K. TOP 10 RENTAL VIDEOS

1. *Perfect World* (Warner Home Video)
2. *Demolition Man* (Warner Home Video)
3. *Hard Target* (CIC)
4. *Addams Family Values* (CIC)
5. *My Life* (Guild)
6. *The Fugitive* (Warner Home Video)
7. *The Piano* (Entertainment Video)
8. *Hocus Pocus* (Buena Vista)
9. *Father Hood* (Buena Vista)
10. *Dave* (Warner Home Video)

—courtesy Titles Video, for the week ending July 9, 1994.

INTERNATIONAL

NEWS FROM JAPAN

By Sachio Saito

THE TOTAL SHIPMENT of audio and video software in Japan for May, 1993, according to **RIAJ (Record Industries Association of Japan)** at the wholesale level was \$452 million, a 4% drop from May of 1992 while the volume was even with the same period at 33.599 million units. Breaking it down: Audio softwares were \$355 million, 78% of the total and 5% down while in volume, 29.933 million units, 89% of the total, a 3% drop. Video softwares were \$87.31 million, 19% of the total, 2% down with 2.406 million units volume, 7% of the total, 7% up. CDs were \$335 million, 74% of the total, 5% down while the volume was 27.67 million units, a 1% drop. Audio tapes were \$19.12 million, 18% down and 2.263 million units volume, a 15% drop. The total sales of video softwares were \$87.31 million, 2% down, 2.406 million units volume, 7% up. Shown in detail for Video software—Video disks took in \$35 million, 40% of the total but 2% down while the volume was 1.145 million units, 48% of the total, 3% up. Video tapes hit \$52 million, 60% of the total, 2% down but in volume, 1.261 million units, 52% of the total, 11% up.

THE TOTAL REVENUES OF FUN HOUSE RECORDS for the 10th fiscal term (April 1993 to March 1994) hit \$86.53 million, a 43.2% drop from the prior fiscal year.

LOCAL 45s TOP 10

TW LW

- | | | | |
|----|---|---|---------------------------------|
| 1 | 1 | SURVIVAL DANCE (Avex) | Trf |
| 2 | 2 | INNOCENT WORLD (Toys Factory) | Mr. Children |
| 3 | 2 | SEKAIGA OWARUMADEWA (Bgram) | Wands |
| 4 | 4 | SORATO KIMINO AIDANI (Pony Canyon) | Miyuki Nakajima |
| 5 | 5 | NATSUO DAKISHIMETE (Sony) | Tube |
| 6 | 7 | JUNAI RAPSODY (EastWest Japan) | Mariya Takeuchi |
| 7 | 9 | NATSUGA KURU (Bgram) | Maki Daikoku |
| 8 | 3 | ORIGINAL SMILE (Victor) | SMAP |
| 9 | 8 | AIGA UMARETAHI
(Nippon Columbia) | Miwako Fujitani, Yoshiaki Ouchi |
| 10 | - | IT'S ONLY LOVE (BMG Victor) | Masaharu Fukuyama |

LOCAL CDs TOP 10

- | | | | |
|----|---|--------------------------------------|-------------------|
| 1 | - | OWARANAI NATSUNI (Sony) | Tube |
| 2 | 1 | OH MY LOVE (Bgram) | Zard |
| 3 | 2 | ON AND ON (BMG Victor) | Masaharu Fukuyama |
| 4 | 5 | TRF HIPER MIX III (Avex) | Trf |
| 5 | 3 | GITARHYTHM V (Toshiba EMI) | Tomoyasu Hotei |
| 6 | - | GLORIOUS REVOLUTION (Sony) | Seiko Matsuda |
| 7 | - | SWEET REVENGE (For Life) | Ryuichi Sakamoto |
| 8 | - | ASHIATO (Pony Canyon) | Tunnels |
| 9 | 6 | TRUE TO LIFE (Sony) | Lisette Melendez |
| 10 | 9 | MUSIC BOX (Sony) | Mariah Carey |

Russia, China Focus of IIPA Concern

By M.R. Martinez

GAINFUL GROWTH OF THE U.S. PRE-RECORDED MUSIC industry amid rampant piracy problems in two of the most populous countries on the globe recently have been addressed with divergent strategies. The International Intellectual Properties Alliance (IIPA) is ecstatic that United States Trade Representative Mickey Cantor recently identified the People's Republic of China (PRC) as a "priority foreign country" under the Special 301 provision of the 1974 Trade Act, ending a lengthy delay of the decision, and imposing trade sanctions designed to force the PRC to create criminal penalties to stem piracy and bootlegging of pre-recorded music in that country. While the action against China comes after repeated attempts to persuade the government there to address the piracy issue and *also* to provide greater market access, efforts to stem copyright piracy of music in Russia have taken a more instructive and seemingly cooperative route.

A delegation of IIPA officials who represent copyright interests in music, songwriting, film and video, computer and business software, officials from various Russian enforcement and government agencies, and members of the World Intellectual Properties Organization in late June met in Moscow to discuss establishment of criminal penalties to curtail the piracy and bootleg dilemma in the economically beleaguered, post-Cold War nation. The symposium participants generally agreed on the severity of the problem and then proposed a series of steps that Russia might take in order to deal with the copyright infringement and related economic crimes.

Eric Smith, the IIPA's executive counsel based in Washington, D.C., who attended the Symposium and lobbied for sanctions against China for the group, said: "In the case of China it was their recalcitrant attitude toward establishing laws to enforce piracy, and in the case of Russia, it's a case of inefficiency. The Chinese are very efficient and could get the problem under wraps just about any time they want to. But with Russia, it's all the problems with Parliament, the infighting, and it's tough to get laws passed."

Lauding USTR's Kantor, Smith said in a June 30 statement: "Today the Administration has shown its resolve to ensure strong copyright protection for America's creative industries. China is IIPA's number-one priority country this year...Our members lost an estimated \$827 million to piracy in 1993 and the rate of piracy is consistently 90% or more, making China the world's leading pirate."

Jay Berman, chairman/CEO of the Recording Industry Assn. of America (RIAA), an IIPA member, said of the decision on China: "...There is no evidence that piracy is any less a problem today or that we have gained any access to the Chinese market. It is these tough decisions that are necessary to achieve market opportunities for one of America's greatest exports—the products and services arising from the ingenuity and creativity of its people."

Smith believes that the Symposium held in Russia represents a substantial step toward modernizing copyright laws there. He also applauded Russia for passage of an updated copyright law in 1993. The prime issue was developing momentum and fostering an attitude to join international copyright conventions. He said the Symposium panels also focused on issues such as creation and distribution of works protected by copyright in a market economy, the identification of pirate products, the role of police in raids and seizures and the role of the judiciary in both civil and criminal complaints.

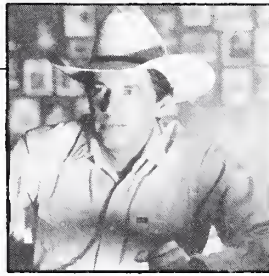
Specific recommendations emanating from the symposium included: formation of an "Inter-Ministry Coordinating Committee" within the Russian government that would oversee a campaign to reduce piracy by developing safeguards to Russian creators and companies, train prosecutors and enforcement officials, and that Russia's government, with haste, join the Berne Convention and the Geneva Convention, which provide guidelines for international protection of copyright ownership.

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES



#1 SINGLE: Mary Chapin Carpenter



TO WATCH: George Strait #30



HIGH DEBUT: Trisha Yearwood #41



#1 INDIE: Gene Watson

JULY 16, 1994

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	I TAKE MY CHANCES (Columbia 77476)	Mary Chapin Carpenter	2	10	50	THE CHEAP SEATS (RCA 62623)	Alabama	38	13
2	THEY DON'T MAKE THEM LIKE THAT (Curb 1081)	Boy Howdy	3	15	51	STATE FAIR (BNA)	Doug Supernaw	58	2
3	EVERY ONCE IN A WHILE (Arista)	Blackhawk	6	13	52	THAT AIN'T NO WAY TO GO (Arista)	Brooks & Dunn	43	14
4	FOOLISH PRIDE (Warner Bros. 6871)	Travis Tritt	5	12	53	YOUR UNCHARTED MIND (SOR 0079)	Gene Watson	59	3
5	ONE NIGHT A DAY (Liberty 79032)	Garth Brooks	7	9	54	I JUST DROPPED IN TO FALL APART (Song-1)	Eddie Bond	55	11
6	I WISH I COULD HAVE BEEN THERE (BNA 66232)	John Anderson	8	13	55	DON'T TAKE THE GIRL (Curb 1084)	Tim McGraw	50	12
7	SUMMERTIME BLUES (Arista 18759)	Alan Jackson	13	4	56	DADDY NEVER WAS THE CADILLAC KIND (Atlantic 82505)	Confederate Railroad	48	17
8	LIFESTYLES OF THE NOT SO RICH AND FAMOUS (MCA 10991)	Tracy Byrd	9	11	57	THAT'S THE GUY (Platinum Plus)	Tony Haan	60	11
9	THINKIN' PROBLEM (Warner Bros. 45562)	David Ball	14	13	58	MAMA'S GREEN EYES (Intersound)	Becky Hobbs	49	8
10	THAT'S MY BABY (RCA 07863)	Lari White	11	13	59	IF YOU CAME BACK FROM HEAVEN (BNA 66379)	Lorrie Morgan	52	7
11	STOP ON A DIME (Warner Bros. 45276)	Little Texas	12	8	60	OPEN YOUR HEART (Song-1)	Lesla Zeman	61	10
12	LITTLE ROCK (Epic 53952)	Collin Raye	1	14	61	LOVE DIDN'T DO IT (Arista)	Linda Davis	53	6
13	NATIONAL WORKING WOMAN'S HOLIDAY (Mercury 1213)	Sammy Kershaw	16	8	62	BY THE WAY SHE'S LOOKIN' (BNA 62857)	Jessie Hunter	64	4
14	(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN (Curb 1082)	Hal Ketchum	17	12	63	ALL OVER TOWN (Step One)	Don Cox	51	16
15	LOVE A LITTLE STRONGER (Arista)	Diamond Rio	20	7	64	WESTERN FLYER (Step One)	Western Flyer	DEBUT	
16	RENEGADES, REBELS AND ROGUES (Atlantic)	Tracy Lawrence	18	7	65	BROKEN HEART (Platinum Plus)	Gregg Bell	66	7
17	GIRLS WITH GUITARS (Curb/MCA 54875)	Wynonna	21	5	66	JUST ONCE (MCA 54794)	David Lee Murphy	56	15
18	DREAMING WITH MY EYES OPEN (Giant)	Clay Walker	23	6	67	SOMETHING ALREADY GONE (Atlantic)	Carlene Carter	64	9
19	WHY HAVEN'T I HEARD FROM YOU (MCA 10994)	Reba McEntire	4	13	68	GETTIN' DOWN TONIGHT (Song-1)	Bo Jack	57	9
20	BE MY BABY TONIGHT (Atlantic)	John Michael Montgomery	30	3	69	RADIO ACTIVE (Patriot 27909)	Bryan Austin	63	7
21	TAKE THESE CHAINS FROM MY HEART (Arista 2695)	Lee Roy Parnell	24	8	70	SEND ME THE PILLOW (Killer)	Dan DuFour	72	6
22	HALF THE MAN (RCA)	Clint Black	26	6	71	COWBOY IN THE SADDLE (Western Rails)	C.D. McCloud	62	11
23	HANGIN' IN (Liberty 89048)	Tanya Tucker	28	6	72	IN LOVE AND FEELIN' NO PAIN (Platinum Plus)	Austin and Tanner	76	5
24	WHISPER MY NAME (Warner Bros.)	Randy Travis	33	5	73	YOU WOULDN'T SAY THAT TO A STRANGER (LIBERTY 79030)	Suzy Bogguss	65	10
25	WHOLE LOTTA LOVE ON THE LINE (RCA 66251)	Aaron Tippin	25	10	74	I CAN'T WAIT (Fraternity)	Jack Reno	77	3
26	INDEPENDENCE DAY (RCA 66288)	Martina McBride	29	9	75	IT IS NO SECRET (MCA 11055)	Mark Collie	68	10
27	SHE CAN'T SAY I DIDN'T CRY (Columbia 53560)	Rick Trevino	34	6	76	I THINK ABOUT YOUR LOVIN' (Evergreen)	Country Social	80	4
28	BUT I WILL (Warner Bros. 45389)	Faith Hill	32	6	77	FALLING OUT OF LOVE (Mercury 1174)	John & Audrey Wiggins	67	10
29	WINK (Atlantic)	Neal McCoy	10	12	78	HONKY TONK ANGELS (Platinum Plus)	Mona Lisa Poorman	81	3
30	THE MAN IN LOVE WITH YOU (MCA 54854)	George Strait	42	2	79	HOW CAN I HELP YOU SAY GOODBYE (EPIC)	Patty Loveless	70	16
31	COWBOY BAND (Liberty 27760)	Billy Dean	35	6	80	NO RESERVATIONS (NOV)	Johnny Blackcrow	82	4
32	MORE LOVE (Epic 77549)	Doug Stone	37	4	81	I FALL TO PIECES (MCA 10965)	Aaron Neville & Trisha Yearwood	69	6
33	HARD TO SAY (Curb 77626)	Sawyer Brown	39	3	82	ROPE THE MOON (Atlantic 82559)	John Michael Montgomery	73	17
34	OH WHAT A THRILL (MCA 54780)	Mavericks	36	9	83	THE TIN MAN (Capricorn)	Kenny Chesney	71	6
35	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS (Epic 77488)	Gibson/Miller Band	40	5	84	WOMAN, SENSUOUS WOMAN (MCA 54822)	Mark Chesnutt	78	15
36	WHAT'S IN IT FOR ME (Liberty 79035)	John Berry	41	3	85	YOU (Platinum Plus)	Mary Faith Loss	DEBUT	
37	IT WON'T BE OVER YOU (Arista 8721)	Steve Wariner	15	15	86	TALK SOME (Mercury 514758)	Billy Ray Cyrus	79	6
38	I'LL GO DOWN LOVING YOU (RCA 66267)	Shenandoah	45	3	87	SOMEONE CARES (JMC)	Larry Hamilton	75	15
39	LOVE AND LUCK (MCA 54840)	Marty Stuart	44	3	88	WISH I DIDN'T KNOW NOW (Mercury 314-514)	Toby Keith	83	17
40	COWBOYS DON'T CRY (Giant 6801)	Daron Norwood	19	12	89	LOVEBUG (MCA 54819)	George Strait	85	17
41	XXX'S AND OOO'S (MCA 54898)	Trisha Yearwood	DEBUT		90	BABY NEEDS NEW SHOES (RCA 66397)	Restless Heart	88	9
42	POCKET OF A CLOWN (Repnse/Warner Bros. 45241)	Dwight Yoakam	47	2	91	I'M LEAVIN' HOME (Song-1)	Craig Holmes	64	10
43	BEEN THERE (MCA 11049)	Terry McBride & The Ride	46	2	92	MY OWN BACKYARD (Epic 77380)	Joe Diffie	86	19
44	SPILLED PERFUME (Arista)	Pam Tillis	22	16	93	BEFORE YOU KILL US ALL (Warner Bros. 45501)	Randy Travis	90	17
45	WHENEVER YOU COME AROUND (MCA 54833)	Vince Gill	27	13	94	WE'VE BEEN ROCKING (Song-1)	Buddy & Kay Bain	84	9
46	THIRD ROCK FROM THE SUN (Epic 77577)	Joe Diffie	DEBUT		95	IF BUBBA CAN DANCE (RCA 66267)	Shenandoah	92	21
47	ELVIS AND ANDY (Atlantic)	Confederate Railroad	DEBUT		96	YOUR LOVE CAME RAINING DOWN (Platinum Plus)	Craig Steele	87	12
48	WALKING AWAY A WINNER (Mercury)	Kathy Mattea	31	16	97	ROCK BOTTOM (MCA)	Wynonna	93	21
49	SHE LOVES ME LIKE SHE MEANS IT (Giant 24561)	Orroll and Wright	DEBUT		98	WHERE DO I FIT IN THE PICTURE (Giant 24511)	Clay Walker	96	20
					99	YOUR LOVE AMAZES ME (Liberty 80472)	John Berry	97	22
					100	ADDICTED TO A DOLLAR (Epic 77375)	Doug Stone	98	20

COUNTRY SINGLES INDEX

ADDED TO A DOLLAR Stone, R. Hood, R. Maddox, K. Tribble (BEKOOL Music, Brian's Dream Pub. ASCAP, That's a Smash Pub., Inc., BMI)	100
ALL OVER TOWN T. Barnes, R. Rankin (Edge O' Woods Music/Taguchi Music/Richard Rankin Pub., ASCAP)	63
BABY NEEDS NEW SHOES R. Onalbeau, B. Cram, T. McHugh (Gibron Music/Atlantic Music Corp./Howe Sound Music/Frankly Scarlett Music/Storky Music/EMI Blackwood Music Inc., BMI)	90
BE MY BABY TONIGHT E. Hill, R. Fagan (New Haven Music Inc./Music Hill Music, BMI/OJ Music, ASCAP)	20
BEN THERE D. Schlitz, B. Livsey (New Don Songs/New Hayes Music, ASCAP/Irving Music, Inc., BMI)	43
BEFORE YOU KILL US ALL K. Follense, M. Barnes (Carter-BMG Music Pub., Inc./Breaker Maker Music, BMI/Famous Music Corp./Island Bound Music, ASCAP)	65
BROKEN HEART (N/A)	
BUT I WILL T. Swales, E. Setser, L. Stewart (WB Music Corp./East 64th Music, ASCAP/Warner Tamerlane Pub. Corp./Larry Stewart Music/Yasa Music, BMI)	28
BY THE WAY SHE'S LOOKIN' J. Hunzer, R. M. Bourke (Nocurnal Eclipse Music/Mannetoka Music/More Songs, DeBurgio, BMI)	62
CHEAP SEATS M. Hummon, R. Sharp (Carters-BMG/With Any Luck, BMI)	50
COWBOY BAND M. Powell, J. Meekers (Carters-BMG Music Pub., Inc./Conasago Troubadours Music, BMI)	31
COWBOY BY THE SADDLE T. Rute	71
COWBOYS DON'T CRY J. Allard, J. Raymond, B. Simon, D. Gilmore (Jim's Allstars/Sixteen Stars Music, BMI)	40
DADDY NEVER WAS THE CADILLAC KIND D. Gibson, B. Nelson (Maypop Music, BMI/Coleman-EMI Music, Inc., ASCAP)	56
DON'T TAKE THE GIRL C. Martin, L. Johnson (Eric Zanichs Pub. Co., BMI)	55
DREAMIN' WITH MY EYES OPEN T. Arata (Famous Music Corp./Pookie Bear Music, ASCAP)	18
ELVIS AND ANDY C. Wiseman (Almo Music Corp., ASCAP)	47
EVERY ONCE IN A WHILE H. Paul, V. Stephenson & D. Robbins (EMI Blackwood Music Inc./Stroukaster, BMI/WB Music Corp., ASCAP)	3
FALLING OUT OF LOVE W. Higgins (Fat N' Brize Music, Inc./Santelza Music, BMI)	77
FOOLISH PRIDE T. Trait (Post Oak Pub., Inc., BMI/S. Meister Music/Toste Pub., ASCAP)	4
GETTIN' DOWN TONIGHT (N/A)	68
GIRLS WITH GUITARS M.C. Carpenter (EMI April Music Inc./Generaljob Music, ASCAP)	17
HALF THE MAN C. Black, H. Nichols (Blackened Music, BMI)	22
HANGIN' IN S. Bogard, R. Giles (WB Music Corp./Rancho Bogard Music/Great Cumberland Music/Diamond Struck Music, ASCAP/BMI)	23
HARD TO SAY M. Miller (Travelin' Zoo Music, ASCAP)	33
HONKY TONK ANGELS (N/A)	79
HOW CAN I HELP YOU SAY GOODBYE B. Collins, K. Taylor-Good (Reynasing Pub. Corp./Burton B. Collins Publishing, BMI/W.B.M. Music Corp. K.T. Good Music, SESAC)	78
I CAN'T WAIT (N/A)	74
I FALL TO PIECES H. Cochran, H. Howard (Tree Pub. Co., Inc., Renewed)	81
IF BUBBA CAN DANCE M. Rayton, M. McGuire, B. McGill (Sugar Bear Music, BMI/PolyGram Int'l. Pub. Co., Inc./Ranger Bob Music, ASCAP)	95
IF YOU CAME BACK FROM HEAVEN L. Morgan, R. Landis (Englishdown Music & Careers-BMG Music Pub., Inc., BMI)	59
JUST DROPPED IN TO FALL APART (N/A)	54
LET GO DOWN LOVING YOU C. Harford, S. Hogin, M. Powell (Sony Tree Pub. Co., Inc./Carter-BMG Music Pub., Inc., BMI)	38
PM LEAVIN' HOME (N/A)	91
IN LOVE AND FEELIN' NO PAIN (N/A)	72
INDEPENDENCE DAY G. Peters (Sony Cross Keys Pub. Co., Inc., ASCAP)	26
IN MY OWN BACKYARD Diffie, A. Spooner, K. Phillips (Texas Wedge Music, ASCAP/Sony Tree Pub. Co., Inc., BMI)	92
IT IS NO SECRET M. Collie, M. Reid (Music Corporation of America, Inc./Mark Collie Music, BMI/Almo Music Corp./Bno Blues Music, ASCAP)	75
IT WON'T BE OVER YOU T. Rute, T. McHugh (MCA Music Pub., ASCAP/Kicking Bird Music, BMI)	37
IT TAKE MY CHANCES M. Carpenter, D. Schlitz (EMI April Music Inc./Generaljob Music/Dori Schlitz Music/Almo Music Corp., ASCAP)	1
I THINK ABOUT YOUR LOVIN' (N/A)	76
I WISH I COULD HAVE BEEN THERE J. Anderson, K. Robbins (Almo Music Corp./Holmes Creek Music, ASCAP/Irving Music, Inc./Colter Bay Music, BMI)	6
JUST ONCE D. L. Murphy (N2D Pub. Co./Brian's Dream Pub., ASCAP)	66
LIFESTYLES OF THE NOT SO RICH AND FAMOUS B. Hill, W. Teater (MCA Music Canada/Sokl For A Song, SOCAN/Brother Bart Music/MCA Music Pub., ASCAP)	8
LITTLE ROCK T. Dierckx (Sony Tree Pub. Co., Inc., BMI)	12
LOVE A LITTLE STRONGER C. Jones, B. Crutcher, G. Smith (Great Cumberland Music/Diamond Struck Music/Circle of Life Music/Heart Doctor Music/Angela M. Dehago Music, BMI)	15
LOVE AND LUCK M. Stuart, B. DiPiero (Songs of PolyGram Int'l. Inc./Tubb's Bus Music/Little Big Town Music/American Made Music, BMI)	39
LOVE DIDN'T DO IT S. Dale Jones, B. Tomberlin (BMG Songs, Inc., ASCAP/Tillis Tunes, Inc., BMI)	61
LOVEBUG C. Wayne, W. Kemp (Glad Music/Blackjack Pub.)	89
MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS E. Bruce, P. Bruce (Sony Tree Pub. Co., Inc., BMI)	35
MAMA'S GREEN EYES (AND DADDY'S WILD HAIR) B. Holbe, Jerry Hawkins, D. Goshman (Beckaroo Music/Crick South Music, BMI/Wall of Fame, ASCAP)	85
MORE LOVE D. Stone, G. Burr (That's a Smash Pub., Inc., BMI/MCA Music Pub./Gary Burr Music, Inc., ASCAP)	32
NATIONAL WORKING WOMAN'S HOLIDAY R. Murrain, P. Perry, J. Hicks (Murrain Music Corp./Castle St. Music, Inc./Ears Last Music/On The Mantel Music, BMI/ASCAP)	13
NO RESERVATIONS (N/A)	80
ONE NIGHT A DAY G. Burr, P. Warner (MCA Music Pub./Gary Burr Music, Inc./Foreshadow Songs, Inc./Uncle Pete Music, ASCAP/BMI)	7
OPEN YOUR HEART (N/A)	60
O WHAT A THRILL J. Winchester (Musique Chanteclair, ASCAP)	34
POCKET OF A CLOWN D. Yeakum (Cool Dust West Music, BMI)	42
RADIO ACTIVE B. Jones, L. Lewis, K. Williams (Sony Tree Pub. Co., Inc./Backnote Music/Sony Cross Keys Pub. Co., Inc., BMI/ASCAP)	69
RENEGADES, REBELS, AND ROGUES P. Nelson, L. Bosnie, E. Clark (Sony Tree Publishing Co., Inc., BMI/Sony Cross Keys Pub. Co., Inc./Tracy Lawrence Enterprises, ASCAP)	16
ROCK BOTTOM J. R. Cobb, Buddy Bize (BCL Music, BMI)	16
ROSE T. McHugh, J. Brown, J. Dixon, A. Brown (Almo Music Corp./Bamatank Music Inc./Pearl Dancer Music, ASCAP)	97
SEND ME THE PILLOW (N/A)	70
SHE CAN'T SAY I DIDN'T CRY T. Martin, T. Martin, R. Wilson (Starstruck Angel Music, Inc./Stroukaster Music, BMI)	27
SHE LOVES ME LIKE SHE MEANS IT R. Orrall, B. Spenser, Angelo (EMI April Music Inc./Kids Music/Stroukaster Music/PolyGram International Pub., Inc., ASCAP)	49
SOMEONE CARES J. Myers, L. Hamilton (Joe Myers Pub., BMI)	87
SOMETHING ALREADY GONE A. Anderson, C. Carter (Mighty Nice Music/Al Anderson, BMI/High Steppie Music/Humble Artist Music, ASCAP)	67
SPILLED PERFUME P. Tillis, D. Dillon (Ben's Future Music/Sony Tree, Inc./Acuff Rose Music, Inc., BMI)	44
STATE FAIR M. Carter (Alabama Bank Music, ASCAP)	51
STOP ON A DIME P. Howell, D. O'Brien, B. Seals (Square W. Music, Inc./Howlin' Hits Music, Inc., ASCAP)	11
SUMMERTIME BLUES E. Cochran, J. Capelhart (Warner Tamerlane Pub. Corp., BMI)	7
TAKE THESE CHAINS FROM MY HEART F. Rose, H. Heath (Milere Music, ASCAP)	21
TALK SOME D. Von Treas (Millhouse Music, BMI)	56
THAT AIN'T NO WAY TO GO R. Durn, K. Brooks, D. Cook (Tree Pub. Co., Inc./Buffalo Prairie Songs/Don Cook Music, BMI)	52
THAT'S MY BABY L. White, C. Cannon (Almo Music Corp./LaSongs Publishing, ASCAP/Taste Action Music/Wacissa River Music, BMI)	10
THAT'S THE GUY (N/A)	57
THE MAN IN LOVE WITH YOU S. Dorff, G. Harju (Boots And Spurs Music/Spurs And Boots Music, BMI/ASCAP)	30
THE TIN MAN K. Chesney, D. Lowe, S. Stite (Acuff Rose Music, Inc./Songwriters Ink, BMI/Texas Wedge Music, ASCAP)	83
THEY DON'T MAKE THEM LIKE THAT ANYMORE J. Steele, C. Farren (Farren-Curtis Music/Mike Curb Music, BMI/Full Keel Music/Farrell Music/Curb Songs, ASCAP)	2
THINKIN' PROBLEM D. Ball, A. Stamblin, S. Ziff (New Court Music/Low Country Music, BMI/Almo Music Corp./Hayes Street Music/EMI April Music Inc., ASCAP)	9
THIRD ROCK FROM THE SUN J. Greenbaum, S. Whipple, T. Martin (Major Bob Music Co., Inc., ASCAP/Rio Bravo Music, Inc./Stroukaster Music/Baby Mae Music, BMI)	46
UNCHARTED MIND M. Holt (Lyten Pub., BMI)	53
WALKING AWAY A WINNER T. Sharp, B. DiPiero (Great Cumberland Music/Diamond Struck Music, Little Big Town Music/American Made Music, BMI)	48
WESTERN FLYER D. Myrick, T. Wood (BMG Songs, Inc., ASCAP/Carter's BMG Music Pub., Inc., BMI)	64
WE'VE BEEN ROCKING (N/A)	94
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)	36
WHENEVER YOU COME AROUND V. Gill, P. Warner (Benefit Music/Foreshadow Songs, Inc./Uncle Pete Music, BMI)	45
WHERE DO I FIT IN THE PICTURE C. Walker (N/A)	98
WHERE MY NAME (N/A)	24
WHOLE LOTTA LOVE ON THE LINE A. Tippin, D. Keas (Acuff Rose Music, Inc., BMI)	25
WHY HAVEN'T I HEARD FROM YOU S. Knox, T.W. Hale (Bash Music/Life Of The Record Music, Inc., ASCAP)	19
WINK B. Dipiero, T. Stapiro (Little Big Town Music/American Made Music/Great Cumberland Music/Diamond Struck Music, BMI)	29
WISH I DIDN'T KNOW NOW T. Keith (Songs of PolyGram Int'l. Inc./Tokco Tunes, BMI)	88
WOMAN, SENSUOUS WOMAN G. Paxton (Acoustic Music, Inc., BMI)	84
XXX'S & OOO'S A. Rankin, Matraca Berg (Sony Tunes Inc./Mother Dixie Songs, ASCAP/ August Wind Music/Great Broad Music/Longlake Music Co., BMI)	41
YOUR LOVE AMAZES ME A. Hunt, C. Jones (Gila Monster Music, Inc./Great Cumberland Music/Diamond Struck Music, SESAS/BMI)	85
YOUR LOVE CAME RAINING DOWN (N/A)	99
YOU WOULDN'T SAY THAT TO A STRANGER P. Busch, D. Crider (August Wind Music/Henderson Music/Longlake Music Co./Lazy Kato Music, BMI)	96

REVIEWS By Richard McVey

■ CONFEDERATE RAILROAD: "Elvis And Andy" (Atlantic)

This tune is pure Confederate Railroad through and through. While it seems that the band isn't exactly exploring the deeper side of life, they do seem to deliver some "good ol' boy" lyrics with a pure Southern style point of view. As the lyrics imply, they're through with the trashy women and looking for women who like Elvis and Andy Griffith.



■ KEN MELLONS: "Jukebox Junkie" (Epic 77579)

In the same spirit as Neal McCoy's "Wink," this mindless, fun-spirited, upbeat single will have your toes tapping and your mouth moving to the lyrics. It doesn't take long for this hot rockin' honky-tonk tune to grow on you. The second release off Mellon's forthcoming album, entitled *Ken Mellons*, this is one of the best cuts you'll find on it. Expect it to get a lot of play.



■ VINCE GILL: "What The Cowgirls Do" (MCA 10047)

To coin a phrase, this is one funky country tune, if there is such a thing. Gill, the man that can apparently do no wrong, has done it again. This upbeat single has everything but the kitchen sink playing on it and is a fun, toe-tapping single. Gill's vocals and Tony Brown's production once again spell sure success.



■ GEORGE STRAIT: "The Man In Love With You" (MCA 10907)

Strait brings heartfelt vocals to this steel guitar-licked ballad. An easy pace, sincere vocals, laid-back piano, and good lyrics provide a structure that holds a hit. It seems that Strait will continue to be on the charts for some time to come.

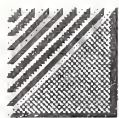


PICK OF THE WEEK

■ KATHY MATTEA: "Nobody's Gonna Rain On Our Parade" (Mercury)

The second release off Mattea's 10th album, *Walking Away A Winner*, is a sure follow-up hit for this dynamic singer. Mattea gives life to this well-constructed tune that focuses on her unique vocal stylings and great production. In a period that produces too many "same old, same old" lyrics and vocals, Mattea thrives with cuts like "Nobody's Gonna Rain On Our Parade."





TOP 75 COUNTRY ALBUMS

JULY 16, 1994

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

Last Week Total Weeks

Rank	Album	Artist	Last Week	Total Weeks
1	WHEN LOVE FINDS YOU (MCA 11047)	Vince Gill	1	4
2	NOT A MOMENT TOO SOON (Curb 77659)(P2)	Tim McGraw	2	15
3	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)	Travis Tritt	5	8
4	KICKIN' IT UP (Atlantic 82559)(G)	John Michael Montgomery	8	23
5	READ MY MIND (MCA 10994)(P)	Reba McEntire	4	10
6	COME ON COME ON (Columbia 48881)(P2)	Mary Chapin Carpenter	6	98
7	TAKE ME AS I AM (Warner Bros. 45389)(G)	Faith Hill	7	27
8	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P3)	Alan Jackson	17	85
9	IN PIECES (Liberty 80857)(P3)	Garth Brooks	20	84
10	HARK WORKIN' MAN (Arista 18716)(P2)	Brooks & Dunn	10	68
11	WAR PAINT (BNA)	Lorrie Morgan	11	8
12	RHYTHM COUNTRY AND BLUES (MCA 10965)(P)	Various Artists	9	18
13	WHAT A CRYING SHAME (MCA 10961)	The Mavericks	13	21
14	AMERICAN RECORDINGS (American 4520)	Johnny Cash	18	10
15	THINKIN' PROBLEM (Warner Bros. 45562)	David Ball	30	3
16	NO DOUBT ABOUT IT (Atlantic 82568)	Neal McCoy	3	21
17	JOHN BERRY (Liberty 80472)	John Berry	14	13
18	ONLY WHAT I FEEL (Epic 53226)(G)	Patty Loveless	16	59
19	EXTREMES (Epic 53952)	Collin Raye	23	23
20	BLACKHAWK (Arista 18708)	BlackHawk	28	19
21	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531-2)(P3)	Various Artists	15	34
22	BIG TIME (Warner Bros. 45276)(G)	Little Texas	22	55
23	EVERY LITTLE WORD (Curb 77660)	Hal Ketchum	24	4
24	THIS TIME (Reprise/Warner Bros. 45241-2)(P)	Dwight Yoakam	25	64
25	WALKING AWAY A WINNER (Mercury 314-518 852-2)	Kathy Mattea	13	7
26	NO ORDINARY MAN (MCA 10991)	Tracy Byrd	19	4
27	GREATEST HITS VOL. II (MCA 10906)(P2)	Reba McEntire	31	37
28	NO FENCES (Liberty 93866)(P10)	Garth Brooks	34	193
29	EASY COME, EASY GO (MCA 10907)(P)	George Strait	39	37
30	SWEETHEART'S DANCE (Arista 18758)	Pam Tillis	21	10
31	CLAY WALKER (Giant 24511-2)(G)	Clay Walker	27	42
32	MAVERICK (MOVIE SOUNDTRACK) (Atlantic)	Various Artists	29	5
33	CHEAP SEATS (RCA 66296-2)	Alabama	33	34
34	MEN'LL BE BOYS (Liberty 27760)	Billy Dean	37	3
35	CALL OF THE WILD (RCA 66251)(G)	Aaron Tippin	35	43
36	NOTORIOUS (Atlantic)(G)	Confederate Railroad	26	14
37	TOBY KEITH (Mercury 514421)(G)	Toby Keith	36	58
38	SOLID GROUND (BNA 66232)(G)	John Anderson	38	51
39	FEELIN' GOOD TRAIN (Mercury)	Sammy Kershaw	DEBUT	
40	WISHES (RCA 66395)	Lari White	DEBUT	
41	THE WAY THAT I AM (RCA 66283-2)	Martina McBride	40	37
42	I STILL BELIEVE IN YOU (MCA 10630)(P2)	Vince Gill	42	90
43	BRAND NEW MAN (Arista 18658)(P3)	Brooks & Dunn	43	143
44	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	56	138
45	NO TIME TO KILL (RCA 66239)(P)	Clint Black	41	47
46	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P2)	George Strait	44	88
47	CONFEDERATE RAILROAD (Atlantic 82335)(P)	Confederate Railroad	46	70
48	LIFE'S A DANCE (Atlantic 82420)(P)	John Michael Montgomery	60	69
49	WHO I AM (Arista 18759)	Alan Jackson	DEBUT	
50	THIS IS ME (Warner Bros. 45501)	Randy Travis	32	10
51	GARTH BROOKS (Liberty 90897)(P5)	Garth Brooks	47	249
52	T-R-O-U-B-L-E (Warner Bros. 45048)(P)	Travis Tritt	49	93
53	TELL ME WHY (Curb/MCA 10822)(P)	Wynonna	50	56
54	IN MY WILDEST DREAMS (Capricorn 42023)	Kenny Chesney	51	5
55	8 SECONDS (MOVIE SOUNDTRACK) (MCA 10927)(G)	Various Artists	54	21
56	SOON (Liberty 89048)(G)	Tanya Tucker	68	34
57	HONKY TONK ATTITUDE (Epic 530021)(G)	Joe Diffie	53	58
58	ALMOST GOODBYE (MCA 10851)(G)	Mark Chesnutt	58	51
59	RICK TREVINO (Columbia 53560)	Rick Trevino	45	19
60	SHOOT FOR THE MOON (Arista 18749)	Linda Davis	48	10
61	GREATEST HITS (Liberty 28357)	Billy Dean	52	16
62	LET THE PICTURE PAINT ITSELF (MCA 11042)	Rodney Crowell	55	7
63	SOMETHING UP MY SLEEVE (Liberty 89261)	Suzy Bogguss	57	37
64	WATCH ME (BNA 66047)(P)	Lorrie Morgan	59	84
65	SHE'D GIVE ANYTHING (Curb 77656)	Boy Howdy	61	24
66	GREATEST HITS (Liberty)	Suzy Bogguss	63	15
67	ALIBIS (Atlantic 82483)(P)	Tracy Lawrence	67	65
68	ON THE ROAD (Arista 18739)	Lee Roy Parnell	70	31
69	UNDER THE KUDZU (RCA 66267)	Shenandoah	62	24
70	WYNONNA (Curb/MCA 10529)(P3)	Wynonna	65	113
71	LET GO (Asylum 61544)	Brother Phelps	72	45
72	CRYIN', LOVIN', LEAVIN' (MCA 11054)(P9)	Marty Brown	67	9
73	LOVE AND LUCK (MCA 10880)	Marty Stuart	69	17
74	HAUNTED HEART (Mercury 14332)(G)	Sammy Kershaw	66	65
75	IT WON'T BE THE LAST (Mercury 514758)(P)	Billy Ray Cyrus	71	51

CMT Appeals CRTC Decision

By Richard McVey

CMT: COUNTRY MUSIC TELEVISION has appealed a recent decision by the Canadian Radio-Television and Telecommunications Commission (CRTC) removing CMT from the list of services eligible for carriage by Canadian cable systems.

CMT filed an application for "leave to appeal" with Canada's Federal Court of Appeal, July 4, on the grounds that the CRTC denied CMT an opportunity to be heard on a matter directly affecting CMT's interests when it denied CMT's request to participate in public hearings and failed to consider all of the relevant information when making its decision.

On June 6, after a series of public hearings, the CRTC licensed 10 Canadian specialty services, including a new Canadian-owned music channel proposed by MH Radio/Rawlco Partnership, and removed CMT from the list of services eligible for carriage by Canadian cable systems. According to that decision, CMT must cease providing its service to its Canadian affiliates when the new service is launched in late 1994 or early 1995.

Digital Transmission Technology Working In Nashville

NASHVILLE—In keeping with the tradition of Nashville's high quality of superior sound production, Audio Production, Inc. has installed the 3D2 digital transmission system, according to Jim Reyland, president of the company. The innovative technology, which uses three modems, each with two ISDN phone lines to digitally transfer sound, enhances sound production and allows audio to be transmitted live from more than one location simultaneously.

As part of the new "Direct Dial Digital" wave of technology, the 3D2 system eliminates the need to gather talent groups in one studio. Instead, the audio is transmitted and received within a network of compatible studios across the U.S. and throughout the world, producing crystal-clear, broadcast-quality, digital stereo sound far superior to old-fashioned phone patches.

Traditional methods of recording sound across state or country lines can involve a phone patch or satellite feed. Unless all the talent are in the same studio, an interview, music or voice-over must be conducted via phone patch over a single one-way dedicated phone line, recorded and mixed in one studio, then mailed overnight to another studio. Distribution by satellite is currently a very expensive and cumbersome process which requires advance scheduling and may not be available on short notice. However, the 3D2 system can record two-way sound live, on-the-spot, giving producers greater flexibility in securing talent.

"It's hard to imagine the quality of sound can be this perfect even thousands of miles away," said Reyland. "With today's popularity of country music, ad agencies and syndicators can reach out and record top acts from anywhere in the world using this system."

Since installing the system in May, Audio Productions has recorded over 10 sessions using the 3D2 system.

Polydor Showcase Raises Money For Oasis Center

POLYDOR NASHVILLE'S showcase for its roster of stars at the Wildhorse Saloon on June 28 raised nearly \$10,000 for the Oasis Center, a non-profit organization that helps teens and their families through residential, counseling and education programs.

Toby Keith, Davis Daniel, Chely Wright, Amie Comeaux and The Moffatts performed during the two-hour show. Unfortunately, Polydor artist Clinton Gregory had to cancel due to laryngitis.

Nearly 1,300 people attended the concert, raising more than \$8,900 for the center, while an additional \$710 was raised from silent auction items donated by Dan Smit of Riflefire.

The show was taped as part of TNN's "Wildhorse Concert Series," a limited series of one-hour specials that will be telecast four to five times per year, beginning in August.

ON THE MOVE

In Other News...

COUNTRY RADIO BROADCASTERS, INC. (CRB) is holding its first mini-convention in Dallas, TX, on August 25-27 at the Harvey Hotel, DFW Airport. The convention is designed to supplement the annual **Country Radio Seminar** in March at Nashville's **Opryland Hotel**, with radio sessions and discussion panels, board meetings, receptions, and performances by several country music artists.

CRB has named two of its annual scholarships in honor of Opry legends **Minnie Pearl** and the late **Rod Brassfield**. The scholarships will be awarded to two students enrolled in an accredited department or school in an institution of higher education pursuing an undergraduate degree in Broadcasting or Telecommunications.

HOLLY DUNN has signed with newly-formed **River North Records** Nashville. Dunn's first project will be out early next year.

LYNYRD SKYNYRD has signed a multi-album contract with **Capricorn Records**. The group will release an all-acoustic album entitled *Endangered Species* on August 9.

BILLY RAY CYRUS, CLINT BLACK AND AMY GRANT are among celebrities to trade the stage for the baseball diamond as they bat for charity on **TNN: The Nashville Network's "City of Hope Celebrity Softball Challenge '94,"** a special airing August 17 at 8 p.m. EST.



Decca Records introduced its new roster and played selections from their upcoming albums to national **UNI Distribution** staffers and various retail accounts at a recent brunch. Pictured (front, l-r): **John Lytle**, regional radio promotion; **Buck Stevens**, regional radio promotion; **Frank Liddell**, director of A&R; **Dick Watson**, West Coast regional; (back row): **Danielle Godwin**, executive assistant; **Bruce Hinton**, CEO **MCA Records**; **Mark Chesnutt**; **Dawn Sears**; **Mark Wright**, senior v.p. A&R; **Shelia Shipley**, senior v.p./general manager; **Rhett Akins**; **Rosey Fitchpatrick**, regional radio promotion; **Danny Frazier**; **Lori Evans**, manager of artist development; **Travis Hill**, A&R intern; **Lisa Hughes**, radio promotion coordinator.



Al Delory (r), producer for **Glen Campbell's "Gentle On My Mind," "Wichita Lineman"** and **"By The Time I Get To Phoenix,"** was recently awarded five **Platinum** albums by **Liberty Records** president and CEO **Jimmy Bowen**.



Switzer



Chamberlain



Stegall



Grady



Cranford



Mitchell



Storey-Rogers

■ **Bryan Switzer** has been promoted to the position of vice president/general manager of **Atlantic Nashville**. Under Switzer's helm as v.p./promotion, Atlantic Nashville has experienced chart-topping success with **Platinum** and **Gold** artists **Tracy Lawrence**, **John Michael Montgomery** and **Neal McCoy**.

■ **Mercury Nashville** made several new appointments. **Carson Chamberlain** has been named director of A&R for the label, while **Keith Stegall** has been named vice president of A&R for Mercury Nashville. **John Grady** has been named vice president of sales for Mercury Nashville.

In his new capacity Grady will oversee all aspects of sales and field marketing for the label. **Mike Pulgini** has been named national director of sales for Mercury Nashville. Prior to joining the label, Pulgini was a national account executive with **PGD**.

■ **MCA/Nashville** has announced several promotions at its label. **Katie Gillon** has been named vice president of production and creative services for the label. She was most recently vice president of production at **MCA**. **Bill Macky** was promoted and named Western regional director of promotion. **Roger Corkill** and **David Haley** also join the **MCA** team as senior directors of regional promotion.

■ **Cheri Cranford** has been named manager of office services at **Arista/Nashville** from the position of executive assistant. Cranford will oversee all office administration including accounts payable/receivable, personnel issues, trouble-shooting, coordinating events and special projects. Cranford joined **Arista/Nashville** in 1989.

■ **Asylum Records** has expanded its promotion team by naming **Ann Chrisman** as West Coast regional promotion manager and **Shari Reinschreiber** as promotion coordinator.

■ **Sony Music Nashville** has announced that **Bob Mitchell** has been named director, national **Columbia** promotion, Nashville. Mitchell was most recently country regional promotional manager, West, **Epic**. In his new position, he will assist in the implementation of record promotion activities for the **Columbia Nashville** roster.

■ **Tracy Storey-Rogers** has been promoted to director of programming, **CMT: Country Music Television**, from her position as manager of programming, **CMT**. Rogers joined **CMT** as manager of programming in 1992. Prior to that, she worked at **KNEW/KSAN Radio** in **San Francisco**, where she was music director.

■ **Group W Satellite Communications (GWSC)** has announced two additions to its team. **Michael Weinstock** takes the newly created position of director, promotions, marketing services. Prior to joining **GWSC**, Weinstock worked at **Epiure Candy Company**, where he was president and owner since launching the company in 1992. **Scott Hebert** also joins **GWSC** in the newly created position of creative director, marketing services. Prior to joining **GWSC**, Hebert worked as a freelance writer, producer, director, and creative supervisor since 1989.

■ **Norma Morris**, general manager of **The Press Office** publicity firm in Nashville, has been promoted to senior publicist. Prior to joining **The Press Office**, Morris was a teacher and an author and editor of college textbooks.

■ **Life Music Group** has re-signed staff writer **T.W. Hale** and welcomes new staff songwriter **Bill Whitbeck** to the company. ■ **Cynthia McGuineas** has been tapped to serve as director of radio sales for **Tribune Entertainment's** new weekly radio program "The Road," set to premiere in early September. Most recently, McGuineas served as national sales manager for **WUSN Radio** in **Chicago**.



Cash Box COUNTRY RADIO

High Debuts

1. TRISHA YEARWOOD—"XXX's and OOO's"—(MCA)—#41
2. JOE DIFFIE—"Third Rock From The Sun"—(Epic)—#46
3. CONFEDERATE RAILROAD—"Elvis And Andy"—(Atlantic)—#47
4. ORRALL & WRIGHT—"She Loves Me Like She Means It"—(Giant)—#49

Most Active

1. GEORGE STRAIT—"The Man In Love With You"—(MCA)—#30
2. JOHN MICHAEL MONTGOMERY—"Be My Baby Tonight"—(Atlantic)—#20
3. RANDY TRAVIS—"Whisper My Name"—(Warner Bros.)—#24
4. RICK TREVINO—"She Can't Say I Didn't Cry"—(Columbia)—#27
5. SHENANDOAH—"I'll Go Down Loving You"—(RCA)—#38

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is topped off this week by the message-laced **Mary Chapin Carpenter** single, "I Take My Chances." The chart this week displays moderate movement, with four debuts breaking into the Top 50. **George Strait** leads the way in the most-movement category, up 12 spots to #30 with "The Man In Love With You." Following a little farther behind is **John Michael Montgomery**, up 10 more spots to #20 with "Be My Baby Tonight." **Randy Travis** runs up nine spots to #24 with "Whisper My Name." **Rick Trevino** climbs to the #27 spot, moving up seven with his latest "She Can't Say I Didn't Cry." Finally, **Shenandoah** rises up seven to #38 with "I'll Go Down Loving You" to finish out the big movers this week.

Four newcomers to the chart can be seen in this week's Top 50. **Trisha Yearwood** leads the way for the highest debut with "XXX's and OOO's" at #41. **Joe Diffie's** single "Third Rock From The Sun" takes the second highest debut spot at #46. **Confederate Railroad** hits the chart at #47 with "Elvis and Andy." **Orrall & Wright** finish out the high debuts at #49 with "She Loves Me Like She Means It."

Songwriters Of The Week: **Mary Chapin Carpenter** and **Don Schlitz** penned the Carpenter's #1 hit "I Take My Chances."

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. PEARL RIVER—"Hello Goodbye"—(Liberty)
2. KIMBER CLAYTON—"I Know That Car"—(Curb)

CMT Top Ten Video Countdown

1. TRAVIS TRITT "Foolish Pride" (Warner Bros.)
2. DAVID BALL "Thinkin' Problem" (Warner Bros.)
3. TIM MCGRAW "Don't Take The Girl" (Curb)
4. TRACY BYRD "Lifestyles Of The Not So Rich & Famous" (MCA)
5. BLACKHAWK "Every Once In A While" (Arista)
6. REBA MCENTIRE "Why Haven't I Heard From You" (MCA)
7. JOHN ANDERSON "I Wish I Could Have Been There" (BNA)
8. SAMMY KERSHAW "National Working Woman's Holiday" (Mercury)
9. LARI WHITE "That's My Baby" (RCA)
10. ALAN JACKSON "Summertime Blues" (Arista)

—Compliments of CMT video countdown, week ending July 6, 1994.

Cash Box COUNTRY INDIE

INDIE CHART ACTION—This was another busy week for the independents. Twelve independents in all are climbing the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for his first week is **Gene Watson** on the **Step One** label with "Uncharted Mind." The single climbs six spots to #53 on the chart. **Tony Haan** moves into the second highest position at #57 with "That's The Guy." In the third highest spot, **Lesa Zeman** moves to #60. To finish out the movers, **Greg Bell** moves to #65, **Dan Du Four** moves to #70, **Austin & Tanner** move to #72, **Jack Reno** moves to #74, **Country Social** moves to #76, **Mona Lisa Poorman** moves to #78, and finally **Johnny Blackcrow** with "No Reservations" moves to #80. Two independent acts break onto the chart this week. **Western Flyer** comes in at #64 with the highest indie debut. **Mary Faith Loss** is the second indie at #85 with "You."

Indie Reviews

■ H.J. BONOW: "Left Lane Lucy" (Song-1)

A spicy single with an upbeat attitude, Bonow, who wrote and performs the tune, brings his deep vocals to this harmonica roller-coaster of a song. Give it a spin!

■ AMY LEIGH PRESLEY: "Mama Didn't Raise No Fool" (Song-1)

Hot guitar licks and Presley's spirited vocals bring this one alive. Mama certainly didn't raise no fool when it comes to this single—it's solid, upbeat and the beat makes it great for dancing. Be sure to listen to this one.

■ JIM FULLEN: "Punchin' The Old Time Clock" (Song-1)

Fullen, who wrote and performs this single, sings of something that we are all familiar with, punchin' the old time-clock. An upbeat, enthusiastic single performed by Fullen's unmistakable vocals, this is one of the best songs Fullen has done.



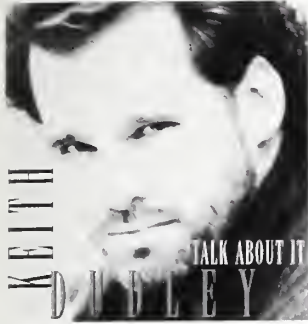
Fans flocked to get autographs and take photographs of these BNA Entertainment recording artists after their performances at Fan Fair (pictured, l-r): **Marc Beeson**, **Kim Hill**, **Zack Turner** and **Tim Nichols**.

CONTEMPORARY CHRISTIAN

REVIEWS

by Gary Keplinger

Album



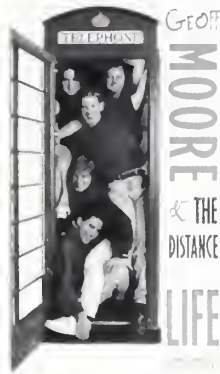
■ **KEITH DUDLEY:** *Talk About It* (Benson 84418)

Benson artist/songwriter Keith Dudley's new album *Talk About It* is one that's definitely going to be talked about. Dudley gives us a tremendous sound that is uniquely his. He seems equally at home whether singing a pop/rock-style song such as "Let It Roll" or a beautiful ballad like "Til There's A World Without A Need." The current single release is "Run To The Fire."

Video

■ **GEOFF MOORE & THE DISTANCE:** *Life Together* (ForeFront 7002)

The long-form video *Life Together* by Geoff Moore & The Distance has all the ingredients for success—great music and tremendous creativity. The premise for the video is Geoff Moore being interviewed in the year 2044 as he recalls various events from the past. Geoff does an excellent job in the comedy role. *Life Together* is a well-paced, enjoyable video with a message in both word and song. It was produced by Cindy Montano and Darlene Brock, with executive producer Darlene Brock and director Thom Oliphant. Look for *Life Together* at next year's Dove Awards.



News

June 30 marked the Contemporary Christian industry's largest annual meeting of retailers, publishers and product suppliers with over 12,000 persons attending. More than 2,500 Christian bookstores and 379 supplier companies took part. Advanced technology, including the retail sales tracking program SoundScan, was a major topic of the Denver, CO convention.

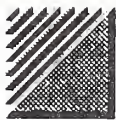


Evangelist Billy Graham and DC TALK meet backstage before appearing together at the June 11 Youth Special of the Northeastern Ohio Billy Graham Crusade at Cleveland Stadium. More than 65,000 young people packed the stadium on Saturday night for the youth special. Michael W. Smith also performed. Pictured (l-r): Michael Tait, Billy Graham, Toby McKeehan and Kevin Max Smith.

CONTEMPORARY CHRISTIAN

JULY 16, 1994

1	HEAVEN IN THE REAL WORLD (Sparrow)	Steven Curtis Chapman	1	5
2	SWEET GLOW OF MERCY (Reunion)	Gary Chapman	2	7
3	MY LIFE IS IN YOUR HANDS (Reunion)	Kathy Troccoli	3	5
4	CREED (Reunion)	Rich Mullins	4	6
5	WE TRUST IN THE NAME OF THE LORD OUR GOD (Sparrow)	Steve Green	10	4
6	HOW LONG (Myrrh)	Greg Long/Margaret Becker	14	4
7	BORN TO WORSHIP (Integrity)	Lenny LeBlanc	13	6
8	HERE I AM (ForeFront 31594)	Rebecca St. James	21	2
9	RAIN DOWN A FIRE (Star Song)	Benjamin	17	3
10	I WANT TO BE JUST LIKE YOU (Star Song)	Phillips, Craig & Dean	18	3
11	SUMMER SOLSTICE (Sparrow)	Susan Ashton	19	3
12	PRINCE OF PEACE (Benson)	East to West	6	9
13	IF I KNOW YOU (Sparrow)	Out of The Grey	26	2
14	I CALL YOUR NAME (Reunion)	Clay Crosse	11	11
15	IF YOU COULD SEE WHAT I SEE (ForeFront)	Geoff Moore & The Distance	9	10
16	SOLD OUT (Vbrd)	Helen Baylor	16	7
17	WHATEVER HAPPENED TO LOVE (Benson)	Billy Sprague	8	8
18	LOVE WILL (Reunion)	Michael James	24	3
19	GIVE YOUR LIGHT AWAY (Vbrd)	Babbie Mason	5	10
20	NEITHER WILL I (Star Song)	Twila Paris	7	11
21	SAY SO (Warner Alliance)	Andrae Crouch	32	2
22	JESUS WILL STILL BE THERE (Vbrd)	Point of Grace	34	16
23	HEY NOW (Reunion)	Amy Grant	DEBUT	
24	LOVE NEVER LOOKED LIKE THIS (Star Song)	Allison Durham	DEBUT	
25	FORGIVEN (Urgent)	Rob Frazier	15	9
26	I WILL BE WITH YOU (Sparrow)	Margaret Becker	12	12
27	EVERY BLESSING (Integrity)	Ron Hemby	22	6
28	WHEN LOVE CALLS YOU HOME (Benson)	Commissioned	20	9
29	REASONS (Benson)	Al Denson	23	5
30	TOUCH (Myrrh)	Eric Champion	27	13
31	TALK ABOUT LOVE (Intersound)	Paul Smith	29	12
32	I WILL BE FAITHFUL (Star Song)	Two Hearts	DEBUT	
33	SEEK FIRST (Sparrow)	Susan Ashton	30	11
34	NO DOUBT ABOUT IT (Benson)	Angelo & Veronica	25	5
35	BEYOND ALL THE LIMITS (Benson)	Larnelle Harris	28	13
36	BRIDGE BETWEEN TWO HEARTS (Sparrow)	Bob Carlisle	31	16
37	HE'S BEEN IN MY SHOES (DaySpring)	Petra	33	8
38	SOMEDAY (Benson)	Michael Sweet	35	10
39	MORE OF YOU (DaySpring)	Wayne Watson	36	16
40	THERE IS A PRAYER (Vbrd)	Bruce Carroll	37	13



POSITIVE/CHRISTIAN COUNTRY

JULY 16, 1994

1	HE LOVED US TO DEATH (Ransom/Brentwood 5389J)	Ken Holloway	1	11
2	A LIGHT OF MY OWN (Ransom Brentwood 5458J)	Jed & Claire Seneca	3	7
3	THE CROSS ROAD (StarSong)	Brian Barrett	4	10
4	WATER THE DESERT (Rain)	Dinah & The Desert Crusaders	9	6
5	GRANDMA'S COMFORTER (Cheyenne 9094)	The Days	10	8
6	SUNDAY MORNING (Sparrow 51428)	Charlie Daniels	6	15
7	SPEAK THE WORD (Daywind)	New Hinsons	2	9
8	THE WRONG SPOT LOT (Cheyenne 9089)	White River	8	18
9	HE DOESN'T LIVE HERE ANYMORE (Cheyenne 9091)	Bruce Haynes	5	18
10	WHEN WE FINALLY MAKE IT HOME (Heartook)	Rivers & Owens	7	8
11	WALK ALL OVER GOD'S HEAVEN (Rounder 0307)	Alison Krauss & The Cox Family	11	8
12	WHEN THE WORLD TURNS ON ME (Homeland)	Margo Smith & Holly	12	8
13	THREAD OF HOPE (Chapel)	Jeff & Sherri Easter	15	6
14	JESUS SEEKS YOU (Heaven Spun)	Ted White	16	6
15	NOBODY TO BLAME BUT ME (Independent)	Cross Country	14	12
16	LIVE FOREVER (Pranis)	Billy Jo Shaver	19	5
17	RACING FOR THE LORD (DoveSong SPC 100)	Scott & Kim Coner	13	10
18	LOVE WILL (Reunion)	Micahael James	24	2
19	DOWN THE ROAD (Independent)	Deborah Kaye	17	9
20	TIL YOU CAME ALONG (Cheyenne 9092)	Steve Gatlin	20	3
21	I'M A FANATIC (Giant)	Crystal Lyons	18	5
22	STANDING KNEE DEEP IN THE RIVER (Mercury)	Kathy Mattea	22	16
23	IS SHE STILL A WOMAN (Star Song)	Andy Landis	25	3
24	LOVE IN YOUR EYES (AME)	Rick Revel	26	2
25	YOUR PRESENCE IS MY FAVORITE GIFT OF ALL (Brentwood 53625)	Claire Lynche	21	15
26	JUST DO IT (Benson)	Vince Wilcox	23	17
27	HE'S THE ONE ON THE WHITE HORSE (Intersound 7011)	Terri Lynn	33	14
28	EVERY SUNDAY MORNING (Thoroughbred)	The Clarks	27	3
29	WHEN WE PRAY (Cheyenne 9089)	White River	29	4
30	CARPENTER'S SON (Integrity 610-PR1)	Lenny LeBlanc	DEBUT	
31	THE DREAM (Expression)	Randy Coward	30	13
32	DYING TO LIVE (Cheyenne 9093)	Paula McCulla	31	20
33	THE TRIAL (Independent)	Billie Jean Knight	34	4
34	WHERE'S THE FAMILY (Landmark MFB-CD3)	Manual Family Band	DEBUT	
35	RUNS IN THE BLOOD (Ransom-Brentwood 5389J)	Ken Holloway	35	24
36	HE BROKE THE LAW (Welcome Home)	Steve Wood	36	9
37	IT'S WHAT HE'S DONE (ThreePoint REF09)	Reffaits	32	17
38	LIGHTS SHINING BRIGHT (Southern)	Del Way	28	14
39	GIVE ME A FAITHFUL HEART (Benson)	Tanya Goodman Sykes	39	13
40	GETTING BACK TOGETHER (Expression)	Kathy Yoder	40	7

POSITIVE COUNTRY RADIO

This Week's Debuts

LENNY LEBLANC—"Carpenter's Son"—(Integrity)—#30

MANUEL FAMILY BAND—"Where's The Family"—(Landmark)—#34

Most Active

MICHAEL JAMES—"Love Will"—(Reunion)—#18

DINAH & THE DESERT CRUSADERS—"Water The Desert"—(Rain)—#4

THE DAYS—"Grandma's Comforter"—(Cheyenne)—#5

Powerful On The Playlist

It's week #5 at the top spot for **Ken Holloway** on the *Cash Box* Top 40 Positive/Christian Country singles chart with his song "He Loved Us To Death." **Seneca** moves up to #2 with "A Light Of My Own," and **Brian Barrett's** "The Cross Road" moves to #3. **Dinah and The Desert Crusaders** jump five slots to #4 with "Water The Desert." **The Days** leap to #5 with "Grandma's Comforter." **Charlie Daniels** with "Sunday Morning" stays at #6. Dropping to #7 is "Speak The Word" by **The New Hinsons**. **White River** stays at #8 with "The Wrong Spot Lot." "He Doesn't Live Here Anymore" by **Bruce Haynes** slides to #9. **The Rivers & Owens'** song "When We Finally Make It Home" falls to #10.

Top Hits Songwriters: Ken Holloway wrote the #1 song "He Loved Us to Death." The #2 song "A Light Of My Own" was written by **Jed and Claire Seneca** and **Tim Johnson**. "The Cross Road" was written by **Brian Barrett** and **Steve Dickerson**.

Looking Ahead

W.C. Taylor's "Family Reunion" continues to receive considerable play time, along with the **Fox Brothers'** song "Love Will Find A Way" and **David Patillo's** "A Little Rock." "Just Let Jesus Love" by **Sherry Ross** and "The Verdict Was Guilty" by **Terry Lee Goffee** are also coming on strong.

PICK OF THE WEEK



■ Vince Wilcox: "The Savior Who Weeps" (Benson)

"The Savior Who Weeps" is a heartfelt ballad that should take Vince Wilcox right back up into the top 10. The song shares the compassion that Jesus has for each of us in times of sorrow and pain. "The Savior Who Weeps" is from the album *Reconciled* on the Benson label.

Spotlight

Brian Barrett Takes The Right Road With "The Cross Road"

by Gary Keplinger



Brian Barrett's current Positive/Christian Country single, "The Cross Road," climbs to #3 this week.

The Artist

On the day Middle Tennessee native Brian Barrett moved to Houston, Texas at age 13, there was a record heatwave and a tremendous dust storm followed by rains. As "it rained mud," this boy from the hills of Tennessee was starting to wonder if maybe the world was coming to an end. Well, or course, the world didn't end...and neither would Barrett's quest for a life in music.

Barrett started singing in school musicals when he was eight and continued through high school and college. While attending the same college his father had attended—Hardin-Simmons University in Abilene—Brian started his own band and even opened for such artists as Charlie Daniels and Alabama. And he also learned to fly.

After returning to Mona, Tennessee, south of Nashville, Barrett was strongly considering entering the Air Force when his dad asked him to videotape a revival. At the revival he realized his life was rather empty. Although he had a lot of potential in various areas, and could have succeeded in them, he needed more. Barrett turned his life and his music over to Christ.

Over the next couple of years, Barrett worked on his songwriting and in 1992 he entered and won the GMA's New Artist Showcase. Soon after, StarSong signed him to their label.

Barrett's first album has already provided hits on both Positive/Christian Country and Contemporary Christian charts. When asked for a reaction to being considered in both genres of music Barrett replied, "I think it's great. I guess I really am a little bit of both. Mary John Wilkins, who wrote "One Day At A Time" and several other great songs, told me she never did try to classify the songs. She just let them put them wherever they want. I think an artist can do that. Someone grabs it and it becomes what they want. Music is a tool to speak to the soul."

The Songwriters

The artist and Steve Dickerson co-wrote "The Cross Road." The inspiration came as Barrett was really looking back on his life and where he had come from in the last few years. "It seems to be everybody's desire to get home and find where they belong. That's what the song is all about. The song is based on Matthew 16, and is a play on words."

The Song

"The Cross Road" is from the album *Brian Barrett* on the StarSong label. It was produced by Cheryl Rogers, executive producers Jackie Patillo and Darrell A. Harris.

REVIEWS

by Gary Keplinger



■ BILLY ARNETT: *Heart Of A Sinner* (Psalm Records-594)

In *Heart Of A Sinner*, Arnett shows his versatility as a singer/songwriter. With a voice that is reminiscent of B.J. Thomas', Billy gives us a contemporary sound in some songs and then delivers a strong '90s country sound in songs such as "Children Of Light" and the touching ballad "Heart Of A Sinner." Arnett's music ministry is for people from all walks of life and music tastes. The album meets that goal while providing Positive/Christian Country fans with songs they're sure to enjoy.

■ CRYSTAL TAYLOR: *Jesus Cares* (Independent)

Jesus Cares is an album filled with tremendous songs and great music. But it is the sweet, clear voice of Canadian artist Crystal Taylor that really makes this album. Taylor's voice and self-penned songs make this an album that you'll not only want to hear, but also own. *Jesus Cares* was produced in Nashville by Dr. Harry Yates at Gene Breeden's studio. The title cut is the current release.



NASHVILLE—The staff of Cheyenne Records recently celebrated the birthday of artist Bruce Haynes, who has been a tremendous force in the burgeoning genre of Positive/Christian Country music. Haynes is putting the finishing touches on his new album. Pictured (l-r): Arnold O'Neal, manager and promoter for Landmark Talent; Haynes; Todd Payne, Cheyenne Records A&R; and Darrell Turner, director of marketing for Cheyenne.



Trinity Broadcasting Network was back in town during June at their new Nashville area complex. Paul Crouch announced the purchase of the adjacent property, Twitty City. Pictured: Mike Purkey, a regular on the "Praise The Lord" telecast, brings the audience to their feet as the rest of the performers join in.

COIN MACHINE

Ron Carrara To AAMA Board Midway's *Revolution X*

CHICAGO—Ron Carrara, vice president of sales at Lazer-Tron (Pleasanton, CA), was elected to the AAMA (American Amusement Machine Association) board of directors in a special run-off election, according to an announcement from AAMA president Steve Koenigsberg.

Carrara joins recently elected board members Joe Dillon (Williams Bally/Midway), Jerry Gordon (Rowe International), Frank Gumma, Jr. (American Vending Sales) and Dave Patterson (SunBelt Amusement) in serving a three-year term.

"We are extremely pleased to welcome Ron onto the board," stated Koenigsberg. "His enthusiasm for industry activities combined with his knowledge of the business makes him the ideal person to fill the vacancy."

Carrara has been involved in AAMA activities in recent years, serving on a number of AAMA committees. He also just completed a term on the Charitable Foundation's board of directors.

Gottlieb's *Rescue 911*



Gottlieb's *Rescue 911*

threatening currents. The "Hostage Rescue" focuses on a chase involving a speeding getaway car. In the "Stork Extra Ball," players can earn an extra "pinball" life (extra ball) by delivering a baby. If enough lives are saved throughout the series, players can enter the "Life Force" round. During this multi-ball round, players can feel the tension mount as they hit targets for Super Jackpot.

The theme of this game is important in today's arcade market, both for its recognition by consumers and for the value it places on saving lives. As stressed by Premier president Gil Pollock, "With the outcry against violence in the amusement industry, we thought it would be refreshing to produce a game that rewards players for saving lives, a game that values everyday heroes."

He pointed out that, in test locations, *Rescue 911* has proven to be the most successful pin in Premier history. Tests also indicate that while the flying helicopter attracts players of all ages and skill levels, it is the depth of the game play that continues to captivate the seasoned players.

Further information may be obtained through factory distributors or by contacting Premier Technology, 759 Industrial Drive, Bensenville, IL 60106.

CHICAGO — Premier Technology recently released the latest Gottlieb pinball machine, *Rescue 911*, which is being produced via a licensing agreement with the popular television series of the same name, and offers the excitement of real-life rescue in a pinball environment.

Rescue 911, the pin, features an actual flying helicopter complete with spinning rotor blades which lifts the ball and carries it to different spots on the playfield. Using the flipper buttons, the player can control where the ball drops during the various rescue rounds.

A series of daring rescues are featured, including the "Flash Flood Rescue," where the player saves stranded flood victims from the swirling,



Midway's *Revolution X*

CHICAGO—Let's start with the scenario... It's November 11, 1996, election eve, and the world is about to be unified under one governing body, intent on destroying everything that young people enjoy. The insurrection begins in Los Angeles nightclub Club X, when an Aerosmith concert is interrupted, the group abducted and held captive by Headmistress Helga, ruler of the New Order.

In Midway's new *Revolution X* video game, players have the unique ability to choose their own strategies and missions. Music is a key weapon as players take aim with their special Autoload Multi-CD Launcher/Sonic Assault weapon against an assortment of adversaries representing the New Order forces.

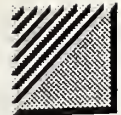
The storyline unfolds in various locales including the Amazon Jungle, a laboratory in Japan, a Middle East detention center (where young prisoners are being brainwashed and re-oriented) and the main headquarters of the New Order Nation for the final confrontation with Headmistress Helga.

Integral to the entire plot and game play is the appearance of the legendary rock band Aerosmith. The objective is to find and rescue band members Steven Tyler, Joe Perry, Brad Whitford, Tom Hamilton and Joey Kramer for a big celebration concert in England's Wembley Stadium.

All speech and digitized video footage of Aerosmith is original and was recorded at Midway's Chicago studios. In addition, *Revolution X* takes the company's advanced, state-of-the-art DCS Sound System to new heights with a soundtrack that features four of Aerosmith's biggest hits—"Eat The Rich," "Sweet Emotion," "Toys In The Attic" and "Walk This Way."

This exciting new Midway entry offers an abundance of challenge, play action and innovative features and comes in either the deluxe three-player 31" monitor model or the two-player 25" standard cabinet.

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



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. **KONAMI:** Martial Champion; Metamorphic Force. **MIDWAY:** Mortal Kombat; Terminator II; Super High Impact. **SNK:** Neo Geo (6 pak). **STRATA:** Time Killer. **TAITO:** Prime Time Fighter. **PINBALLS:** BALLY: Dr. Who. **GOTTLIEB:** Gladiators. **DATA EAST:** Last Action Hero; Jurassic Park; Rocky, Bullwinkle. **PREMIER:** Street Fighter II; Tee'd Off. **WILLIAMS:** Dracula; Hot Shot; Indiana Jones. **USED KITS:** Final Star Force; High Impact; In The Hunt; Knuckle Bash; Knuckle Head; The Punisher; SF II CE Turbo. **NEO GEO PAKS** Slightly used (cartridges): \$15 each: World Heroes. \$50 each: Alpha Mission II; 3 Count Bout; Fatal Fury II. \$175 each: Fatal Fury Special. \$295 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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