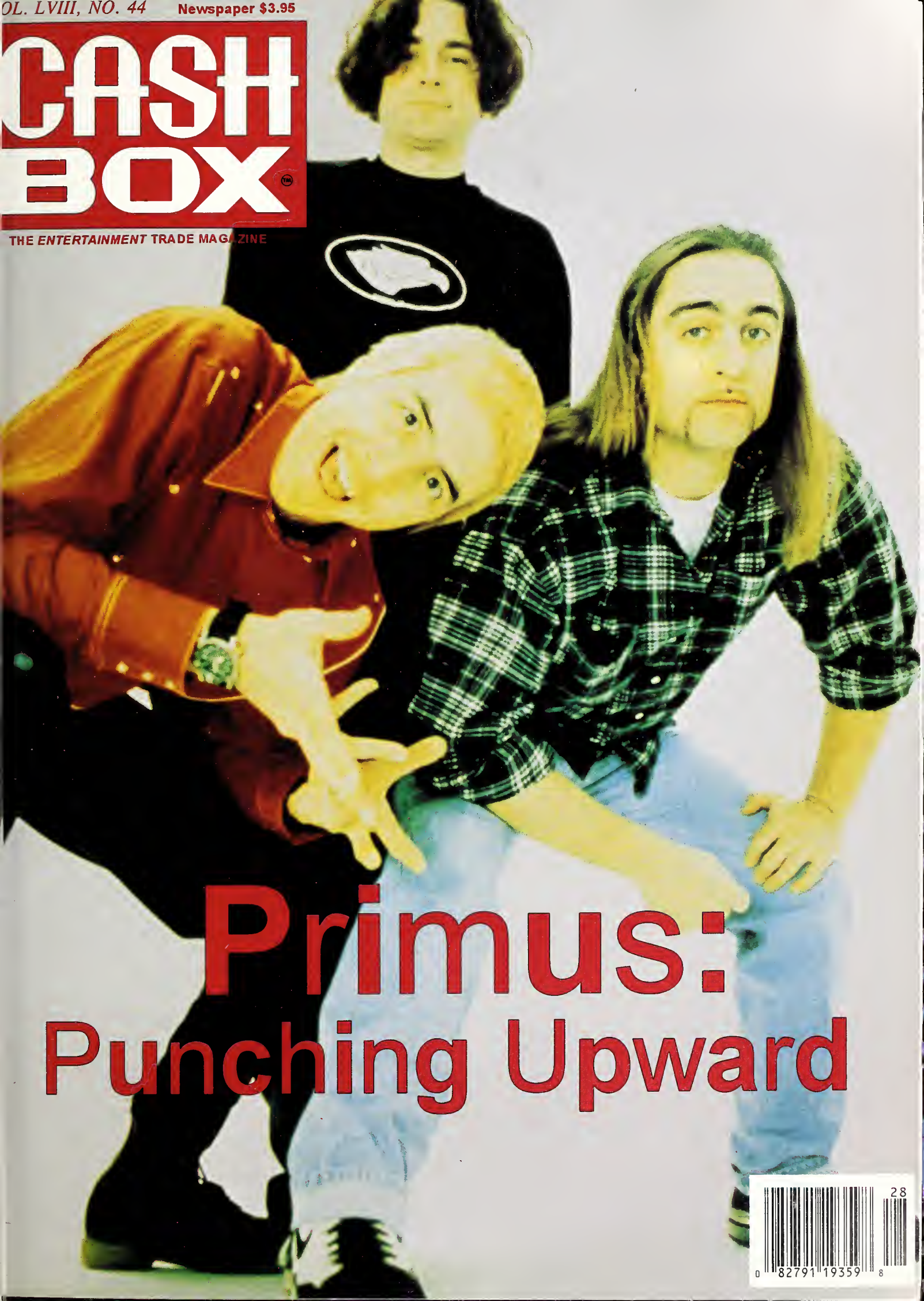


# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE



# Primus: Punching Upward



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THE ENTERTAINMENT TRADE MAGAZINE

## NUMBER ONES

### POP SINGLE

Waterfalls  
TLC  
(La Face/Arista)

### URBAN SINGLE

Don't Take It Personal  
Monica  
(Arista)

### RAP SINGLE

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

### COUNTRY SINGLE

Tell Me I Was Dreaming  
Travis Tritt  
(Warner Bros.)

### POP ALBUM

Sold  
John Michael Montgomery  
(Atlantic)

### R&B ALBUM

Me Against The World  
2Pac  
(Interscope)

### JAZZ ALBUM

Breathless  
Kenny G.  
(Arista)

### COUNTRY ALBUM

John Michael  
John Michael Montgomery  
(Atlantic)

### POSITIVE COUNTRY

You Can't Walk This Road...  
Midsouth  
(Warner Alliance)

### TROPICAL

Te Conozco  
Marc Anthony  
(Soho)

### LATIN

### CONTEMPORARY POP

Vestida De Blanco  
Rocio Durcal  
(BMG)

### TEXAN / TEJANO

Por Favor Corazon  
Gary Hobbs  
(EMI Latin)

### MEXICAN REGIONAL

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

## Cover Story

### Primus Punches It's Way Upward

Interscope recording act Primus is the band some love and some love to hate. The battle cry among those on either side of the equation is "PRIMUS SUCKS!!!" According to *Cash Box* contributor Greg Siegel, who spoke with band member Les Claypool, the band seems to simplify its formula even as the technical skill of the bay area-based trio flourishes. The proof is in the band's latest concoction—*Tales From The Punchbowl*.

—see page 5

### Wolfman Jack, Phyllis Hyman Move To The

#### Next Phase

AM radio and TV icon Wolfman Jack and R&B/jazz vocal stylist Phyllis Hyman both died two weekends ago, leaving behind respective and distinctive legacies for the broadcast and recording industries. Steve Baltin and Gil Robertson IV report and provide remembrances.

—see page 3

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## Lead Story

# Heart Attack Stops Wolfman Jack

DESPITE ITS STORIED HISTORY AM radio has had only a handful of legendary radio personalities, starting with the revolutionary **Alan Freed**. None were more colorful, however, than the great **Wolfman Jack**, who passed away Saturday morning, July 1, at the age of 57. Cause of death was a heart attack. Jack, whose real name was Robert Weston Smith, made his mark with his signature "howl," a sound that became as distinctive as the music he played.

Like Babe Ruth or any larger than life figure, Smith's rise to fame is more noteworthy than his tenure as both a DJ and a TV figure. Born in Brooklyn, Smith ditched school in the 1950's to hang out at local radio stations. He eventually landed a job as a gofer, where he honed his skills to become the Wolfman.

A little too robust for American radio at first, Smith went to Mexico where he became a celebrity working at two border rock stations, each with a signal of over 250,000 watts. His popularity there earned him acceptance with American radio managers and in 1969 he was hired at KDAY in Los Angeles. A figure too large for one medium, Smith also made an indelible mark on TV in the '70's. Though he appeared on multiple programs, including his *Wolfman Jack Show*, Smith was best known for his run with *The Midnight Special*, a show he hosted from 1973 to 1982.

Seventy-three is also the year he made the jump to legend by portraying himself in George Lucas' classic film, *American Graffiti*. He also appeared in such films as *Motel Hell*, *Dead Man's Curve* and *Hanging On A Star*.

Smith died in his Belvedere, NC home. He had just returned there following a 20-day tour to promote his recent book, *Have Mercy, The Confession Of The Original Party Animal*. He is survived by a wife and two children.

Perhaps the most famous lines in the English language about dying come from poet Dylan Thomas, who wrote "Do not go gentle into that good night." Thomas warned. "rage, rage against the dying of the light." Smith gave his last radio performance the night before he died, following Thomas' words to the end.

Steve Baltin

# Phyllis Hyman: Noted R&B/Jazz Diva Dies



Hyman in a publicity photo from her last disc.

MUSIC INSIDERS WERE STUNNED to learn of the recent apparent suicide of vocalist **Phyllis Hyman** in New York City. Hyman was 45.

A major force in the world of R&B and Jazz, Hyman was best known for her deep, distinctive vocals which offered rich interpretations to such classics as: "Betcha By Golly Wow," "What You Won't Do For Love," "When You Get Down To It" and "Living In Confusion." Her body was discovered by a personal assistant on Friday, June 30, whereupon she was rushed to Roosevelt Hospital and pronounced dead.

The Philadelphia native achieved great success in her short life. In 1981 she was nominated for a Tony for her role as Etta in the hit Broadway show *Sophisticated Ladies*. Additionally, she appeared in several films and television shows, the most notable being Spike Lee's *School Daze* and the NBC-TV

## ON THE MOVE



Connone



Bentley



Garrett



Terry



Guadarrama-Baumunk



Tu'Ivai



Harris



Dalmiya

■ **John Reid** has been appointed president of **A&M/Island/Motown Records Canada**, succeeding **Joe Summers**, who becomes vice chairman of **PolyGram Group Canada**. Most recently marketing director of **London Records UK**, Reid will report directly to Summers. ■ **Jeremy Marsh** has been promoted to president of the newly-formed music division of **BMG UK**, where he will oversee activities related to **RCA**, **Arista**, **Classics** and **Deconstruction** labels. In related developments, **Hugh Goldsmith** was promoted to managing director **RCA Records UK**, replacing **Marsh**, and **Kevin Dawson** has been promoted to replace **Goldsmith** as marketing director at **RCA UK**. ■ **Michael Brochstein** has been named sr. vp of sales for **Westwood One Radio Networks**. Coming from a 12-year background as a cable TV executive, **Brochstein** has vast experience in media and account management. ■ **Epic Records** has announced a series of changes. Leading new appointments is **Dale Connone**, who has been named vp of singles promotion. Based in **New York**, his new job calls for him to oversee all aspects of singles promotion for **Epic**. He was most recently sr. director of singles promotion at **Epic**, a post he's held since 1993. **Ted Lowe** has been named director of **A&R West Coast** and **Damon Stewart** associate director of **A&R** in the same office. **Lowe** will be working closely with urban-oriented labels distributed by **Epic** and also artist on the parent label and **Sony 550 Music**. **Stewart** will work closely with all **West Coast**-based acts currently signed with the label, as well as seeking out developing new talent. ■ **Bill Bentley** has been named vp/director of media relations, and **Yvonne Garrett** has been named sr. director of media relations at the newly-reorganized media relations department of **Reprise Records**. **Bentley** started his career in the '70's as a publicist and most recently was vp/director of publicity for **Warner Bros. Records**. **Garrett** began her career in 1986 as director creative operations at **Caroline Records**, and in 1993 was named vp at **Susan Blond, Inc.** ■ **Michael Terry** has been promoted to national manager of urban artist development for **CEMA Distribution**, for whom he will work closely with **CEMA** labels to devise and execute marketing campaigns on behalf of the urban roster. He joined the company in 1991 as a field marketing rep in **Chicago**, where he was most recently was a sales rep in **CEMA's** regional office. ■ **Janet Weber** has been named sr. director of **A&R** administration for the **Elektra Entertainment Group (EEG)**. She has helmed her own company, **Janet Weber Management**, supervising projects for **Epic**, **Columbia** and **Disney**. She was also a vp at **Jimmy Iovine Prods.** from 1979 to 1987. ■ **Priority Records** has made a series of appointments. **Sandra Guadarrama-Baumunk** has been named national urban promotion coordinator and will work closely in every aspect of the urban department's program and project development. **Paul Tu'Ivai** has been named street marketing manager and will oversee all independent retail activity as he organizes the street retail division for the company. **Dani Harris** has been named street team coordinator for the company and will work closely with **Tu'Ivai** in street team coordination. ■ **Arista Records** has announced a pair of appointments. **Arista Records** has announced two new appointments. **Gonray Dalmiya** has been named sr. director finance and accounting for the label, and **Gary Imhoff** has been named director of international artist development. **Dalmiya**, most recently director of accounting at **Arista** the past two years, will oversee daily operations of the department. **Imhoff**, who has spent more than four years at **Arista** (most recently as assoc. director of international artist development), will be responsible for developing and establishing **Arista** artists overseas.

(Continued on page 21)

# INDUSTRY BUZZ

By J.S. Gaer

## Cash Box EAST COAST



Currently on tour in North America, multi-platinum Atlantic Records act **Hootie & The Blowfish** played to capacity crowds at New York's Jones Beach. Shown backstage after opening night are (l-r): Dean Felber, band member; Tim Sommer, A&R rep, Atlantic; Jim Sonefeld, band member; Lauren Iossa, Eastern regional executive, ASCAP; Jonathan Love, sr. director of membership relations, ASCAP; Peter Holsapple, guest artist; Darius Rucker and Mark Bryan of the band; Paul Shafer, music director, *The Late Show With David Letterman*; Evan Iamberg, sr. vp of creative, EMI Music Publishing, East Coast.

**THE BEAT GOES ON:** **LIFEbeat**, an organization that helps to raise funds for people with HIV and AIDS, is revving up for their second annual "The Beat Goes On" concert. The show will take place on July 13th at the **Beacon Theatre** in New York. The hosts will be **Bill Maher**, creator of **Comedy Central's Politically Incorrect** and model **Veronica Webb**. Playing at the event will be **Chris Isaak**, **The Dave Matthews Band**, **Gloria Estefan** and, for the second year, **Sarah McLachlan**. Plus, the legendary soul performer **Isaac Hayes** will be laying it down from his two new releases on **Virgin/Point Blank**, *Branded* and *Raw And Refined*.

**UNDERGROUND DEAL:** **Elektra/4AD** recording artists **The Breeders** have taken to the road under the name **Tammy and the Amps**. **Kim Deal**, leader of the band that gained enormous popularity off their last album *Last Splash*, has decided not to wait on the sidelines. The band's partial hiatus is due to her sister **Kelly's** legal entanglements that have ensued from getting heroin sent to her. Playing in Philadelphia at the brand new venue **Upstairs At Nick's** over the July 4th weekend **Tammy**, which consists of **Kim**, **Breeders' drummer Jim MacPherson**, and two friends from their Dayton, Ohio hometown area, played to a packed and sweaty group. The set list, which consisted of a fair amount of covers and originals, kept the crowd cheering throughout the band's half-hour appearance. Also playing along with the pseudonym game were hometown faves the **Strapping Fieldhands** who performed as **Frozen Octopus**. Their 60's Brit-psych-pop-influenced music got a number of people into the dancing mood as they delved into their back catalog and a number of works-in-progress. The **Fieldhands** should be releasing a CD of their acclaimed *In The Pineys* EP on **Siltbreeze/Matador** some time this summer.

**BRAGG BOASTS:** In what has become a semi-regular event, the *In Their Own Words—A Bunch of Songwriters Sittin' Around Singing* series has started once again at **The Bottom Line** in New York. The June 27th group saw **Billy Bragg**, **Greg Brown**, **Bruce Cockburn**, **Patty Larkin** and **Jill Sobule** sitting around chatting about inspirations and how they go about creating their work. **Columbia** artist **Cockburn** talked about roaming around Nepal, constantly on the hunt for a regional alcoholic beverage. **Jill Sobule**, who has the current hit "I Kissed A Girl" on her eponymous **Atlantic** release, said how she was enraged enough by seeing **Ralph Reed** of the **Christian Coalition** on TV to begin writing. But it was **Elektra's Bragg** who stole the show as he spoke in his Cockney accent about subjects ranging from outsiders' views of America to his year-and-a-half old son, **Jack**. It was **Jack's** first spoken word, "moon," that got the **Bard of Barking** to thinking again about the space program. Which was enough to start him on a new tune that he played in its incomplete state before the sold-out club. **Bragg**, who is currently on a mini-tour of the States, said he will begin work on his new album in about six months.

By Steve Baltin

## Cash Box WEST COAST

**THE ONSET OF SUMMER** also means the beginning of the street festival season. One of the largest on the West Coast, and the biggest of its kind is California, is the **San Diego Street Scene**. Already the premier event of its kind, the festival, which is now in its 11th year, is expanding from its usual Saturday and Sunday to include Friday night for the first time.

The event is the brainchild of producer **Rob Hagey**. In the 11 years since the festival started, '84 saw two **Street Scene** festivals take place. Hagey has seen it expand not just in number of days, but in the area covered, from its initial total of one block to their current range of over 20 blocks. In addition, the name value of the acts has grown since the inaugural line-up that included **X**, **The Blasters** and **Los Lobos**. Last year's roster featured **Cracker**, **Richard Thompson**, **Keb Mo** and Grammy winner **Sheryl Crow**, to name a few.

Hagey discussed his relationship with the labels along with other topics during a recent phone interview from his office in San Diego.

**Cash Box:** What kind of response did you get initially from the labels? And how has it changed since the festival has grown?

**Hagey:** Well, it's interesting. This year we have a stage with **Blue Note** that we've worked out, we have another with **Rounder**, celebrating their 25th anniversary and that is really different, and important, I think to the growth of the event. And I think we'll show more and more of a future of cooperating with labels and tours and the uniqueness of showcasing their talent. I think there will be many more opportunities in the future to do that, and I think based on that, plus labels like... for instance **Mammoth** has seen the event and they recognize the strength of it and they've been very supportive in wanting their artists to participate. There are more and more of those labels that are out there that are seeing it and again it works and dovetails often times into a radio station and their amount of play and the amount of ads that they can do and the kind of promotions that they can do for an act that they might think might grow and develop in the market. A good act we did that for a number of years ago was the **Smithereens**.

**CB:** That brings up another point. Most every year you've had a stage with **91X**, right?

**Hagey:** Yes. I think there was one or two years where **91X** did not participate but they've been a very important part of the history of **Street Scene**.

**CB:** Will they be involved again this year?

**Hagey:** Absolutely.

**CB:** Do you have any news yet on which rock acts will be playing?

**Hagey:** No. That right now is one of the last things we're trying to work out and get a direction on. I'm sure we'll come up with something.

**CB:** What are you looking for this year, for that stage, as well as other ones?

**Hagey:** What we do is we look at the event as an event that we're here to stay and we're here to grow year after year and we're in an area that's not designed for special events, the streets of the **Gaslamp** quarter in downtown San Diego. And when you do that you spend a great deal of money preparing the sight and you have a great deal of impact on businesses and residents of the area. So you have to be extremely sensitive and of course, if you don't look at your talent and be sensitive to what your audience is going to be with that talent then you're going to have lots of problems in terms of the wrong audience coming to the event. And we have been very fortunate with the acts that have played and the audience that has participated and they've all sort of come together as a melting pot of San Diego.



**Arista Records** recording artists **Sleeper** recently visited **LIVE 105** in San Francisco while completing a nationwide tour in support of their debut release *Smart*. Shown here (l-r): **Lance Walden**, Director **West Coast Promotion**, **Arista Records**; **Steve Masters**, Music Director, **LIVE 105**, **Louise Wener**, **Sleeper**; **Aaron Axelson**, Associate Music Director, **LIVE 105**, and **Andy Maclure**, **Sleeper**.

# COVER STORY

## Cover Story

# Primus Sucks Upward

By Greg Siegel

**THERE ARE THOSE WHO GET PRIMUS**, and there are those who don't. For those in the latter category, the Bay Area-based trio of Les Claypool (bass, vocals) Larry "Ler" Laonde and Tim "Her" Alexander is an inscrutable oddity, a phantasmagoric excursion into the psyche of sound, a wild-eyed experiment in rock 'n' roll gone mad. Ironically, for those in the former category, the identical description of the band's music is equally accurate.

Indeed, those selfsame qualities—technical proficiency, far-flung influences, schizophrenic arrangements, a flair for outrageousness, goofball vignettes, Claypool's adenoidal twang, and above all an incorrigible sense of the absurd (both musically and lyrically)—that so exasperate the band's detractors elicit unbridled excitement, copious praise and cult-like devotion in the band's followers. Further complicating matters is the band's unofficial shibboleth: to outsiders, "PRIMUS SUCKS!" means Primus sucks; to those in the know, however, "PRIMUS SUCKS!" means Primus rules.

Like the four albums that preceded it, *Tales From The Punchbowl* on Interscope Records continues to mine the same compellingly bizarre and bizarrely compelling sonic territory that only can claim as its own. Although Claypool insists that the new album is 100 percent pure Primus, *Tales From The Punchbowl* is no by-the-numbers retreat—in large part due to the fact that the band approached the sessions with a more laid-back attitude than in the past.

"We always try to keep things casual, but there are always elements in the back of your mind that lean you in different directions," he says. "I think with this record we copped a little more of a who-gives-a-shit attitude. We just made songs that we thought were enjoyable musically and humorous lyrically, or at least thought-provoking. We just sort of threw things together until we felt we had enough for a record. It's a full record and we're happy with everything on it. We had a couple of other things that didn't make it on, but it was generally like once we got to a point where we felt done, we stopped."

According to Claypool, the extra material was excised not because it was weak or incongruous (after all, what could be incongruous on a Primus album?), but because, when it comes to making a CD, the band believes in exercising restraint (yeah, right!). "It wasn't so much that the other stuff didn't fit," he explains, "as it was that it didn't really need to be on the record—I mean in terms of a time frame. I've never been a huge fan of extremely long records, although there are some good ones: the last Soundgarden album was pretty damn long, but it's a great record. But with what we're doing, I don't know how long it could keep our attention. Whenever we do a record we lay out the songs, look at the continuity and see how it's going to flow; you don't want it to overflow."

While on past albums Primus went into the studio with a batch of completed songs, fully arranged and ready for tracking, the *Tales From The Punchbowl* sessions saw the band chuck its normal *modus operandi* out the window. "The album took a longer time than usual to make because we did all the writing in the studio," says Claypool. "When we did the *Pork Soda* album we had a handful of songs ready when we went in, but we also wrote quite a bit while in the studio. It turned out that the songs we wrote (in the studio) were some of our favorites. So we felt pretty confident that we could take that approach on *Tales*... and that it would be satisfying for us. We just went in, started rehearsing and then started running the tape. This one is completely fresh."

Primus began recording *Tales From The Punchbowl* in November, 1994; by March of 1995 the entire project was in the can. "We recorded it up at my house (Claypool's nine-month-old home studio is fondly dubbed Rancho Relaxo), and we produced and engineered it ourselves," Claypool says. "We've always produced our own projects, but this is the first time we did it all ourselves, everything from setting up the equipment to recording to mixing. It was an incredible amount of work, but it also saves an incredible amount of money. We did this whole entire recording for less than \$5,000," noting that the experience was positive and would be repeated.

Positive though it may have been, making *Tales From The Punchbowl* wasn't exactly a tiptoe through the tulips. As Claypool and company were putting the final touches on the album, Mother Nature unleashed the fury of a woman scorned. "I live about ten minutes away from where all the major flooding was (in the winter of 1994)," says Claypool. "I live up on a hill, so the water didn't affect me, but trees tend to fall and knock down power lines. Being out in the country, and at the end of a road, I was one of the last people to get their power back. We were doing final mixes when the power went out for a few days. We had to get a 5.5K generator (which, incidentally, gets a special nod in the liner notes). It was frustrating, but I suppose it added an element of danger and disaster into the whole thing."

What is a tale from the punchbowl, anyway? What does it taste like? Is it potent? Claypool says Primus' new album is so titled "because there were so many of those little stories, little vignettes with morals."

Not necessarily the kind of morals you might find in a book of Aesop's fables, mind you. In "Glass Sandwich," for example, the narrator sits "eye to thigh" with a strip-club dancer, only to discover that she is an ex-lover. "That was one of the last bits of lyrics I wrote for the record," Claypool recalls. "It was a story



Primus

of a circumstance that I thought could be interesting theoretically—and also not be too far from home (laughs)."

Moving from the personal to the public, "Year Of The Parrot" appears to take a shot at some of the more unimaginative bands on the scene today ("I've seen the likes of Kate Bush and Van Morrison teaching the parrots to sing"). Yet, for Claypool, such witless plagiarism is nothing new. "It's not like all of a sudden we have all of these bands that sound like whatever band happens to be popular at the time," he argues. "It's always been that way since the beginning of music and it probably will be 'til we're all dead. The whole parrot thing became an interesting metaphor—we're just poking fun at bands that aren't necessarily all that original."

With song titles like "Professor Nutbutter's House Of Treats," "Southbound Pachyderm," "Del Davis Tree Farm" and "On The Tweek Again," it's difficult to discern a standout appellation. In the end, though, "Wynona's Big Brown Beaver"—a song whose double entendre receives only the thinnest of veils—surely takes the cake. "When we play the tune live, it's a title that everyone definitely remembers," Claypool quips.

At present, Interscope is busy working the track at both AOR and Alternative radio. While Claypool recognizes the label's effort, radio play is not something he wants to worry too much about. "We've gotten our fair share of college and alternative radio," he says. "But as far as Primus really getting exposed on the radio, I don't see us going the Phil Collins route or anything like that."

Likewise, Claypool isn't overly concerned with how Primus is portrayed in the media. "I think that you can't really let any of that stuff affect you, because it will hurt the way you approach things," he muses. "We've always had a pretty fair shake in the press. Every now and then someone will take a poke at us, but so far I haven't been driven to tears or anything."

For Claypool, the key to taking it all in stride is having a good sense of humor. "I think it's important not to take yourself too seriously," he says. "It's important in every aspect of creativity and even in daily existence. I've seen the whole musician thing become snobbish, and that's just not something I want to be a part of. I'm more impressed by someone who is not nearly as fluent a player, but who can get some amazing emotion out of whatever it is they're communicating with. To me, that's where the real genius of a good composer or creative person lies."

In keeping with the band's DIY work ethic, most of the original artwork on the *Tales From The Punchbowl* booklet was created by Claypool and Laonde. "The thing about Primus is that we've always done things as cheaply as we possibly can, and that generally means doing a lot of things ourselves," Claypool admits. "I've always done a lot of the artwork on the different projects. Larry's been into computers now for a couple of years—he's like the whiz kid—but I've been avoiding them because I knew it would absorb my world. A couple of months ago I got into it by default while working on the cover art."

One thing led to another, and before Claypool knew it he was absorbed by both a CD-Plus package (for *Tales From The Punchbowl*) and a music video (for "Wynona's Big Brown Beaver"). "In the CD-ROM and computer world there are many ways to do things," he affirms. "I have friends that hate doing videos, but I love them. I've always said I'd love to do a video for everyone of our songs, but they're too damn expensive. Well, with CD-ROM you can do it all yourself. Larry and I have started a division of Prawn Song (Claypool's indie label) called Prawn Song Designs, which got credit on the album."

On top of everything else Claypool currently has on his plate, Primus is slated to hit the road in the middle of July. "Too many irons in the fire!" he moans half-jokingly. "I'm definitely in need of some time off. Before the tour I hope to go somewhere and just sit on a beach or something."

# CASH BOX

# TOP 100 POP SINGLES

JULY 15, 1995



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



To Watch  
After 7

|    |   |                                  |    |    |
|----|---|----------------------------------|----|----|
| 1  | WATERFALLS (LaFace/Arista 24108)  | TLC                              | 1  | 6  |
| 2  | HAVE YOU EVER REALLY LOVED A WOMAN? (A&M 10282)                                     | Bryan Adams                      | 2  | 13 |
| 3  | DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Rowdy/Arista 5041)                   | Monica                           | 3  | 11 |
| 4  | ONE MORE CHANCE (Bad Boy/Arista 79032)  | The Notorious B.I.G.             | 8  | 4  |
| 5  | SCREAM/CHILDHOOD (FROM "FREE WILLY 2") (MJJ/Epic 78000)                             | Michael Jackson & Janet Jackson  | 4  | 6  |
| 6  | SOMEONE TO LOVE (550 Music 77895)   | Jon B. Feat. Babyface            | 7  | 13 |
| 7  | I CAN LOVE YOU LIKE THAT (Blitz/A&M)  | All-4-One                        | 10 | 8  |
| 8  | RUN-AROUND (A&M 8341)   | Blues Traveler                   | 9  | 17 |
| 9  | TOTAL ECLIPSE OF THE HEART (Critique 15539)   | Nicki French                     | 5  | 15 |
| 10 | WATER RUNS DRY (Motown 860 358)   | Boyz II Men                      | 6  | 13 |
| 11 | SHY GUY (FROM "BAD BOYS") (The Work Group 77678)                                    | Diana King                       | 11 | 18 |
| 12 | EVERY LITTLE THING I DO (Uptown/MCA 55032)  | Soul For Real                    | 12 | 11 |
| 13 | MY LOVE IS REAL (Virgin 38493)  | Paula Abdul                      | 13 | 9  |
| 14 | LET HER CRY (Atlantic 87231)  | Hootie & The Blowfish            | 14 | 16 |
| 15 | THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)                                       | Montell Jordan                   | 15 | 19 |
| 16 | THIS AIN'T A LOVE SONG (Mercury 856 824)  | Bon Jovi                         | 17 | 6  |
| 17 | BOOMBASTIC (Virgin 38482)   | Shaggy                           | 24 | 7  |
| 18 | COME & GET YOUR LOVE (Arista 12808)   | Real McCoy                       | 19 | 7  |
| 19 | MISERY (Columbia 7080)  | Soul Asylum                      | 21 | 8  |
| 20 | I'LL BE THERE FOR YOU/YOU'RE ALL THAT I NEED TO GET BY (RAL/Def Jam 1879)           | Method Man / Mary J. Blige       | 18 | 11 |
| 21 | KISS FROM A ROSE (Sire/Warner Bros. 17896)  | Seal                             | 39 | 3  |
| 22 | I BELIEVE (EMI 58320)   | Blessid Union of Souls           | 20 | 23 |
| 23 | FREAK LIKE ME (EastWest 9094)   | Adina Howard                     | 22 | 24 |
| 24 | HOLD ME, THRILL ME, KISS ME, KILL ME (FROM "BATMAN FOREVER") (Atlantic/Island 6266) | U2                               | 34 | 6  |
| 25 | DECEMBER (Atlantic 87157)   | Collective Soul                  | 27 | 12 |
| 26 | CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676)                             | Total Feat. The Notorious B.I.G. | 16 | 15 |
| 27 | COLORS OF THE WIND (FROM "POCAHONTAS") (Hollywood 64001)                            | Vanessa Williams                 | 33 | 4  |
| 28 | BEST FRIEND (Atlantic 87148)  | Brandy                           | 28 | 8  |
| 29 | I KNOW (Columbia 77750)   | Dionne Farris                    | 25 | 24 |
| 30 | FEEL ME FLOW (Tommy Boy 7682)   | Naugthy By Nature                | 36 | 5  |
| 31 | NO MORE "I LOVE YOU'S" (Arista 1-2804)  | Annie Lennox                     | 23 | 18 |
| 32 | GOOD (Elektra/EEG 64428)  | Better Than Ezra                 | 37 | 2  |
| 33 | KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188)                           | Dr Dre                           | 31 | 18 |
| 34 | RED LIGHT SPECIAL (LaFace 02744)  | TLC                              | 26 | 21 |
| 35 | I LIKE (Keia/Elektra 64486)   | Kut Kloze                        | 29 | 9  |
| 36 | HUMAN NATURE (Maverick 17882)   | Madonna                          | 41 | 4  |
| 37 | FREEK'N U (Uptown/MCA 3344)   | Jodeci                           | 35 | 6  |
| 38 | RUN AWAY (Arista 1-2808)  | Real McCoy                       | 32 | 18 |
| 39 | BABY BABY (EastWest 64438)  | Corona                           | 40 | 10 |
| 40 | I GOT 5 ON IT (Noo Trybe 38474)   | Luniz                            | 45 | 5  |
| 41 | I SAW YOU DANCING (London 51880)  | Yaki-Da                          | 42 | 8  |
| 42 | HOLD ON (Atlantic 87240)  | Jamie Walters                    | 38 | 24 |
| 43 | DEAR MAMA/OLD SCHOOL (Interscope 98273)   | 2Pac                             | 30 | 19 |
| 44 | GIVE IT 2 YOU (So So Def/Work/Columbia 77836)                                       | Da Brat                          | 43 | 13 |
| 45 | SO IN LOVE WITH YOU (Maverick/Warner Bros. 17889)                                   | U.N.V.                           | 50 | 6  |

|     |  |   |       |    |
|-----|--|---|-------|----|
| 46  | IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940)      | Martin Page                                 | 44    | 26 |
| 47  | LEAVE VIRGINIA ALONE (Warner Bros. 7624)               | Rod Stewart                                 | 48    | 7  |
| 48  | CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)    | Brian McKnight                              | 47    | 8  |
| 49  | BELIEVE (Rocket/Island 60144)                          | Elton John                                  | 49    | 19 |
| 50  | YOU BRING ME JOY// LOVE YOU (Uptown/MCA 55029)         | Mary J. Blige                               | 51    | 7  |
| 51  | HE'S MINE (Outburst/RAL 6946)                          | MoKenStef                                   | 62    | 5  |
| 52  | SOMEBODY'S CRYING (Reprise 17872)                      | Chris Isaak                                 | 54    | 7  |
| 53  | YOU USED TO LOVE ME (Bad Boy/Arista 79025)             | Faith                                       | 64    | 3  |
| 54  | SPRINKLE ME (Jive 42297)                               | E-40 Feat. Suga T                           | 59    | 3  |
| 55  | FEELS SO GOOD (So So Def/Columbia 77921)               | Xscape                                      | 61    | 5  |
| 56  | I WANNA LOVE LIKE THAT (Giant 17871)                   | Tony Thompson                               | 63    | 5  |
| 57  | ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic)   | Raphael Saadiq                              | 46    | 16 |
| 58  | CAN'T STOP LOVIN' YOU (Warner Bros. 17909)             | Van Halen                                   | 53    | 16 |
| 59  | WONDERFUL (Capitol 58239)                              | Adam Ant                                    | 58    | 14 |
| 60  | DREAM ABOUT YOU/FUNKY MELODY (Thump 2205)              | Stevie B                                    | 60    | 21 |
| 61  | COTTON EYE JOE (Jive 46500)                            | Rednex                                      | 52    | 19 |
| 62  | I CAN'T TELL YOU WHY (MJJ/Epic 77865)                  | Brownstone                                  | 65    | 4  |
| 63  | CLOSE TO YOU (Curb-Edel 76945)                         | Fun Factory                                 | 57    | 15 |
| 64  | ROLL TO ME (A&M 8451)                                  | Del Amitri                                  | 71    | 2  |
| 65  | SURVIVAL OF THE FITTEST (RCA 64382)                    | Mobb Deep                                   | 73    | 2  |
| 66  | MIND BLOWN' (TNT/Jive 42286)                           | Smooth                                      | 66    | 5  |
| 67  | SICK OF MYSELF (Zoo 14222)                             | Matthew Sweet                               | 68    | 10 |
| 68  | I KISSED A GIRL (Lava/A&M 87169)                       | Jill Sobule                                 | 69    | 6  |
| 69  | 'TIL YOU DO ME RIGHT (Virgin 12744)                    | After 7                                     | DEBUT |    |
| 70  | BROWN SUGAR (EMI 58630)                                | D'Angelo                                    | DEBUT |    |
| 71  | FREAK ME BABY (Epic Street/Epic 77845)                 | Dis'N'Dat Feat. 95 South, 69 Boyz & K-Knock | 67    | 4  |
| 72  | I WISH (Sunshine/Scotti Bros. 78032)                   | Skee-Lo                                     | 74    | 11 |
| 73  | STRANGE CURRENCIES (Warner Bros. 17900)                | R.E.M.                                      | 72    | 11 |
| 74  | FREEDOM (FROM "PANTHER") (Mercury 856 800)             | Various Artists                             | 70    | 13 |
| 75  | THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376)        | Masta Ace Incorporated                      | 81    | 2  |
| 76  | HOLD MY HAND (Atlantic 87230)                          | Hootie & The Blowfish                       | 75    | 39 |
| 77  | I'D RATHER BE ALONE (MCA 54992)                        | IV Xample                                   | 77    | 16 |
| 78  | TAKE A BOW (Maverick/Sire/Warner Bros. 18000)          | Madonna                                     | 78    | 31 |
| 79  | REMEMBER ME THIS WAY (MCA 11240)                       | Jordan Hill                                 | 84    | 4  |
| 80  | HEY LOOK AWAY (Kaper/RCA 64305)                        | Questionmark Asylum                         | 79    | 9  |
| 81  | I COULD FALL IN LOVE (EMI/Latin 67512)                 | Selena                                      | 87    | 2  |
| 82  | AS I LAY ME DOWN (Columbia 77801)                      | Sophie B. Hawkins                           | DEBUT |    |
| 83  | I LIVE MY LIFE FOR YOU (Epic 78124)                    | Firehouse                                   | 80    | 21 |
| 84  | ONLY WANT TO BE WITH YOU (Atlantic)                    | Hootie & The Blowfish                       | DEBUT |    |
| 85  | SO MANY TEARS (Interscope 95748)                       | 2Pac  | 90    | 2  |
| 86  | GRAPEVYNE (MJJ/Epic 77864)                             | Brownstone                                  | 81    | 16 |
| 87  | TAKE YOUR TIME (DO IT RIGHT) (S.O.S./Zoo 14229)        | Max-A-Million                               | DEBUT |    |
| 88  | I LIKE IT (WANNA BE WHERE YOU ARE) (Elektra/EEG 66131) | Grand Puba                                  | 83    | 6  |
| 89  | CAN'T CRY ANYMORE (A&M 00638)                          | Sheryl Crow                                 | DEBUT |    |
| 90  | THE WAY THAT YOU LOVE (Ving/Mercury 1422)              | Vannessa Williams                           | 82    | 12 |
| 91  | EMOTIONS (Luke 185)                                    | H-Town                                      | 88    | 8  |
| 92  | CONNECTION (Geffen 19385)                              | Elastica                                    | 91    | 14 |
| 93  | I'M GOIN' DOWN (Uptown/MCA 55008)                      | Mary J. Blige                               | 89    | 14 |
| 94  | STRONG ENOUGH (A&M 0798)                               | Sheryl Crow                                 | 55    | 26 |
| 95  | I'LL BE AROUND (Chrysalis/EMI 58331)                   | Rappin' 4-Tay Feat. The Spinners            | 94    | 16 |
| 96  | ANOTHER NIGHT (Arista 12724)                           | Real McCoy                                  | 85    | 47 |
| 97  | IF I WANTED TO/LIKE THE WAY I DO (Island 854 238)      | Melissa Etheridge                           | 86    | 21 |
| 98  | BIG POPPA/WARNING (Bad Boy/Arista 7-9015)              | The Notorious B.I.G.                        | 92    | 27 |
| 99  | BABY (Atlantic 82610)                                  | Brandy                                      | 98    | 24 |
| 100 | LICK IT (S.O.S./Zoo 14214)                             | Roula                                       | 99    | 13 |

# POP SINGLES

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| BIG POPPA/WARNING The Notorious B.I.G. (Tee Tee/Justin Combs,ASCAP)   | 98  |
| BOOMBASTIC O Burell, K Floyd, R Livingston (LivingSting,ASCAP/Malaco,BMI)   | 17  |
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| CAN'T CRY ANYMORE S Crow, B Botrell (Ignorant,ASCAP/Warner-Tamerlane/Old Crow,BMI)  | 89  |
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| CLOSE TO YOU B Aris, R Kesselbauer, T Cottura, R Hardison (Big Ears,ASCAP)  | 63  |
| COLORS OF THE WIND A Mankin, S Schwartz (Walt Disney Music,ASCAP/Wonderland Music,BMI)  | 27  |
| COME & GET YOUR LOVE L Vegas (EMI-Blackwood/Novelene,BMI)   | 18  |
| CONNECTION J Fenschmann (EMI/EMI Blackwood,BMI)   | 92  |
| COTTON EYE JOE J Ericsson, Oban, P Reaz (Zomba,ASCAP)   | 61  |
| CRAZY LOVE V Morrison (Warner Bros./Caledonian,ASCAP)   | 48  |
| DEAR MAMA/OLD SCHOOL T Stakur, T Pizarro (The Underground Condition,ASCAP/Joshua's Dream/Interscope Pearl/Warner-Tamerlane,BMI)   | 43  |
| DECEMBER E Roland (Warner Chappell/Roland Lenz,EMI)   | 25  |
| DON'T TAKE IT PERSONAL D Austin, D Simmons (D. A. R. P./Afro Dred Lue,ASCAP/Nu Rhythm,BMI)  | 3   |
| DREAM ABOUT YOU/FUNKY... K Kotas, F D'Allesandro, Stevie B (B And B Is/Turkshman,BMI)   | 60  |
| EMOTIONS Dano,Shazam,G I (Buhstick/Pac Jam,BMI)   | 91  |
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| FEELS SO GOOD J Dupri, C Lowe, Xscape (So So Def/EMI-April/Air Control,ASCAP)   | 55  |
| FREAK LIKE ME E Hanes, M Valentine, L Hill (Hanes, Hill & Valentine,ASCAP)  | 23  |
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| FREEDOM D Austin, J Kirkland, J Gilman (EMI April/D. A. R. P./Patrick Moxey/Diggin' In The Crates,ASCAP/Eaton/Butter Jax,BMI)   | 74  |
| FREEK'N U De Vante (EMI April/De Suxe Mob,ASCAP)  | 37  |
| GIVE IT 2 YOU J Dupri, C Kelly (So So Def/EMI April/My World,ASCAP)   | 44  |
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| GRAPEVINE N Gilbert, A Gilbert, D Hall (Brown Girl/The Night Rainbow/Stone Jam/Ness Nitty & Capone/WB,ASCAP)  | 86  |
| HAVE YOU EVER... B Adams, R J Lan, M Kamen (Babamj Music/Zomba,ASCAP)   | 2   |
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| HEY LOOK AWAY T Argrow, M Gaston, K Jones, D Hepburn (360,ASCAP/Fecat/Money In The Bank/Blackwood,BMI)  | 80  |
| HOLD ME, THRILL ME, KISS ME, KILL ME Bono, U2 (PolyGram Int.)   | 24  |
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| IF I WANTED TO/LIKE THE... M Eberidge (MLE/Almo,ASCAP)  | 97  |
| IN THE HOUSE OF STONE AND... M Page (Martin Page,ASCAP)   | 46  |
| I BELIEVE E Stenn, J Pence, E Inosa (EMI/Tasha/Sharp/Bernstein & Co.,ASCAP)   | 22  |
| I CAN LOVE YOU LIKE THAT S Diamond, M B Berry, J Kimball (N/A)  | 7   |
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| I COULD FALL IN LOVE K Thomas (N/A)   | 81  |
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| IKISSED A GIRL J Sobule, R Eaton (Warner-Tamerlane/Ti Show You/Left Right Left/Bug,BMI/WBBI)  | 68  |
| IKNOW M Davis, W Duvall (Sony/GMMI,ASCAP/Sony/Intofaris,BMI)  | 29  |
| I LIKE I, However, E Officer, T Duncan (Nu Soul,ASCAP/Almo Irving/Short Dolls,BMI)  | 35  |
| I LIKE IT (I WANNA BE WHERE YOU ARE) M Dixon, A Martin, Grand Pata (Def Jam,ASCAP/12 A/Kalalika,BMI)  | 88  |
| I LIVE MY LIFE...Levery,Stare (Sny/Wocka Wock,ASCAP)  | 83  |
| ISAW YOU DANCING Joker (Magasongs/Careers,BMI)  | 51  |
| I WANNA LOVE LIKE THAT Babyface (Ecaf/Sony Songs/Zomba,BMI)   | 56  |
| I WISH Stee-Lo (Orange Bear,BMI)  | 72  |
| IT RATHER BE ALONE H Boone, L Moorer III (MCA/Family Tree,ASCAP/Moorer,BMI)   | 77  |
| I'LL BE AROUND A Forte (Rag Top/Bellboy/Astorted,ASCAP)   | 95  |
| I'LL BE THERE FOR YOU/YOURE ALL... C Smith, R Diggins, N Ashford, V Simpson (Jobete,ASCAP/Careers-BMG/Wu-Tang/Ramecca,BMI)  | 20  |
| I'M GOIN' DOWN N Whitfield (Duchess,BMI)  | 93  |
| THE L.N.C. RIDE R Isley, E Isley, Isley, C Jasper, D Clear, C Isley (Dantasia/Varry White,ASCAP)  | 75  |
| KEEP THEIR HEADS RINGIN' Dr Dre, S Shesiz, J Flex (Ann't Nuthin' Goin' On But Fu-Kin',ASCAP)  | 33  |
| KISS FROM A ROSE Seal (SPZ,BMI)   | 21  |
| LEAVE VIRGINIA ALONE T Petty (Gone Gator,ASCAP)   | 47  |
| LET HER CRY M Bryan, D Felber, D Rucker, J Sonefeld (Monica's Reluctant To Lob,ASCAP)   | 14  |
| LICK IT C Babe, M Mohr (Tango Rose,ASCAP)   | 100 |
| MIND BLOWIN' Carter, Campbell, Fingers, White, Isley, Isley, Isley (Zomba/Fe Mac/Ari & Rhythms/Alfhythmus/EMI April/Bama,ASCAP)   | 66  |
| MISERY D Pinner (WB/LFR,ASCAP)  | 19  |
| MY LOVE IS FOR REAL R Lawrence, P Abhal (BMG Songs/Rhettyrune/P. G. A.,ASCAP)   | 13  |
| NO MORE "I LOVE YOU'S" B Freeman, J Hughes (Axioux/Careers,BMI)   | 31  |
| ONE MORE CHANCE M DeBarge, E Jordan (Jobete/April/Big Poppa/Justin/ASCAP)   | 4   |
| ONE WANT TO BE WITH YOU N/A (N/A)   | 84  |
| RED LIGHT SPECIAL Babyface (ECAF/Sony Songs, BMI)   | 34  |
| REMEMBER ME THIS WAY D Foster, L Thompson (N/A)   | 79  |
| ROLL TO ME J Currie (PolyGram Intl.,ASCAP)  | 64  |
| RUN AWAY J Wind, Quackmix, O Jegliza (Copyright Control)  | 38  |
| RUN-AROUND J Popper (Blues Travellers/Irving,BMI)   | 8   |
| SCREAM/C HILDHOOD M Jackson, J Harris III, T Lewis, J Jackson (Mjisc/Warner-Tamerlane/Black Ice,BMI)  | 5   |
| SICK OF MYSELF M Sweet (EMI Blackwood/Clamm Trap,BMI)   | 67  |
| SO IN LOVE WITH YOU D Foster, B Res, L Thompson (Bill-Man/One Four Three/Howe Sound/Peemusic/Linda's Boys,BMI)  | 45  |
| SO MANY TEARS N/A (Jobete/Black Bull/Turbo,ASCAP/Joshua's Dream/Interscope Pearl/Warner-Tamerlane/Grand Imperial Thug/Pubhooyalike,BMI)   | 85  |
| SOMEBODY'S CRYING C Isaak (C. Isaak Music,ASCAP)  | 52  |
| SOMEONE TO LOVE Babyface (Sony/Ecaf,BMI)  | 6   |
| SPRINKLE ME E-40 (Zomba/E-40/Suga T,BMI)  | 54  |
| SHY GUY D King, A Marvel, K Gardner (World Of Andy/W'ur,ASCAP/Diana King/Kingsley Gainer/Nation Of Soul,BMI)  | 11  |
| STRANGE CURRENCIES B Berry, P Buck, M Mills, M Stupe (Night Garden/Warner-Tamerlane,BMI)  | 73  |
| STRONG ENOUGH S Crow, B Botrell, D Baerwald, K Gilbert, D Ricketts, B MaCleod (Zen Of Iniquity/Almo/Ignorant/WB/Carnas Mattress/48/11,ASCAP/Warner-Tamerlane/Old Crow,BMI)                        | 94  |
| SURVIVAL OF THE FITTEST A Johnson, K Muchita (Juvenile Hell/Albert Johnson/BMG,ASCAP/Careers-BMG,BMI)   | 65  |
| TAKE A BOW Babyface/Madonna (WB/Webo Girl,ASCAP/Ecaf/Sony Songs,BMI)  | 78  |
| TAKE YOUR TIME (DO IT RIGHT) H Clayton, Sigid (Avant Garde,ASCAP/Sigid's Song/Itari,EMI)  | 87  |
| TELL ME WHEN P Beckett, P Oakley (MCA/EMI Virgin,ASCAP)   | 94  |
| THIS AIN'T A LOVE SONG N/A (Bon Jovi/Aggressive/April/Desmobile/PolyGram Intl.,ASCAP)   | 16  |
| THIS IS HOW WE DO IT M Jordan, O Pearce, R Walters (Mo'Sawing,ASCAP/Oj's/Def American,BMI)  | 15  |
| 'TIL YOU DO ME RIGHT Babyface, M Edmonds, K Edmonds (Sony Songs/ECAF/KMEL,BMI)  | 69  |
| TOTAL ECLIPSE OF THE HEART J Stenman (EMI Virgin,BMI)   | 9   |
| WATERFALLS Organized Noize, M Eheridge, L Lopez (Tiz Biz Music/Belt Star Music/Pebblione,ASCAP/Organized Noize Music/Stuff Shirt Music,BMI)   | 1   |
| WATER RUNS DRY Babyface (Sony/Ecaf,BMI)   | 10  |
| THE WAY THAT YOU LOVE ME J Dibbs, Abena (EMI April/Nkamin,ASCAP/EMI Blackwood/J Dibbs,BMI)  | 90  |
| WONDERFUL M Furroni, B Hayes (EMI/Colgena/Furstars/Almo,ASCAP)  | 59  |
| YOU BRING ME JOY/I LOVE YOU M J Blige, J Halsey (Mary J. Blige Music/MCA Music/Sean Combs Music/Kays Music,ASCAP/Chuckie Thompson/9th Street Tunnel Music,BMI)                                    | 50  |
| YOU USED TO LOVE ME F Evans (China Baby/Blackwood/Ninth St. Tunnel,BMI)   | 53  |

## REVIEWS By Steve Baltin



### DAVE MATTHEWS BAND: "Ants Marching" (RCA 64350-2)

A phenomenon in their native Southern region before they ever released an album, this jazzy rock ensemble have ridden the resurgence of straight ahead rock to near the top of the charts. Having already performed on "Saturday Night Live" the band are releasing this new single at a point when they are hitting their peak in popularity. The funky fiddle style of the song should not keep it from enjoying the same mainstream acceptance the

group's "What Would You Say" enjoyed. As an added bonus the single features two live versions of the song.

### RUSTY: "Wake Me" (Handsome Boy/Tag/Atlantic 6245-2)

Give Rusty some credit, before they go into the standard punk sound of now in the chorus they at least have an opening that sounds like Creedence Clearwater Revival's "Run Through The Jungle." During the song's quieter moments that catchy refrain runs throughout. Rusty have a style that works, and that Modern Rock and AOR should lovingly embrace.

### IAN MOORE: "Muddy Jesus" (Capricorn 1009)

This is AOR rock the way it used to be played, with lots of guitar, some bluesy licks and a heavy voice. I can't believe I'm saying this, but I must've actually missed it a little bit (please help me!) but this song is a welcome change. Moore does the AOR thing very well, sounding best during the chorus, then kicking in with a rocking finale. Of course, whether or not AOR missed this type of song remains to be seen. And though it's ironic, the bet here is that they didn't. Too bad, as this is one hell of a ballsy song.

### FEM 2 FEM: "Where Did Love Go" (Avenue Foch/Critique 15537-2)

Fem 2 Fem have one of the more intriguing marketing gimmicks currently on the pop scene. The five females who make up the band are all extremely gorgeous and all lesbians. That shouldn't be an issue, but given the amount of work they've done in the past with Playboy they're obviously not trying to hide it. At least this song is a high step up quality wise from their previous works, as it has, in the words of our urban editor, "a good beat." And you can dance to it. I give it an 82.



## PICK OF THE WEEK

### SINEAD O'CONNOR: "Thank You For Hearing Me" (Chrysalis/EMI 19883)



Passionate, emotive, fiery, beautiful. This single is a wonderful reminder of why audiences fell in love with O'Connor before all the controversy. It conveys emotion with the sincerity only she can give, using a rising crescendo before slipping into a hushed whisper near the end. "Thank you for hearing me/thank you for seeing me/thank you for loving me." Lest anyone forget, O'Connor is still young, and with a talent few can match. It seemed like that might not be enough, but with her featured spot on this year's Lollapalooza tour the time might finally be right for everyone to forgive and forget. There's no better single to express that wish than this lovely one.

# CASH BOX TOP 100 POP ALBUMS

JULY 15, 1995



This Week's #1  
**Michael Jackson**



To Watch:  
**Van Morrison**

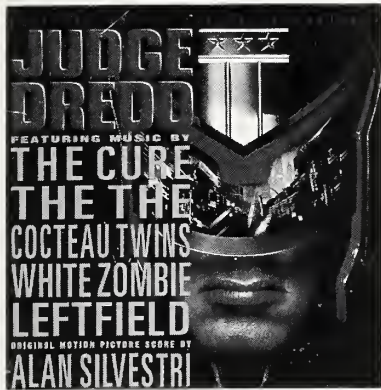
| Rank | Album   | Artist                  | Chart | Weeks |
|------|---|-------------------------|-------|-------|
| 1    | HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 (Epic 59000)       | Michael Jackson         | 1     | 2     |
| 2    | POCAHONTAS (Walt Disney 60874)                              | Soundtrack              | 2     | 5     |
| 3    | CRACKED REAR VIEW (Atlantic 82613)                          | Hootie & The Blowfish   | 3     | 41    |
| 4    | CRAZYSEXYCOOL (LaFace/Arista 26009)                         | TLC                     | 4     | 33    |
| 5    | MIRROR BALL (Warner Bros. 45934)                            | Neil Young              | DEBUT |       |
| 6    | BATMAN FOREVER (Atlantic 82759)                             | Soundtrack              | 6     | 4     |
| 7    | THROWING COPPER (Radioactive/MCA 10997)                     | Live                    | 5     | 62    |
| 8    | JOHN MICHAEL MONTGOMERY (Atlantic 82728)                    | John Michael Montgomery | 9     | 14    |
| 9    | TIGERLILLY (Elektra 61745)                                  | Natalie Merchant        | 8     | 2     |
| 10   | PULSE (Columbia 67065)                                      | Pink Floyd              | 7     | 4     |
| 11   | THE WOMAN IN ME (Mercury 522886)                            | Shania Twain            | 13    | 11    |
| 12   | II (Motown 530323)  | Boyz II Men             | 12    | 44    |
| 13   | THESE DAYS (Mercury 528181)                                 | Bon Jovi                | DEBUT |       |
| 14   | ASTRO-CREEP 2000 (Geffen 24806)                             | White Zombie            | 14    | 12    |
| 15   | FOUR (A&M 540265)   | Blues Traveler          | 11    | 25    |
| 16   | LET YOUR DIM LIGHT SHINE (Columbia 56716)                   | Soul Asylum             | 10    | 4     |
| 17   | FRIDAY (Priority 53959)                                     | Soundtrack              | 15    | 12    |
| 18   | THIS IS HOW WE DO IT (Def Jam/RAL 527179)                   | Montell Jordan          | 18    | 13    |
| 19   | SIXTEEN STONE (Trauma/Interscope 92531)                     | Bush                    | 17    | 22    |
| 20   | POVERTY'S PARADISE (Tommy Boy 1111)                         | Naughty By Nature       | 19    | 5     |
| 21   | HELL FREEZES OVER (Geffen 24725)                            | The Eagles              | 16    | 34    |
| 22   | NOW THAT I'VE FOUND YOU (Rouner 325)                        | Alison Krauss           | 22    | 18    |
| 23   | UNDER THE TABLE AND DREAMING (RCA 66449)                    | Dave Matthews Band      | 23    | 30    |
| 24   | TALES FROM THE PUNCHBOWL (Interscope 92553)                 | Primus                  | 20    | 3     |
| 25   | DAYS LIKE THESE (Polydor 31452)                             | Van Morrison            | 28    | 2     |
| 26   | COLLECTIVE SOUL (Atlantic/AG 82745)                         | Collective Soul         | 25    | 16    |
| 27   | HEAD OVER HEALS (Captive/Virgin 40525)                      | Paula Abdul             | 24    | 3     |
| 28   | FORREST GUMP (Epic Soundtrax/Epic 66329)                    | Soundtrack              | 21    | 44    |
| 29   | LP (EastWest/EEG 61752)                                     | The Rembrandts          | 27    | 6     |
| 30   | ME AGAINST THE WORLD (Interscope/AG 92399)                  | 2Pac                    | 30    | 15    |
| 31   | THE HITS (Liberty 29689)                                    | Garth Brooks            | 29    | 30    |
| 32   | MEDUSA (Ansta 25717)  | Annie Lennox            | 31    | 16    |
| 33   | ANOTHER NIGHT (Arista 18778)                                | Real McCoy              | 37    | 14    |
| 34   | DOOKIE (Reprise/Warner Bros. 45529)                         | Green Day               | 35    | 72    |
| 35   | BOHEME (Columbia 67115)                                     | Deep Forest             | 33    | 2     |
| 36   | NO NEED TO ARGUE (Island 524050)                            | The Cranberries         | 36    | 38    |
| 37   | AND THE MUSIC SPEAKS (Blitz/Arista 82746)                   | All-4-One               | 32    | 3     |
| 38   | CANDY RAIN (Uptown/MCA 11125)                               | Soul For Real           | 39    | 14    |
| 39   | SMASH (Epitaph 86432)                                       | Offspring               | 38    | 56    |
| 40   | THE LION KING (Walt Disney 60858)                           | Soundtrack              | 42    | 56    |
| 41   | POST (Elektra 61740)  | Bjork                   | 26    | 3     |
| 42   | TUESDAY NIGHT MUSIC CLUB (A&M 0126)                         | Sheryl Crow             | 34    | 48    |
| 43   | FOREVER BLUE (Reprise 45845)                                | Chris Isaak             | 41    | 6     |
| 44   | DELUXE (Elektra/EEG 61784)                                  | Better Than Ezra        | 48    | 7     |
| 45   | FURTHER DOWN THE SPIRAL (EP) (Nothing/TVT-Interscope 95811) | Nine Inch Nails         | 44    | 4     |
| 46   | GREATEST HITS (Columbia 67060)                              | Bruce Springsteen       | 47    | 17    |

|     |   |                                    |       |    |
|-----|---|------------------------------------|-------|----|
| 47  | MACK 10 (Priority 53938)  | Mack 10                            | 72    | 2  |
| 48  | YES I AM (Island 848660)  | Melissa Etheridge                  | 45    | 90 |
| 49  | BRANDY (Atlantic 82610)   | Brandy                             | 43    | 39 |
| 50  | THE BRIDGES OF MADISON COUNTY (Malpas/Warner Bros. 45945)       | Soundtrack                         | 40    | 2  |
| 51  | A SPANNER IN THE WORKS (Warner Bros. 45867)                     | Rod Stewart                        | 53    | 4  |
| 52  | NOT A MOMENT TOO SOON (Curb 77659)                              | Tim McGraw                         | 51    | 65 |
| 53  | MADE IN ENGLAND (Rocket/Island 526188)                          | Elton John                         | 43    | 15 |
| 54  | YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)               | Jeff Foxworthy                     | 52    | 41 |
| 55  | 2000 (Elektra 61619)  | Grand Puba                         | 76    | 2  |
| 56  | VITALOGY (Epic 66900)   | Pearl Jam                          | 58    | 31 |
| 57  | PULP FICTION (MCA 11103)  | Soundtrack                         | 56    | 36 |
| 58  | WILDFLOWERS (Warner Bros. 45759)                                | Tom Petty                          | 50    | 35 |
| 59  | READY TO DIE (Bad Boy/Arista 73000)                             | The Notorious B.I.G.               | 64    | 35 |
| 60  | I AIN'T MOVIN' (550 Music/Epic 64324)                           | Des'ree                            | 46    | 23 |
| 61  | LIVE (Elektra 61777)  | Phish                              | DEBUT |    |
| 62  | UNPLUGGED IN NEW YORK (DGC/Geffen 24727)                        | Nirvana                            | 61    | 34 |
| 63  | POCAHONTAS SING-ALONG (EP) (Walt Disney 60876)                  | Soundtrack                         | 59    | 2  |
| 64  | BALANCE (Warner Bros. 45760)                                    | Van Halen                          | 55    | 23 |
| 65  | GREATEST HITS (Capitol 30334)                                   | Bob Seger & The Silver Bullet Band | 70    | 35 |
| 66  | JAGGED LITTLE PILL (Maverick/Reprise/Warner Bros. 45901)        | Alanis Morissette                  | 78    | 2  |
| 67  | SEAL (ZTT/Sire/Warner Bros. 45415)                              | Seal                               | 82    | 39 |
| 68  | MY LIFE (Uptown/MCA 11156)                                      | Mary J. Blige                      | 68    | 31 |
| 69  | THE INFAMOUS (Loud/RCA 66480)                                   | Mobb Deep                          | 63    | 10 |
| 70  | NO ORDINARY MAN (MCA 10991)                                     | Tracy Byrd                         | 54    | 44 |
| 71  | TALES FROM THE HOOD (Forty Acres & A Mule Musicworks/MCA 11243) | Soundtrack                         | 57    | 8  |
| 72  | READ MY MIND (MCA 10994)  | Reba McEntire                      | 91    | 45 |
| 73  | SHORT BUS (Reprise/Warner Bros. 45864)                          | Filter                             | 74    | 5  |
| 74  | BEDTIME STORIES (Maverick/Sire/Warner Bros. 45767)              | Madonna                            | 71    | 33 |
| 75  | THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)           | Nine Inch Nails                    | 69    | 69 |
| 76  | DON JUAN DEMARCO (A&M 540357)                                   | Soundtrack                         | 66    | 8  |
| 77  | RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659)                   | Ol' Dirty Bastard                  | 81    | 13 |
| 78  | IN A MAJOR WAY (Sick Wid'U/Alive 41558)                         | E-40                               | 73    | 16 |
| 79  | DO YOU WANNA RIDE? (Mecca Don/EastWest/EEG 61757)               | Adina Howard                       | 60    | 15 |
| 80  | LIVE THROUGH THIS (DGC/Geffen 24631)                            | Hole                               | 88    | 46 |
| 81  | SINGLES (Columbia 67278)  | Alison Moyet                       | DEBUT |    |
| 82  | LIVE AT THE ACROPOLIS (Private Music 82116)                     | Yanni                              | 87    | 68 |
| 83  | BAD BOYS (Work/Columbia 67009)                                  | Soundtrack                         | 62    | 14 |
| 84  | BONAFIDE (Yab Yum/550 Music/Epic 66436)                         | Jon B.                             | DEBUT |    |
| 85  | ELASTICA (DGC/Geffen 24728)                                     | Elastica                           | 82    | 12 |
| 86  | I SEE IT NOW (Atlantic 82656)                                   | Tracy Lawrence                     | 75    | 31 |
| 87  | TICAL (Def Jam/RAL/Island 523893)                               | Method Man                         | 85    | 33 |
| 88  | ROTTING PINATA (Work/Columbia 57800)                            | Sponge                             | 100   | 18 |
| 89  | ENCOMIUM: A TRIBUTE TO LED ZEPPELIN (Atlantic 82731)            | Various Artists                    | 67    | 14 |
| 90  | BRAVEHEART (London 48295)                                       | Soundtrack                         | 79    | 4  |
| 91  | WHO I AM (Arista 18759)   | Alan Jackson                       | 77    | 50 |
| 92  | HOME (EMI 31836)  | Blessid Union Of Souls             | 93    | 4  |
| 93  | TEN FEET TALL & BULLETPROOF (Warner Bros. 45603)                | Travis Tritt                       | 98    | 29 |
| 94  | FROM THE BOTTOM UP (MJJ Music/Epic 57827)                       | Brownstone                         | 91    | 24 |
| 95  | ABOVE (Columbia 67057)  | Mad Season                         | 97    | 16 |
| 96  | AMOR PROHIBIDO (EMI Latin 28803)                                | Selena                             | 96    | 13 |
| 97  | 100% FUN (Zoo 11081)  | Matthew Sweet                      | 94    | 12 |
| 98  | DWIGHT LIVE (Reprise/Warner Bros. 45907)                        | Dwight Yoakum                      | 89    | 6  |
| 99  | NATURAL MYSTIC (Tuff Gong/Island 24103)                         | Bob Marley & The Wailers           | 99    | 5  |
| 100 | ABOUT TIME (Epitaph 86437)                                      | Pennywise                          | 86    | 2  |



# POP ALBUMS

## REVIEWS by Steve Baltin



### VARIOUS ARTISTS: *Judge Dredd Soundtrack* (550 Music/Epic Soundtrax 67220)

This soundtrack mixes a line-up of five college rock songs with Alan Silvestri's original score. Though the big-name contributions fail to match those of other soundtracks, the quality of the acts is enough to compensate. The CD kicks off with the Cure's "Dredd Song," a typically dark, heavy Cure song that fits beautifully with the film's mood. Another new track comes from the Cocteau Twins, who bring their standard lush arrangement to the party with "Need-Fire." The album's other new track

is also its highlight, The The's "Darkness Falls." The song has a quiet feel that continues the sparse stylings Matt Johnson explored on this year's *Hanky Panky*. Alternately lulling and explosive, it's another huge winner from the English act. Other vocal performances come courtesy of White Zombie and Leftfield.

### TRIPPING DAISY: *I Am An Elastic Firecracker* (Island 24112-2)

The new record from this quartet comes with a decent-sized buzz following some previous success at Modern Rock radio. On their latest effort they show off the ability to create catchy hooks right from the start. The CD's opening track, "Rocketpop" comes out of the box with a groovy line before going for a more aggressive style during the bridge. The band go for the same approach on "Bang," with the tone of the hook being slightly different. Tripping Daisy has crafted a strong album, one that is capable of continuing the hype, but how far beyond it's current status they can take it is a question mark.

### ELEVEN: *Thunk* (Hollywood Records 62012-2)

Eleven are an act that have seemingly been around since the beginning of time, always with the proverbial buzz trailing them. At this point the glow has faded to vapors, as they have been passed by a new crop of bands, including label mates Gwen Mars. It may have been the best thing for them, as they are now free to do their own thing. The results on their new album are impressive at times. The vocal similarities to Lenny Kravitz on "Why" are surprising, though. Eleven, who are down to a duo, Alain Johannes and Natasha Shneider, plus two different drummers on the CD, have a heavy '70s bluesy feel on selected tracks that skims the surface of Zeppelin. A prime example is "You Will Know." The record's strongest asset is the trade-off on vocals between Johannes and Shneider.

### DISH: *Boneyard Beach* (Interscope 92532-2)

This record opens with a lovely piano intro, followed by a vocal performance that sounds like Tori Amos courtesy of lead vocalist Sara Bell. On the CD's second track, "Wading," the band has a 10,000 Maniacs thing going on. *Boneyard Beach* is kind of like an assorted box of chocolates, with the majority of the box being light chocolate, but the occasional dark piece thrown in. Not really sure the metaphor works, but you get the idea. This is a record that doesn't limit itself to one style, but it also doesn't have the continuity of a solid chocolate bar. Anyone else hungry?

### SHANE MACGOWAN & THE POPES: *The Snake* (ZTT/Warner Bros. 45821-2)

The former Pogues has turned to Trevor Horn's ZTT label for his debut solo effort. Longtime fans of the irrepressible MacGowan need not fear, though. This hardly sounds like Seal. Instead the opening track, "The Church Of The Holy Spook," sounds like a cross between a drunk Tom Waits and an equally blitzed Elvis Costello. Then again, who would expect anything else from one of rock's great Irishmen. MacGowan's new band, who consisted of six members at the time of recording, are superbly adept at the nuances of Irish rock, be it uptempo or the more folk-oriented stylings of "The Song With No Name." In a fashion typical of the Irish community the CD is loaded with guest musicians, including a vocal appearance by Sinead O'Connor. Fans of MacGowan will love this record, though the depth of the Irish feel might surprise some expecting the second coming of the Pogues. If they can get over it though, they'll have a blast with this record.



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## PICK OF THE WEEK

### NEIL YOUNG: *Mirror Ball* (Reprise 45934-2)

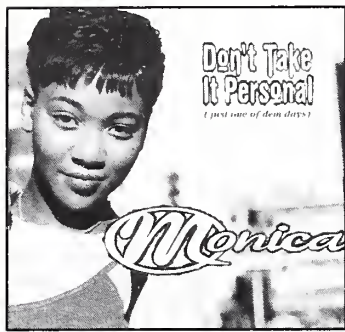


Neil Young is fast becoming one of rock's national treasures. After a sporadic run in the '80s, following consistent moments of greatness in the '70s, Young has made a late charge to be considered one of rock's all-time greats. This new 11-song collection, which finds him teaming with Pearl Jam, continues the unbelievable streak the "godfather of grunge" has been on this decade. Though the obvious focus of attention on the CD has been the recorded collaboration between Young and Pearl Jam, this is very much a Neil Young record. "I'm The Ocean" opens with a riff that could've come from the same era as "Down By The River," while "Act Of Love" features a hard-edged musical line similar to Young's best work with Crazy Horse. Whereas last year's moving *Sleeps With Angels* was a lyrically focused album, on this collection lyrics take a back seat to the music. However, anyone with as much to say as Young can't push his words completely aside. The most eloquent passage is also the simplest. In "What Happened Yesterday," Young says, "Can't forget what happened yesterday/Though my friends say don't look back/I can feel it coming through me/Like an echo/Like a photograph." Another highlight is the magnificent finale "Fallen Angel." When Young sings, "Fallen angel/who's your savior tonight?" it marks a heartbreaking conclusion to the work he's put out in the last year.

# CASH BOX

# TOP 100 URBAN SINGLES

JULY 15, 1995



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



To Watch:  
**Brownstone**

|    |  |   |    |    |
|----|--|---|----|----|
| 1  | <b>DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)</b><br>(Arista 5041) . . . . .          | Monica                                      | 1  | 12 |
| 2  | <b>SCREAM</b> (MJJ/Epic 78000) . . . . .   | Michael Jackson & Janet Jackson             | 2  | 6  |
| 3  | <b>SOMEONE TO LOVE</b> (550 Music 77895) . . . . .                                       | Jon B. Feat. Babyface                       | 5  | 12 |
| 4  | <b>BEST FRIEND</b> (Atlantic 87148) . . . . .  | Brandy                                      | 4  | 9  |
| 5  | <b>WATERFALLS</b> (LaFace/Arista 24108) . . . . .  | TLC   | 3  | 7  |
| 6  | <b>FREEK'N U</b> (Uptown/MCA 3344) . . . . .   | Jodeci                                      | 6  | 6  |
| 7  | <b>WATER RUNS DRY</b> (Motown 860 358) . . . . .   | Boyz II Men                                 | 7  | 12 |
| 8  | <b>ONE MORE CHANCE</b><br>(Bad Boy/Arista 79032) . . . . .                               | The Notorious B.I.G.                        | 10 | 4  |
| 9  | <b>'TIL YOU DO ME RIGHT</b> (Virgin 12744) . . . . .                                     | After 7                                     | 12 | 3  |
| 10 | <b>BOOMBASTIC</b> (Virgin 38482) . . . . .   | Shaggy                                      | 14 | 8  |
| 11 | <b>I WANNA LOVE LIKE THAT</b> (Giant 24629) . . . . .                                    | Tony Thompson                               | 13 | 9  |
| 12 | <b>EVERY LITTLE THING I DO</b> (Uptown 3356) . . . . .                                   | Soul For Real                               | 9  | 11 |
| 13 | <b>BROWN SUGAR</b> (EMI 58630) . . . . .   | D'Angelo                                    | 20 | 8  |
| 14 | <b>FEELS SO GOOD</b> (So So Def/Columbia 77921) . . . . .                                | Xscape                                      | 17 | 5  |
| 15 | <b>HE'S MINE</b> (Outburst/RAL 6946) . . . . .   | MoKenStef                                   | 16 | 9  |
| 16 | <b>PUT YOUR BODY WHERE YOUR MOUTH IS</b><br>(Atlantic 87165) . . . . .                   | Sean Levert                                 | 18 | 7  |
| 17 | <b>I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY</b><br>(RAL/Def Jam 1879) . . . . . | Method Man/Mary J. Blige                    | 8  | 12 |
| 18 | <b>CRAZY LOVE (FROM "JASON'S LYRIC")</b><br>(Mercury 856 730) . . . . .                  | Brian McKnight                              | 15 | 17 |
| 19 | <b>HOW DEEP IS YOUR LOVE</b> (Capitol 79612) . . . . .                                   | Portrait                                    | 24 | 5  |
| 20 | <b>NEVER GONNA LET YOU GO</b><br>(Street Life/Scotti Bros. 78019) . . . . .              | Tina Moore                                  | 22 | 10 |
| 21 | <b>FROGGY STYLE</b> (Jive 42296) . . . . .   | Nuttin' Nyce                                | 21 | 11 |
| 22 | <b>SO MANY TEARS</b><br>(Interscope 95748) . . . . .                                     | 2Pac  | 23 | 5  |
| 23 | <b>YOU USED TO LOVE ME</b> (Bad Boy/Arista 79025) . . . . .                              | Faith                                       | 25 | 5  |
| 24 | <b>FEEL ME FLOW</b> (Tommy Boy 7682) . . . . .   | Naughty By Nature                           | 27 | 6  |
| 25 | <b>WE MUST BE IN LOVE</b> (Stepsun 0141) . . . . .                                       | Pure Soul                                   | 31 | 6  |
| 26 | <b>CAN'T YOU SEE (FROM "NEW JERSEY DRIVE")</b><br>(Tommy Boy 676) . . . . .              | Total Feat. The Notorious B.I.G.            | 11 | 15 |
| 27 | <b>SPRINKLE ME</b> (Jive 42297) . . . . .  | E-40 Feat. Suga T                           | 29 | 5  |
| 28 | <b>I LIKE</b> (Keia/Elektra 64486) . . . . .   | Kut Klose                                   | 26 | 20 |
| 29 | <b>EMOTIONS</b> (Luke 185) . . . . .   | H-Town                                      | 19 | 17 |
| 30 | <b>MIND BLOWIN'</b> (TNT/Jive 42286) . . . . .   | Smooth                                      | 33 | 6  |
| 31 | <b>I CAN LOVE YOU LIKE THAT</b> (Blitz/Atlantic) . . . . .                               | All-4-One                                   | 36 | 6  |
| 32 | <b>YOU BRING ME JOY/I LOVE YOU</b> (Uptown/MCA 55029) . . . . .                          | Mary J. Blige                               | 32 | 5  |
| 33 | <b>HOW MANY TIMES</b> (EastWest 64431) . . . . .   | Gerald Levert                               | 28 | 9  |
| 34 | <b>AFFECTION</b> (Avitone/Bellmark 74506) . . . . .                                      | Jody Watley                                 | 38 | 5  |
| 35 | <b>GRAPEVINE</b> (MJJ/Epic 77864) . . . . .  | Brownstone                                  | 34 | 16 |
| 36 | <b>ENJOY YOURSELF</b> (Mo Jazz 1279) . . . . .   | Impromp2                                    | 37 | 9  |
| 37 | <b>TOMORROW ROBINS WILL SING</b> (Motown 60356) . . . . .                                | Stevie Wonder                               | 40 | 6  |
| 38 | <b>FREAK ME BABY</b> (Epic Street/Epic 77845) . . . . .                                  | Dis'n'Dat Feat. 95 South, 69 Boyz & K-Knock | 42 | 11 |
| 39 | <b>THIS IS HOW WE DO IT</b><br>(PMP/RAL/Island 851 468) . . . . .                        | Montell Jordan                              | 35 | 20 |
| 40 | <b>ASK OF YOU (FROM "HIGHER LEARNING")</b><br>(550 Music/Epic 77862) . . . . .           | Raphael Saadiq                              | 39 | 17 |
| 41 | <b>SO IN LOVE WITH YOU</b> (Mavenick/Warner Bros. 17889) . . . . .                       | U.N.V.                                      | 43 | 5  |
| 42 | <b>I'M WHAT YOU NEED</b> (MCA 3361) . . . . .  | Chante Moore                                | 44 | 7  |
| 43 | <b>MY UP AND DOWN</b> (Mecca Don/EastWest 5753) . . . . .                                | Adina Howard                                | 49 | 4  |
| 44 | <b>FIRE</b> (Motown 1300) . . . . .  | Subway                                      | 41 | 11 |

|     |   |                              |       |    |
|-----|---|------------------------------|-------|----|
| 45  | <b>LOVE TODAY</b> (A&M 09704) . . . . .                                       | Vertical Hold                | 30    | 13 |
| 46  | <b>I'D RATHER BE ALONE</b> (Warner Bros. 17922) . . . . .                     | Karyn White                  | 46    | 12 |
| 47  | <b>GIVE IT 2 YOU</b> (So So Def/Wbrk/Columbia 77836) . . . . .                | Da Brat                      | 45    | 14 |
| 48  | <b>SHY GUY (FROM "BAD BOYS")</b><br>(The Wbrk Group 77678) . . . . .          | Diana King                   | 48    | 17 |
| 49  | <b>JOY</b> (Interscope 95769) . . . . .                                       | Blackstreet                  | 47    | 16 |
| 50  | <b>KEEP THEIR HEADS RINGIN' (FROM "FRIDAY")</b><br>(Priority 53188) . . . . . | Dr Dre                       | 50    | 17 |
| 51  | <b>THE I.N.C. RIDE</b><br>(Delicious Vinyl/Capitol 58376) . . . . .           | Masta Ace Incorporated       | 51    | 12 |
| 52  | <b>FIRST LOVER</b> (Raging Bull 5013) . . . . .                               | Gap Band                     | 52    | 12 |
| 53  | <b>THERE IT IS</b> (A&M 00192) . . . . .                                      | Barry White                  | 59    | 3  |
| 54  | <b>WHEN YOU LOVE SOMEONE</b><br>(Elektra 64415) . . . . .                     | Anita Baker & James Ingram   | 61    | 3  |
| 55  | <b>HEY LOOK AWAY</b> (Kaper/RCA 64305) . . . . .                              | Questionmark Asylum          | 55    | 9  |
| 56  | <b>FREAK LIKE ME</b> (EastWest 9094) . . . . .                                | Adina Howard                 | 54    | 25 |
| 57  | <b>WHATEVER YOU NEED</b> (EastWest 9197) . . . . .                            | Michael Speaks               | 63    | 5  |
| 58  | <b>THE WAY THAT YOU LOVE</b><br>(Wing/Mercury 1422) . . . . .                 | Vannessa Williams            | 58    | 14 |
| 59  | <b>I CAN'T TELL YOU WHY</b> (MJJ/Epic 77865) . . . . .                        | Brownstone                   | 77    | 3  |
| 60  | <b>THINK OF YOU</b> (LaFace/Arista 2-4094) . . . . .                          | Usher                        | 57    | 23 |
| 61  | <b>DEAR MAMA/OLD SCHOOL</b> (Interscope 98273) . . . . .                      | 2Pac                         | 56    | 19 |
| 62  | <b>RED LIGHT SPECIAL</b> (LaFace/Arista 02744) . . . . .                      | TLC                          | 62    | 21 |
| 63  | <b>FREEDOM (FROM "PANTHER")</b> (Mercury 856 800) . . . . .                   | Various Artists              | 60    | 12 |
| 64  | <b>(I WANT TO) THANK YOU</b><br>(Street Life/Scotti Bros. 78035) . . . . .    | Freddie Jackson              | 53    | 9  |
| 65  | <b>LUV AMBITION</b> (Motown 0319) . . . . .                                   | Jason Weaver                 | 70    | 3  |
| 66  | <b>COME ON HOME</b> (Capitol) . . . . .                                       | The Whispers                 | DEBUT |    |
| 67  | <b>LOVE DON'T LOVE NOBODY</b> (GRP/MCA 3063) . . . . .                        | Phil Perry                   | 74    | 2  |
| 68  | <b>BABY</b> (Atlantic 82610) . . . . .  | Brandy                       | 66    | 34 |
| 69  | <b>I GOT 5 ON IT</b> (Noo Trybe 38474) . . . . .                              | Luniz                        | 76    | 3  |
| 70  | <b>THE MANY WAYS</b> (LaFace/Arista 4105) . . . . .                           | Usher                        | 75    | 3  |
| 71  | <b>I LIKE IT (WANNA BE WHERE YOU ARE)</b><br>(Elektra/EEG 66131) . . . . .    | Grand Puba                   | 73    | 6  |
| 72  | <b>FOR YOUR LOVE</b> (Motown 1261) . . . . .                                  | Stevie Wonder                | 64    | 21 |
| 73  | <b>COME ON</b> (A&M 580 972) . . . . .  | Barry White                  | 68    | 22 |
| 74  | <b>WHEN U CRY I CRY</b> (Capitol 58329) . . . . .                             | Jesse                        | 65    | 17 |
| 75  | <b>THERE WILL NEVER BE</b> (Arista 12843) . . . . .                           | NIIU                         | 79    | 4  |
| 76  | <b>COLORS OF THE WIND (FROM "POCAHONTAS")</b><br>(Hollywood 64001) . . . . .  | Vanessa Williams             | 81    | 4  |
| 77  | <b>TALES FROM THE HOOD</b> (MCA 55038) . . . . .                              | Domino                       | 69    | 9  |
| 78  | <b>TOO MANY FISH</b><br>(Virgin 38477) . . . . .                              | Frankie Knuckles Feat. Adeva | 80    | 4  |
| 79  | <b>LISTEN ME TIC</b> (Elektra 64414) . . . . .                                | Ini Kamoze                   | 84    | 3  |
| 80  | <b>IF IT'S ALRIGHT WITH YOU</b> (Luke 184) . . . . .                          | Lorenzo Feat. Keith Sweat    | 71    | 13 |
| 81  | <b>GOOD THANGZ</b> (Underworld/Capitol 79558) . . . . .                       | Hami                         | 67    | 12 |
| 82  | <b>ALL GLOCKS DOWN</b> (Pendulum/EMI 58637) . . . . .                         | Heather B                    | 83    | 5  |
| 83  | <b>FROM THE FOOL</b> (MCA 55054) . . . . .                                    |                              | 89    | 2  |
| 84  | <b>PULL UP TO THE BUMPER</b> (Epic 7111) . . . . .                            | Patra                        | 88    | 2  |
| 85  | <b>CRUNCH TIME</b> (Motown 31326) . . . . .                                   | Prince Markie Dee            | 87    | 3  |
| 86  | <b>CHAMPION</b><br>(Loose Cannon/Island 6980) . . . . .                       | Buju Banton                  | 90    | 2  |
| 87  | <b>COME AND TAKE A RIDE</b><br>(Rap-A-Lot/Noo Trybe 38476) . . . . .          | Mad CJ Mack                  | DEBUT |    |
| 88  | <b>HEY ALRIGHT</b><br>(Illtown/Mad Sounds/Motown 0366) . . . . .              | Rottin' Razkals              | DEBUT |    |
| 89  | <b>SHIMMY SHIMMY YA</b><br>(Elektra/EEG 64419) . . . . .                      | Oi' Dirty Bastard            | DEBUT |    |
| 90  | <b>NEVA GO BACK</b> (Profile 5433) . . . . .                                  | Special Ed                   | DEBUT |    |
| 91  | <b>TWSTED</b> (Big Beat/Atlantic 98163) . . . . .                             | Po'Broke & Lonely?           | 82    | 5  |
| 92  | <b>CANDY RAIN</b> (Uptown/MCA 54906) . . . . .                                | Soul For Real                | 85    | 30 |
| 93  | <b>I WANT U</b> (Motown 0322) . . . . .                                       | Rosie Gaines                 | 78    | 5  |
| 94  | <b>BIG POPPA/WARNING</b><br>(Bad Boy/Arista 7-9015) . . . . .                 | The Notorious B.I.G.         | 86    | 26 |
| 95  | <b>I DON'T MIND</b> (MCA 55015) . . . . .                                     | Immature                     | 72    | 11 |
| 96  | <b>IT'S BEEN YOU</b> (Elektra 9148) . . . . .                                 | Anita Baker                  | 92    | 15 |
| 97  | <b>JUST ROLL</b> (Big Beat/Atlantic 98175) . . . . .                          | Fabu                         | 91    | 21 |
| 98  | <b>NEXT TIME</b> (MCA 55011) . . . . .  | Gladys Knight                | 93    | 18 |
| 99  | <b>LIFESTYLES OF THE RICH AND SHAMELESS</b><br>(Uptown/MCA 55006) . . . . .   | Lost Boyz                    | 96    | 9  |
| 100 | <b>SLOW DOWN</b> (Columbia 7138) . . . . .                                    | Trisha Covington             | 94    | 10 |

**URBAN**

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| GIVE IT 2 YOU J. Dupri, C. Kelly (So So Def/EMI April/World, ASCAP)   | 47  |
| GOOD THANGZ J. Hama (Me'Phal Music, ASCAP)  | 81  |
| GRAPEVINE N. Gilbert, A. Gilbert, D. Hall (Brown Girl/The Night Rambow/Stone Jam/Ness Nitty & Capone/WB, ASCAP)   | 35  |
| HEY ALRIGHT A. Barr, J. Rey, C. Kelley, Naughty By Nature (Naughty/Warner Chappell/F.C.D., ASCAP)   | 88  |
| HEY LOOK AWAY T. Argraw, M. Gasdon, K. Jones, D. Hepburn (360, ASCAP/Fecat/Money In The Bank/Blackwood, BMI)  | 55  |
| HE'S MINE Hama, M. Kan Stef, R. Troutman, Prince (Controversy, ASCAP/Saga Music/Songs Of Lastrada/Rubber Band Music, BMI)   | 15  |
| HOW DEEP IS YOUR LOVE B. Gibb, R. Gibb, M. Gibb (N/A)   | 19  |
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| I DON'T MIND R. Periman, C. England (T. Poma, ASCAP/Fat Hat/EMI Virgim, BMI)  | 95  |
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| I LIKE J. Howell, E. Offler, T. Duncan (Nu Soul, ASCAP/Almo Irving/Short Dolls, BMI)  | 28  |
| I LIKE IT (I WANNA BE WHERE YOU ARE) M. Dixon, A. Martin, Grand Pupa (Def Jam, ASCAP/12 A/Kakalaka, BMI)  | 71  |
| I'LL BE AROUND A. Fenech (Flyte Tyne/Colony, ASCAP)   | 100 |
| I'LL BE THERE FOR YOU J. O'Neal, R. Smith, R. Diggins, N. Ashford, V. Simpson (Jobete, ASCAP/Careers BMG/Wu-Tang/Ramecca, BMI)  | 17  |
| I'M WHAT YOU NEED J. Howcott, M. Alford, D. Parks (Irving Music/Nu Soul, BMI)   | 42  |
| IT'S BEEN YOU S. McKinley, M. Unobsky, M. O'Hara (Whole Nine Yards Music/Avid One Music, ASCAP/Unobsky Songs/O'Hara Music, BMI)   | 96  |
| I WANT U Prince, Rosie Games (Controversy/WB/ASCAP/Dredix/Motown/Songs Of PolyGram, BMI)  | 11  |
| I WANNA LOVE LIKE THAT Babyface (Epic/ASCAP/Sony, BMI)  | 93  |
| JOY T. Roney, T. Lucas, M. Jackson (Zomba/T. Lucas Music/Mr. Peaniz Butter, ASCAP/Magic/Warner-Tamerlane, BMI)  | 49  |
| JUST ROLL L. Grady (Little Lou, BMI)  | 97  |
| KEEP THEIR HEADS RINGIN' Dr. Dre, S. Steed, J. Flex (Am' N'uthin' Gom' On But Fu-Kin', ASCAP)   | 50  |
| LIFESTYLES OF THE RICH AND SHAMELESS O. S. Harvey Jr., Mr. Cheeks (EMI April/Be Mo Easy, ASCAP/Lost Boyz, BMI)  | 99  |
| LISTEN ME TIC I. Kamooze, 9 Sonzda Kiki (Irving/Roadie, BMI)  | 79  |
| LOVE DON'T LOVE NOBODY C. Simms, J. Jefferson (Warner-Tamerlane, BMI)   | 67  |
| LOVE TODAY T. Taylor, C. Farrar (Chrysalis Music/Khara Troy/B. Black Music, ASCAP)  | 45  |
| LUV AMBITION K. Crouch (Human Rhythm, BMI)  | 65  |
| THE MANY WAYS D. Hall, A. Brown (WB/Stone Jam/Ness Nitty & Capone/AI-Q Dev, ASCAP)  | 70  |
| MIND BLOWIN' Carter, Campbell, Fingers, White, Iley, Iley, Iley (Zomba/Fe-Mac/Art & Rhythm/Airhythmusic/EMI April/Barna, ASCAP)   | 30  |
| MY UP AND DOWN K. Pierce, L. Harris, M. Lanza, B. Ford, J. Elias (Chic/Maximum Strength/Too Slow U Blow, BMI)   | 10  |
| NEVA GO BACK E. Archer, H. Tee (Promuse/Special Ed/Howie Tee, BMI)  | 90  |
| NEVER GONNA LET YOU GO T. Moore, T. Ford (My Jamban/nev, BMI)   | 20  |
| NEXT TIME J. Jam, T. Lewis, J. Wright, G. Knight (Shake/EMI April/Flyte Tyne/Tunes/New Perspective, ASCAP)  | 98  |
| NONE OF YOUR BUSINESS S. Azor (Songs Of K-Os/Out Of The Basement/Next Plateau, ASCAP/Unart, BMI/PPP)  | 97  |
| ONE MORE CHANCE M. DeBarge, E. Jordan (Jobete/April/Big Poppa/Justin, ASCAP)  | 8   |
| PULL UP TO THE BUMPER D. Manno, S. Dunbar, R. Shakespeare, G. Jones (Grace Jones Enterprises/PolyGram Intl./Cheran, ASCAP/Songs Of PolyGram/DAT, BMI)                             | 84  |
| PUT YOUR BODY WHERE YOUR MOUTH IS G. Levert, E. Nicholas (Divided Music/Zomba/Warner-Tamerlane, BMI)  | 16  |
| RED LIGHT SPECIAL Babyface (Epic/ASCAP, BMI)  | 62  |
| SCREAM CHILDHOOD M. Jackson, J. Harris III, T. Lewis, J. Jackson (Mijac/Warner-Tamerlane/Black Ice, BMI)  | 2   |
| SHIMMY SHIMMY YA R. Jones, R. Diggins (Wu-Tang/Ramecca, BMI)  | 89  |
| SHY GUY D. King, A. Marvel, K. Gardner (World Of Andy/Wur, ASCAP/Diana King/Kingsley Gardner Nation Of Soul, BMI)   | 48  |
| SLOW DOWN M. Nelson, K. West, Ford-Payne (April Music, ASCAP/Irving Music, BMI)   | 100 |
| SOMEONE TO LOVE Babyface (Sony/Epic, BMI)   | 3   |
| SO IN LOVE WITH YOU D. Foster, B. Ross, L. Thompson (Bill Man/One Four Three/Howe Sound/Peer Music/Linda's Boys, BMI)   | 41  |
| SO MANY TEARS N/A (Jobete/Black Bull/Turboy, ASCAP/Johanna's Dream/Interscope/Epic/Warner-Tamerlane/Grand Imperial/Thug, Bubhoyahize, BMI)  | 22  |
| SPRINKLE ME E-40 (Zomba/E-40/Suga T, BMI)   | 27  |
| TALK FROM THE HOOD D. Donno, G. Bullerzeug, V. Merritt (Chrysalis/Getto Jam/All Int. ASCAP/Mike's Rap, BMI)   | 77  |
| (I WANT TO) THANK YOU B. J. Eastman, G. Chambers (Barry's Melodie/Polygram Intl./Orshae/Warner Bros., ASCAP)  | 64  |
| THERE IT IS B. White, G. Levert, E. T. Nicholas (Seven Songs/Divided/Zomba/Warner-Tamerlane, BMI)   | 53  |
| THERE WILL NEVER BE N/A (N/A)   | 75  |
| THINK OF YOU C. Thompson, D. Jones, F. Evans, U. Raymond (Chuck Lie/Starvin, ASCAP/China Baby/Jucey Combs, BMI)   | 61  |
| THIS IS HOW WE DO IT M. Jordan, O. Peute, R. Walters (Mo'Sawag, ASCAP/Oh's/Def American, BMI)   | 39  |
| 'TIL YOU DO ME RIGHT Babyface, M. Edmonds, K. Edmonds (Sony Songs/ECA/PMEL, BMI)  | 9   |
| TOO MANY FISH N/A (N/A)   | 78  |
| TOMORROW ROBINS WILL SING S. Winder (Steveland Morris, ASCAP)   | 3   |
| TWISTED C. Taylor, R. Cruz, M. Lynn (Under Glove, ASCAP)  | 91  |
| WATERFALLS Organized Noize, M. Ebergl, L. Lopez (Tiz Biz Music/Belt Star Music/Pebblitone, ASCAP/Organized Noize Music/Suff Start Music, BMI)                                     | 5   |
| WATER RUNS DRY Babyface (Sony/Epic, BMI)  | 7   |
| THE WAY THAT YOU LOVE ME J. Dubs, Abersa (EMI April/Nikam, ASCAP/EMI Blackwood/J. Dibbs, BMI)   | 58  |
| WE MUST BE IN LOVE K. Jordan (Payed Like A Steppin/Black Art Of War, ASCAP)   | 25  |
| WHAT EVER YOU NEED M. Speaks (You Digga Music/ASCAP/Maccadon/Speakur/Too Slow U Blow, BMI)  | 57  |
| WHEN YOU LOVE SOMEONE C. Sager, M. Shuman, A. Baker (Hazen/Waxing Brook Way, ASCAP/Beverly Drive/All About Me, BMI)   | 54  |
| WHEN U CRY... S. Grasseite, B. Beck, R. Brown (Lil'Ed/Trinity Campbell/Warner Chappell, ASCAP/Sonic Sheet, BMI)   | 74  |
| YOU BRING ME JOY/I LOVE YOU M. J. Blige, J. Hailey (Mary J. Blige Music/MCA Music/Sean Combs Music/Kays Music, ASCAP/Chuckie Thompson/9th Street Tunnel Music, BMI)               | 32  |
| YOU USED TO LOVE ME F. Evans (Chunna Baby/Blackwood/Ninth St. Tunnel, BMI)  | 23  |

**REVIEWS By Gil L. Robertson IV**

**■ MICHAEL SPEAKS: Michael Speaks (East/West) Producer: Various**

Brother man talks big but he's got the vocal prowess to deliver the goods which is put to good use on his eponymously titled debut disc. Speaks has terrific vocal range and authority. He is certainly that type of vocalist that will make the ladies think that it's raining down under. As for programming possibilities this disc is a winner across the urban board with a number of single possibilities. It's been a long time since urban music has had a male vocalist with the looks, charisma and talent to rejuvenate that often tired category. However, with this disc Speaks makes it worth the wait. Standout tracks: "It's All Right," "Is It Still Good To You," "I'm Sorry" and "Jesus Is Real."



**■ TONY THOMPSON: Tony Thompson (Warner 245996) Producer: Various**

This disc is an impressive debut for Thompson whose smooth and sexy vocals are reminiscent of Tevin Campbell. Brother man has a warm distinctive voice that throughout this disc he always keeps under control. The producers of this offering should also be congratulated for providing Thompson with both lyrics and musical accompaniment that never overshadow. Every track on this disc is radio friendly which, if handled properly, should do well on both urban formats as well as pop. Standout tracks: "I Know," "What's Going On," "Dance With Me" and "Come Over."



**■ AFTER 7: Reflections (Virgin 40547) Producers: Various**

This trio's latest offering is a shimmering collection of well crafted, silky smooth soul that will, for certain, delight this group's large fan base. On the new project, After 7 showcases a new maturity that's in evidence on both the material selected and the way it's executed. This release makes them the strongest straight R&B male group contender for the summer sweepstakes. Standout tracks: "Till You Do Me Right," "Save It Up," "Damn Thing Called Love" and "How Did He Love You."



**PICK OF THE WEEK**

**■ JODECI: The Show, The After-Party, The Hotel (Uptown 11258) Producer: Jodeci**

Jodeci is back with a well-balanced collection of R&B tracks that will offer their large urban fan base enough jams to rock with for many seasons to come. Few groups offer the performance flavor like Jodeci. These fellows are raw and consistently come correct both musically and with the right dosage of male bravado to give their music a winning edge. Uptown will have no problem finding singles with this project, which is filled with programming possibilities. Standout tracks: "Bring On Da' Funk," "Room 577," "Room 499," "Time & Place," "Devante's Intermission" and "Good Luv."



## URBAN

## TOP 75 R&amp;B ALBUMS

CASH BOX • JULY 15, 1995

|    |   |                        |       |    |
|----|---|------------------------|-------|----|
| 1  | ME AGAINST THE WORLD (Interscope 92399)                         | 2Pac                   | 2     | 16 |
| 2  | HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 (Epic 59000)           | Michael Jackson        | 5     | 2  |
| 3  | CRAZYSEXYCOOL (LaFace/Arista 26009)                             | TLC                    | 3     | 31 |
| 4  | POVERTY'S POVERTY (Tommy Boy 1111)                              | Naughty By Nature      | 1     | 5  |
| 5  | FRIDAY (Priority 53959)   | Soundtrack             | 4     | 13 |
| 6  | TALES FROM THE HOOD (Forty Acres & A Mule Musicworks/MCA 11243) | Soundtrack             | 7     | 8  |
| 7  | THE INFAMOUS (Loud/RCA 66480)                                   | Mobb Deep              | 8     | 10 |
| 8  | THIS IS HOW WE DO IT (Def Jam/RAL 527179)                       | Montell Jordan         | 9     | 13 |
| 9  | IN A MAJOR WAY (Sick Wld' I/Alive 41558)                        | E-40                   | 10    | 16 |
| 10 | READY TO DIE (Bad Boy/Arista 73000)                             | The Notorious B.I.G.   | 11    | 39 |
| 11 | MACK 10 (Priority 53938)  | Mack 10                | 16    | 2  |
| 12 | CANDY RAIN (Uptown/MCA 11125)                                   | Soul For Real          | 12    | 14 |
| 13 | TALES FROM THE CRYPT (Awdl 7197)                                | C-Bo                   | 6     | 4  |
| 14 | DO YOU WANNA RIDE? (Mecca Dor/EastWest/EEG 61757)               | Adina Howard           | 14    | 19 |
| 15 | SURRENDER (Keia/Elektra/EEG 61668)                              | Kut Klose              | 15    | 15 |
| 16 | BRANDY (A&M/Capitol 82610)                                      | Brandy                 | 17    | 37 |
| 17 | 2000 (Elektra 61619)  | Grand Puba             | 19    | 2  |
| 18 | DEADLY GROUNDZ (Rap-A-Lot 40531)                                | Fifth Ward Juvenilz    | 28    | 2  |
| 19 | THE OTHER SIDE (Atlantic 82663)                                 | Sean Levert            | 21    | 2  |
| 20 | MY LIFE (MCA/Uptown 11156)                                      | Mary J. Blige          | 13    | 31 |
| 21 | BIG BALLER (Wap/Ichiban 8148)                                   | MC Breed               | 32    | 2  |
| 22 | BEGGIN' AFTER DARK (Luke 212)                                   | H-Town                 | 23    | 31 |
| 23 | II (Motown 530323)  | Boyz II Men            | 20    | 41 |
| 24 | A MI SHABBA (Epic 57801)  | Shabba Ranks           | 24    | 2  |
| 25 | FROM THE BOTTOM UP (MJJ/Epic 57829)                             | Brownstone             | 18    | 25 |
| 26 | RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659)                   | Oi' Dirty Bastard      | 27    | 14 |
| 27 | NEW JERSEY DRIVE VOL. I (Tommy Boy 1114)                        | Soundtrack             | 22    | 14 |
| 28 | TICAL (Def Jam/RAL/Island 523839)                               | Method Man             | 29    | 31 |
| 29 | THE ICON IS LOVE (A&M 0115)                                     | Barry White            | 30    | 36 |
| 30 | AND THE MUSIC SPEAKS (Blitzzz/Atlantic 82746)                   | All-4-One              | 25    | 3  |
| 31 | GROOVE ON (EastWest 92416)                                      | Gerald Levert          | 31    | 40 |
| 32 | D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS (Shot 7000)  | Various Artists        | 35    | 11 |
| 33 | KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)                    | Kirk Franklin & Family | 34    | 28 |
| 34 | SEASON OF DA SICNESS (Black Market/Priority 53967)              | Brotha Lynch Hung      | 36    | 16 |
| 35 | BALLIN' OUT OF CONTROL (Select 21654)                           | AMG                    | 33    | 3  |
| 36 | BONAFIDE (Yab Yum/550 Music/Epic 66436)                         | Jon B.                 | 37    | 5  |
| 37 | TRUE GAME (Rap-A-Lot/Noo Trybe 40485)                           | Mad CJ Mac             | 42    | 4  |
| 38 | LOVE ON MY MIND (Luke 0214)                                     | Lorenzo                | 26    | 10 |
| 39 | REAL TING (WeeDee/Nervous 2006)                                 | Mad Lion               | 39    | 7  |
| 40 | SITTIN' ON CHROME (Delicious Vinyl/Capitol 32873)               | Masta Ace Incorporated | 40    | 6  |
| 41 | PANTHER (Mercury 525479)  | Soundtrack             | 38    | 8  |
| 42 | GOODFELLAS (Payday/FFRR 124007)                                 | Show And A.G.          | 41    | 4  |
| 43 | AZZ IZZ (Outburst/RAL/Island 27364)                             | Monkenstef             | DEBUT |    |
| 44 | TOAST TO THE LADIES (Capitol 30270)                             | The Whispers           | 43    | 14 |
| 45 | SAFE + SOUND (Profile Records 1462)                             | DJ Quik                | 45    | 19 |
| 46 | 100 DEGREES AND RISING (Talkin Loud/Verve 528000)               | Incognito              | 46    | 3  |
| 47 | NASTE (RCA 66613)   | Roy Ayers              | 48    | 2  |
| 48 | WHAT'S ON MY MIND? (Po Broke/Relativity 1514)                   | The Dayton Family      | 47    | 26 |
| 49 | DA' MILKRATE (Capitol 30697)                                    | Milkbone               | DEBUT |    |
| 50 | CONVERSATION PEACE (Motown 530238)                              | Stevie Wonder          | 50    | 14 |
| 51 | ALL IN THE GAME (Suave 0003)                                    | Crime Boss             | 52    | 19 |
| 52 | BAD BOYS (Vbrk/Columbia 67009)                                  | Soundtrack             | 53    | 13 |
| 53 | GOOD TIMES (Biv/Motown 530354)                                  | Subway                 | 44    | 22 |
| 54 | THE ALBUM (Kaper/RCA 66560)                                     | Questionmark Asylum    | 51    | 2  |
| 55 | SEXSATIONAL (Warner Bros. 24596)                                | Tony Thompson          | DEBUT |    |
| 56 | JUST FOR YOU (MCA 10946)  | Gladys Knight          | 55    | 40 |
| 57 | BROKEN (Intersound 9145)  | William Becton         | 58    | 2  |
| 58 | THE BEST OF SADE (Epic 66686)                                   | Sade                   | 60    | 31 |
| 59 | THE DIARY (Rap-A-Lot/Noo Trybe 39946)                           | Scarface               | 59    | 36 |
| 60 | I WISH (Sunshine/Scotti Bros. 75486)                            | Skee-Lo                | DEBUT |    |
| 61 | FUNKDAFIED (So So Def/Wbrk/Columbia 66164)                      | Da Brat                | 57    | 51 |
| 62 | MAKE HIM DO RIGHT (Warner Bros. 45400)                          | Karyn White            | 49    | 37 |
| 63 | RHYTHM OF LOVE (Elektra 61555)                                  | Anita Baker            | 66    | 41 |
| 64 | YOU'RE GONNA LOVE IT (Mojazz/Motown 53054)                      | Impromp2               | 65    | 3  |
| 65 | COCKTAILS (Dangerous/Jive 41553)                                | Too Short              | 62    | 23 |
| 66 | TOUGHER THAN LOVE (Columbia 64189)                              | Diana King             | 54    | 2  |
| 67 | CREEPIN ON AH COME UP (Ruthless/Relativity 5526)                | Bone Thugs N Harmony   | 67    | 49 |
| 68 | VOLUME I (Interscope 92360)                                     | Thug Life              | 61    | 36 |
| 69 | USHER (LaFace/Arista 26008)                                     | Usher                  | 63    | 19 |
| 70 | A LOVE SUPREME (Silas/MCA 11157)                                | Chante Moore           | 70    | 30 |
| 71 | BLACKSTREET (Interscope 92351)                                  | Blackstreet            | 69    | 52 |
| 72 | BRANDED (Pointblank/Virgin 40335)                               | Isaac Hayes            | 75    | 6  |
| 73 | TATTOOED HEART (A&M/Perspective 540349)                         | Aaron Neville          | 72    | 6  |
| 74 | IT'S TIME (Caliber 21008)                                       | Howard Hewett          | 73    | 30 |
| 75 | MYSTICS OF THE GOD (Select Street/AG 23011)                     | King Just              | 56    | 6  |

## THE RHYTHM

By Gil Robertson IV



Sony 550 recording artists Patra and Aaron Hall, and new Diezel Recording signee Neron Thomas, seen here in a quiet moment at New York's Electric Lady studios, are the latest in a long series of talented artists to be produced by The Characters, aka Troy Taylor and Charles Farrar. The duo, who co-wrote and produced Verticle Hold's current hit, "Love Today," as well as remixing Brandy's "Best Friend," recently announced the formation of Diezel Recordings with Johnny Gill and urban music veteran Hank Caldwell. Patra's debut 550 recording is set for an August 1 release with Aaron Hall's debut to follow. Thomas is presently working on his first release with The Characters. Picture (l-r) seated: Patra and Aaron Hall; standing, Tony Taylor, Charles Farrar and Neron Thomas.

**R&B BENEFIT FOR CHILDREN WITH AIDS:** On Wednesday, July 12, recording artists Gladys Knight, The O'Jays, The Whispers, Gerald Levert, Freddie Jackson, and CeCe Peniston will join forces for an evening of song to benefit pediatric AIDS in the "Let's Stamp Out AIDS" benefit concert. AIDS Awareness Action, Inc. (AAAI), the presenter of the benefit concert, is committed to children afflicted with this dreaded disease. Concert proceeds are being raised for Childrens AIDS Center Hospital, Los Angeles, Tuesday's Child, and the Gift For Life Project. These organizations assist the children and families affected by HIV/AIDS by assisting them with essential aid such as medical treatment, a necessities program (i.e., food, diapers, transportation, counseling and money). The evening's lineup of performers will pay homage to the legendary and renowned musician H.B. Barnum by performing their renditions of many of his classics as well as their own musical selections. Honored at the event will be Joseph Church, MD of Children AIDS Center, CHLA, and AIDS activist Larry Jacobs also will be honored at the event. Joining Gladys Knight as Mistresses of Ceremonies for the event will be Jo Marie Payton from the hit ABC-TV show *Family Matters*.

**DISN' DAT:** TLC, Brandy, Brownstone and Anita Baker are among the top nominees for the First Annual Soul Train Lady of Soul Awards which will be held Sunday, August 6, 8 p.m. at the Santa Monica Civic Auditorium. KKBTV Radio will hold their second annual 92.3 Best Summer Jam Sunday, August 13 at Irvine Meadows Amphitheatre. The show will feature over 20 top R&B, Pop, Reggae and Hip-hop acts including Notorious B.I.G., Adina Howard, Warren G., Monica, Immature, Usher, PO', Broke & Lonely, Brandy, Patra, Jon B., Soul IV Real, IV Xample, plus old school sets from Rose Royce and Doug E. Fresh. The community organizations that will receive proceeds from the events; Minority AIDS Project, El Centro del Puebloo, South Central Youth & Community Services, Hillsman Drug and Alcohol Treatment Center and Challengers Boys & Girls Club. Noted world famous radio personality Casey Kasem recently received an honorary Doctorate degree from Mount Olive College in North Carolina. Kasem also delivered the commencement address for the 2,500 college graduates. If you're looking for a place to work out or rehearse for an upcoming show, look no further than The Madonna Grimes Fitness Theatre. Conveniently located at La Cienega Blvd and Melrose in Los Angeles, this facility offers two large comfortable studios and a friendly, professional staff. The place is a real winner. For more information call (310) 652-3417.

THE  
RHYME

By Gil Robertson IV



Following a string of successful collaborations with artists like Domino, Kam and Spice 1, producer Battlecat is in high demand these days. Currently at work on *Gumbo Roots*, his debut disc for Lifestyles/Maverick Records, Battlecat has also been in the studio working with YoYo and Ice Cube on the production of "Bonnie and Clyde Part 2," from YoYo's soon to be released disc. Pictured (l-r): Battlecat, Ice Cube and YoYo.

**RAP CONTROVERSY IV:** During the past three weeks, as the current political controversy regarding rap music has been playing out before a national audience, many issues have surfaced which illustrates the dichotomy between America's two most influential industries—politics and entertainment. On the one hand we have the political establishment who, while given by the people a position of leadership, continues to abdicate the responsibility that comes with that. American political leaders from both left and right have been, especially in recent years, more preoccupied with the agendas of their own and special interests, than any of the many pressing social concerns of their constituency. Given the current state of government affairs—which is presently riddled with backward thinking and a lack of focus or initiative to get things done—it's embarrassing for an elected official to come out pointing his finger against another entity. Finger pointing has become an American pastime with everyone from small school children to corporate executives, knowing how easy it's become to abdicate self-responsibility by simply placing the blame on another. Through feigned ignorance or outright denial, Americans have become expert players of this game, which is why it should come as no surprise that we presently live in a country that's filled with all manner of moral decay.

The entertainment industry is as well a culprit in the continued decline of American spirit and psyche. In its defense it has not been formally entrusted with any code of morality or ethics by the American consumer. While not in a formal position of leadership, the industry does, in fact have a leadership role. Given the enormous influence that it wields on the American consumer—more people go to see the average Hollywood blockbuster than voted in the last election—the entertainment industry needs also to assume a greater responsibility over what it manufactures for its audience. Instead of acknowledging its role of influence on those who consume its product the entertainment industry has decided to take part in some finger pointing of its own.

While it's true that everybody must govern their own life, when will the American people begin to finally come together and assume responsibility for the actions of both self and our nation's collective whole? While neither government nor the entertainment industry are alone in the social ills that run amok in this country, they both must acknowledge the role that each have played in the actions of careless and mean-spirited individuals whose actions threaten to destroy this country. The real issue behind this current controversy is one of responsibility. When American leaders, both in Washington and Hollywood stop the finger pointing and begin to acknowledge their mistakes of inaction and indifference, then maybe this country will be able to tackle the root of our problems. However, until the public overcomes its own attitude of inaction and indifference then things will probably remain the same.

## TOP 25 RAP SINGLES

CASH BOX • JULY 15, 1995

|    |  |                         |       |    |
|----|--|-------------------------|-------|----|
| 1  | ONE MORE CHANCE (Bad Boy/Arista 79032)   | The Notorious B.I.G.    | 1     | 4  |
| 2  | FEEL ME FLOW (Tommy Boy 7682)  | Naughty By Nature       | 3     | 5  |
| 3  | I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY<br>(Def Jam/RAL/Island 1879) | Method Man/M.J. Blige   | 2     | 10 |
| 4  | I GOT 5 ON IT (Noo Trybe 38474)  | Luniz                   | 6     | 5  |
| 5  | KEEP THIER HEADS RINGING (Priority 53188)                                      | Dr Dre                  | 4     | 17 |
| 6  | SPRINKLE ME (Sick Wid'it/Jive 42298)   | E-40 (Featuring Suga T) | 7     | 3  |
| 7  | GIVE IT 2 YOU (So So Def/Wbrk/Columbia 77836)                                  | Da Brat                 | 5     | 14 |
| 8  | SHIMMY SHIMMY YA (Elektra/EEG 64419)   | Oi' Dirty Bastard       | 10    | 7  |
| 9  | MIND BLOWN' (Jive 12286)   | Smooth                  | 11    | 6  |
| 10 | FOE LIFE (Priority 53192)  | Mack 10                 | 8     | 6  |
| 11 | SURVIVAL OF THE FITTEST (RCA 64382)  | Mobb Deep               | 12    | 7  |
| 12 | FREAK ME BABY (Epic Street/Epic 77845)   | Dis-N-Dat               | 9     | 12 |
| 13 | DEAR MAMA (Interscope/AG 98273)  | 2Pac                    | 13    | 19 |
| 14 | SO MANY TEARS (Interscope/AG 98145)  | 2Pac                    | 14    | 2  |
| 15 | I WISH (Sunshine/Scotti Bros. 78032)   | Skee-Lo                 | 16    | 3  |
| 16 | ALL GLOCKS DOWN (Pendulum/EMI 58367)   | Heather B.              | 15    | 4  |
| 17 | THE I.N.C. RIDE<br>(Delicious Vinyl/Capitol 58376)                             | Masta Ace Incorporated  | 18    | 12 |
| 18 | SEA OF BUD (Vrap/Ichiban 318)  | MC Breed                | 17    | 4  |
| 19 | BIG POPPA/WARNING<br>(Bad Boy/Arista 7-9015)                                   | The Notorious B.I.G.    | 20    | 26 |
| 20 | SUGAR HILL (EMI 58407)   | Az                      | DEBUT |    |
| 21 | TALES FROM THE HOOD (MCA 55038)  | Domino                  | 19    | 9  |
| 22 | CHAMPION (Loose Cannon/Island 6980)  | Buju Banton             | 21    | 2  |
| 23 | ROUND & ROUND (G Funk/RAL/Island 9385)   | The Twinz               | 22    | 2  |
| 24 | THE POINTS (Mercury 6837)  | Various Artists         | 23    | 4  |
| 25 | SUMMERTIME IN THE L.B.C. (G Funk/Island 9383)                                  | Dove Shack              | 24    | 2  |

## Rap Single Reviews

By Gil Robertson IV

## ■ MN8: "I've Got A Little Something For You" (Work 7037)

This sexy and hard-groove track from MN8's upcoming debut has all the right grooves to make this group a favorite of the urban set. Radio will find this track immediately accessible. The vocals are clean and the music is some of the best that I've heard in a long time.

## ■ 2 UNLIMITED: "Here I Go" (Critique 15551)

Rap/hip-hop meets techno-dance on this single, which should do well on both rap and dance formats. The music here is thumping, pumping, and more, which should certainly get everyone partying on the dance floor.

## ■ LOST BOYZ: "Jeep, Lex, Bimaz &amp; Benz" (Uptown 3441)

The Lost Boyz are coming at you correct with this jam that's highlighted with some def musical grooves that's bound to keep partygoers jammin' on the dance floor. This single is very radio friendly and should do well on urban formats across the board.

# INDIE

## Indie Profile

# Digital Prisoner: An Escape To Independence

By M.R. Martinez



88/X Unit

time at the proper social/economic activism. And they still make music that people convert to platinum sales.

The latest entry to the hitmaker/community-conscious ranks is the duo of Mychal-Kae Simmons and Victor Taylor. Who, you might ask? Well, it's the 88/X Unit. Who, you ask again?

This duo is only the pair that has produced hit tracks for some of Ice Cube's projects, the Da Lench Mob, Troop, Mack 10 and many others. While they are considered to be cutting edge in sound, they also have earned props from people like ESPN, who used their title cut to the music soundtrack of the film *Street Fighter* for its award show, and played a role in the ad campaign for The Institute of Black Parenting along with Ice Cube and Gary Gray, the director of Cube's successful film *Friday*.

Now, in the ultimate bow to making fresh new music and being socially responsible, the duo has launched Digital Prisoner Records, the latest venture under their company Gaphlin Entertainment Group. "Our studios are located in the heart of South Central Los Angeles," Simmons recently told *Cash Box*. "We realized that to help the community that has supported us, we had to keep (the business) in the 'hood." And for 88/X Unit, it also meant developing acts from the neighborhood. "We noticed there weren't a lot of acts like the Jackson 5 that were developed just to appeal to kids and at the same time keep the message positive," Simmons says.

But with the start of Digital Prisoner, came the emergence of their debut act Gyrz N F/X whose single "Money Park," is the first taste from this independently-distributed label.

"There's still an edge to the music," Taylor says. "But at the same time we try to bring another edge—that deals with morality and livin' proper—to the music. 'Money Park' is really about a place where kids can kick it, where there's no fightin', no guns. The message is about finding yourself and not growin' up too fast, like most kids do today. These are real life stories, but more uptempo."

With the help of Shirin El Skarkawi, head of Showcase Music, 88/X Unit's manager and the co-executive producer of Gyrz N F/X's self-titled debut album, and Showcase vp Denise Booth, the five-member teen girl group is doing a series of dates at junior high and middle school assemblies that aim at the target audience. El Skarkawi says, "We wanted to make sure that the music and the message and the image of Gyrz N F/X got to the people who needed to hear the music and see that there are other possibilities to what they see in the street or hear in a lot of other music."

The 88/X Unit duo also is exploring a number of possibilities. In addition to maintaining a rigorous production schedule on outside projects (they produced the new Mack 10 single for Priority Records, "On Them Things"), they are putting the finishing touches on a script based on a single off the Gyrz N F/X album. The single, "Watchin' You," could be the genesis for the first film under the Gaphlin film enterprise Source Visuals. Simmons says that Gaphlin plans to finance at least the development of the film, something they can accomplish with resources from their other ventures—including revenue from ASB Music Publishing. Meanwhile, the duo is planning a slate of more Digital Prisoner releases, including a jazz-oriented album by Simmons.

"Hey," Simmons says, "We're 360 degrees." That's life.

**MAKING HIT RECORDS** and fostering a social consciousness among youth are sometimes incompatible goals in the cutthroat recording industry. There are far more critically-acclaimed artists that have not become icons because of their posture on real, everyday-people issues that have embraced social responsibility instead of big bucks. Today, in a bottom line world that posture is slumping. But guys like Jimmy "Jam" Harris & Terry Lewis, Ice Cube, and hell, even Michael Jackson, to name a few, have put their hard earned resources back into the community. Or at the very least, they've thrown money and/or

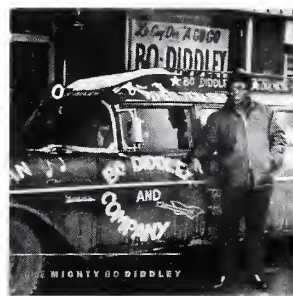
## REVIEWS *By Steve Baltin*

### ■ PENNYWISE: *About Time* (Epitaph 86437 2)

Pennywise have that Epitaph thing going on making their new album a buzz item on the indie scene. As for the music—"PeacefulDayWasteOfTimePerfect People...SameOldStoryIWon'tHaveItKillingtime"—you've heard one Pennywise tune you've heard 'em all. This is basic punk, moving from one hard-edged groove to another without a lot of variety thrown in the mix. On the other hand, they'll sell. As much as the Offspring is unlikely, but this is going to be another hit for the current heavyweight champ on the indie scene.

### ■ PUSHER: *Problems* (Oblivion 10105-2)

Pusher is a trio joined by two other musicians out of Santa Cruz, CA. One of the coolest towns in all of California, the music scene in Santa Cruz has never been on a level with places like L.A., San Francisco, or even San Diego, though the Call did come from the beachside town. However, since lead everything (vocals, guitar, sequencing, sampling) Tommy Joy got his start with the Supreme Love Gods this band does have the possibility of following the Call's lead. On its ten-song debut the band shows a versatility of styles, coming up with strong grooves throughout, particularly when Pusher slows it down as is the case with "Like A Drag." A potential sleeper.



### ■ BO DIDDLEY: *The Mighty Bo Diddley* (Triple X Records 51161-2)

After a revival due to the Nike ads featuring Bo Jackson, Diddley has slipped quietly back into early rock 'n' roll obscurity. Figuring this was as good a time as any to try yet another resurrection Triple X, is releasing an album Diddley recorded in the '80s, with the Offspring. Talk about confusing, the Offspring is the name of Diddley's backing band, because the group consists of Diddley's kids. Though this is a reissue, the album has never been released in the U.S. It's an interesting

collection, with snippets of hip-hop, funk and lots of melodic rock thrown in. Especially fun is "Bo Diddley Put The Rock In Rock 'n' Roll."

### ■ DRYWALL: *Work The Dumb Oracle* (IRS 28715)

Drywall is the latest project from former Wall Of Voodoo lead vocalist Stan Ridgway. More hypnotic than his best known stuff with the well-known L.A. band, Drywall features exceptionally distinctive vocals, as well as more character than the novelty hit "Mexican Radio." "New Blue Mercedes" has a technological, beatific feel, while "Highway Song" has a groovy, country feel to it that almost sounds like The The. Drywall's *Work The Dumb Oracle* is a major surprise. With seductive hooks, hypnotic grooves, impressive lyrics and Ridgway's familiar vocals, this trio has crafted a highly listenable record.

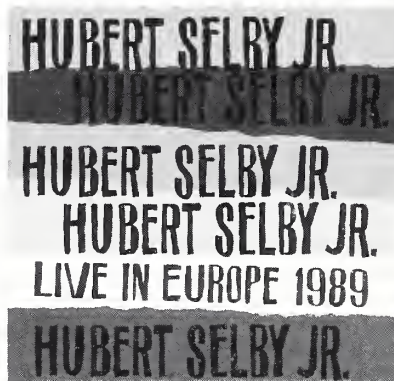


## PICK OF THE WEEK

### ■ HUBERT SELBY JR.: *Live In Europe 1989* (213CD 0001-2)

Selby's spoken-word recording is part of the select batch that launched Henry Rollins' new spoken-word label, which is a division of his long-running 213.61 publications. Because of Selby's marquee value—he is best known for *Last Exit To Brooklyn*, an underground classic that made it to the big screen—Rollins produced, recorded and edited the entire 10-piece collection. Anyone familiar with *Last Exit...* knows Selby's narrative voice is not a pretty one.

Such is the case with this CD. It opens with "Strike," a brutal tale about gay-bashing centering on "Harry." Selby's speaking voice is not exceptional, as he brings little force to it, but his words compensate, and when it's called for Selby does lend a dramatic flare to it. His moans compare with the best of them. As Rollins writes in the liner notes, "So what you get is an hour with one of the mightiest American writers who ever stepped up to the plate. All recorded in high quality stereo. Sounds like a good deal to me."





# FEATURE

## Feature

# Wolfgang Press

By Karen Allen

I HAD TO COME THROUGH LONG NIGHT and endless fields of Saguaro cactus. Arizona—land of endless skies, musky creosote bushes and a Circle K on every corner—had sucked me from my remote urban cocoon for the weekend to bask in the sunshine, park anywhere I pleased for free, and feel superior to anyone wearing a pastel Southwestern motif T-shirt. Oh yeah, and to interview the Wolfgang Press.

Yes, these granddaddies of the underground alternative scene are still alive and kicking, as noted by the success of their recent album, *Funky Little Demons*. That's "alternative," from when the term still meant exactly that. The market for it then was small, the technology can best be summed up with the word "Casio," and the members had to walk to their gigs barefoot with equipment strapped to their back. But they forged the frontier of sonic enlightenment.

These days The Wolfgang Press emerge as one of the few bands from the early '80s that have stood the test of time. Like The The, with each successive album they show greater appreciation for their influences and a stronger focus on songwriting. Though never quite shaking underground status, AAA and Modern Rock radio did pick up on "Going South." The first single from *Funky Little Demons* is potentially the band's most pop-flavored tune to date, if Leonard Cohen-esque vocals and female background singers à la Motown can be conceived as of pop. It's exactly this that makes Wolfgang Press albums intriguing. They haven't lost their affinity for the eclectic and still completely disregard popular trends in its own darkly debonair way.

I found core members Mick Allen and Andrew Grey holed up in their tour bus smoking cigarettes a couple of hours before they were to perform to a crowd of screaming girls at alternative Phoenix station KEDJ's Edgefest. Here's what the gents told *Cash Box*.



Wolfgang Press

**Cash Box:** You've had quite a long career. How do you feel your earlier sound compares to yours today?

Mick: I think we were a lot more free form and a lot more experimental in the sense that we didn't have a specific agenda we were following. We just jammed and did whatever we felt like doing. On the later albums we were more specific about what we were trying to do.

**CB:** Are you happier with your approach now or do you miss the days of jamming?

Andrew: We still jam, it's just still the same sort of approach. There's so much you can do with a computer now that you couldn't do earlier, so I think that helped. You can actually put the basics down, but then you can always change them at a later date so you're constantly updating it. In the old days, you would record something and it would be like, 'Look it's recorded.'

Mick: We used to put a lot down and leave it as well.

**CB:** It's rare to see a band on the same label for 10+ years. How is 4AD?

Andrew: We're very lucky in a lot of ways. They give us total artistic freedom.

**CB:** You've cited De La Soul as an inspiration while writing your last album. Was there anything influencing you musically while writing and recording *Funky Little Demons*?

Andrew: I was listening to a lot of Motown at the time. When you make an album, especially with as long as we take, you tend not to listen to a lot of music. You're basically doing about a six-hour day just writing music, so obviously you get sick of hearing it. So it's very hard, but you try to keep your ears open to bring in some outside influences. Otherwise you get very—very sort of internal.

**CB:** Where do you draw from for new ideas? Do you take three years off between albums to do other things apart from each other in order to come back with a new perspective?

Mick: It's not an intentional thing to be so long between albums. The last two have been a bit unfortunate and it's not been entirely our fault. But we are slow. Because we're not a traditional group set-up that sort of slows the process. You've (usually) got a drummer, guitarist, keyboardist—that sort of group who sits around and plays. We're very much a group that has to come up with a rhythm, come up with a bassline...

Andrew: You need a studio-based time situation where you can record music into a computer and stuff like that.

**CB:** What is the biggest chance you took with this album?

Andrew: (The) biggest chance, I think is all of us going off on our own doing individual bits and pieces and bringing it back into the group. It actually works, is a novel experimentation. If that hadn't of worked then this album probably wouldn't have gotten finished.

**CB:** So normally you'd all be together when writing?

Andrew: Or yeah, you brought ideas in, sketches of things, and say, 'Look, this is what I've got,' and obviously majority rule, but they can say 'I'm not very sure on this,' or 'Yeah, this is good, let's go with it.'

**CB:** The song "11 Years" seems to be a personal reflection on the frustrations of being in a band for so long. What does keep you motivated?

Andrew: The motivation is in experimentation.

Mick: Keeping fresh. It can be a mixture of different influences, but in a different sort of way. That for us is one of the most important things—to say something new each time.

**CB:** What, in your opinion, is the freshest, most exciting thing to happen in music since you've been in it?

Andrew: I don't think there has been anything in the last five years, unfortunately. The earliest thing before that is rap, really. The early Public Enemy and De La Soul. That was the last thing that really grabbed me.

**CB:** It's funny how things come full circle. Most rap groups that have broken in the last five years or so borrow so much from the Old School artists like Grandmaster Flash?

Andrew: It's a lot like that with these punk groups.

Mick: To me, they're just rehashing something that was relevant to that time. I don't think they do it particularly well, (for example) with Green Day.

**CB:** If you were to cover someone else's work, whose would it be?

(Both sit in silence for a couple of minutes. Finally, one ventures an answer...)

Andrew: I'd like to do something with the James Bond theme.

Mick: Public Image, I think, maybe.

Andrew: The early.

Mick: Oh yeah, the early.

Andrew: Early, early, let's make that clear' (Thinks a little) Serge Gainsbourg.

**CB:** Who's that?

Andrew: A French songwriter. I'd like to do some of his. "Lemon Request."

Mick: He did "Je T'aime...Moi Non Plus" (Sings a little, gets a blank stare.) Before your time (waves his hand and looks away).

Andrew: Very sexual, great brilliant lyrics.

**CB:** What's next for you two?

Mick: The attempt is when we finish this tour (to) start writing for the next album.

Andrew: But doing it much quicker. That's the next experiment.

# LATIN

## TEXAN / TEJANO

JULY 15, 1995

|    |                                |                 |       |    |
|----|--------------------------------|-----------------|-------|----|
| 1  | POR FAVOR CORAZON (EMI Latin)  | Gary Hobbs      | 1     | 15 |
| 2  | DIEZ (EMI Latin)               | Elsa Garcia     | 3     | 13 |
| 3  | TOMA MI AMOR (Sony)            | La Mafia        | 2     | 19 |
| 4  | FOTOS Y RECUERDOS (EMI Latin)  | Selena          | 6     | 16 |
| 5  | NADIE (Sony)                   | La Mafia        | 5     | 4  |
| 8  | LUNA LLENA (Sony)              | Elida Y Avante  | 11    | 17 |
| 7  | YA (EMI Latin)                 | Emilio Navaira  | 7     | 4  |
| 8  | AMIGA MIA (EMI Latin)          | David Lee Garza | 9     | 6  |
| 9  | ANOCHE SONE CONTIGO (Arista)   | La Diferenzia   | 12    | 11 |
| 10 | CARINITO DE MI... (Sony)       | Jay Perez       | 8     | 9  |
| 11 | ES QUE ESTOY (Manny)           | Shelly Lares    | 15    | 6  |
| 12 | PARECE QUE NO... (EMI Latin)   | Intocables      | 13    | 6  |
| 13 | LAGRIMAS (Manny)               | La Tropa F      | 10    | 17 |
| 14 | CRUZ DE MADERA (Joey)          | Michael Salgado | 4     | 15 |
| 15 | LA TUMBA SERA (EMI Latin)      | Roberto Pulido  | 16    | 3  |
| 16 | LA CARTA #3 (Sony)             | Fama            | 18    | 3  |
| 17 | PIO PIO (Rodven)               | Little Joe      | 17    | 2  |
| 18 | EL GANADOR (Sony)              | Los Palominos   | 14    | 3  |
| 19 | NUNCA PODRAS (EMI Latin)       | La Fiebre       | 19    | 4  |
| 20 | SIEMPRE TU (Sony)              | Stefani         | 24    | 2  |
| 21 | AMOR PERDONAME (Sony)          | Fama            | 25    | 16 |
| 22 | PRISIONERO DE AMOR (EMI Latin) | Imagen Latina   | 20    | 8  |
| 23 | MIRE AMIGO (Fonovisa)          | Home Town Boys  | 22    | 3  |
| 24 | TE JURO (VEA Latina)           | Patsy Torres    | 21    | 9  |
| 25 | NO ME QUEDA MAS (EMI Latin)    | Selena          | DEBUT |    |

## MEXICAN REGIONAL

JULY 15, 1995

|    |                                      |                        |       |    |
|----|--------------------------------------|------------------------|-------|----|
| 1  | UNA MUJER COMO TU (Fonovisa)         | M.A. Solis & Los Bukis | 1     | 8  |
| 2  | AUNQUE ME DUELA EL ALMA (Sony)       | Vicente Fernandez      | 2     | 6  |
| 3  | ESA MUJER (Fonovisa)                 | Bronco                 | 3     | 11 |
| 4  | DAME OTRA (Luna)                     | Los Caminantes         | 5     | 2  |
| 5  | SI YA NO TE VUELVO... (Fonovisa)     | M.A. Solis & Los Bukis | 4     | 8  |
| 6  | PRESUMIDAS S.A. (Fonovisa)           | Banda Z                | 8     | 2  |
| 7  | CORAZON ROMANTICO (BMG)              | Guardianes Del Amor    | 6     | 6  |
| 8  | QUE SEAS MUY FELIZ (Sony)            | Alejandro Fernandez    | 9     | 6  |
| 9  | EL EJEMPLO (Fonovisa)                | Los Tigres Del Norte   | 10    | 2  |
| 10 | TAL PARA CUAL (Fonovisa)             | Tiranos Del Norte      | 14    | 3  |
| 11 | NADIE (Sony)                         | La Mafia               | 7     | 4  |
| 12 | EL PASO DEL CANGURO (Fonovisa)       | Fito Olivares          | 13    | 3  |
| 13 | VESTIDA DE BLANCO (BMG)              | Rocio Durcal           | 12    | 9  |
| 14 | ESTAN LLOVIENDO LAGRIMAS (EMI Latin) | Graciela Beltran       | 15    | 8  |
| 15 | LA CUARTA PARTE (Luna)               | Banda Pachuco          | 24    | 6  |
| 16 | MI CORAZON LLORO (Fonorama)          | Ritmo Rojo             | 19    | 2  |
| 17 | CORAZON DE OTRO (AFG Sigma)          | Temerarios             | 18    | 2  |
| 18 | POBRE DE LOS DOS (Fonovisa)          | Jose Javier Solis      | 16    | 9  |
| 19 | SIEMPRE TE VOY A QUERER (Unico)      | Industria Del Amor     | 17    | 10 |
| 20 | A ESA (Fonovisa)                     | Liberacion             | 20    | 14 |
| 21 | VEN DEVORAME OTRA VEZ (Fonovisa)     | Raul Ortega            | DEBUT |    |
| 22 | TU TRACION (Disa)                    | Bryndis                | 22    | 3  |
| 23 | INSEPARABLES (Fonovisa)              | Los Dinnos             | 23    | 2  |
| 24 | QUIEN SOY YO SIN ELLA (Rodven)       | Los Fugitivos          | DEBUT |    |
| 25 | QUIERO QUE ME VUELVAS (Fonovisa)     | Sparx                  | 21    | 7  |

## News From U.S. & Latin America

By Héctor Reséndez

**EXECUTIVE PROFILE: MP'S ANTONIO "TONY" MORENO.** Musical Productions, Inc. is one of the most prominent and successful independent record labels in Latin music today. Its founder and president, Antonio "Tony" Moreno, recently talked about his company from their headquarters in Miami. "I've been in this business for the past 28 years," said Moreno. "I started the Velvet Records office in Miami for the U.S. and Puerto Rico. Eight years later, they decided to move all operations to Puerto Rico. I then joined TH Records which had opened up an office a year before in Miami." Moreno had already spent that first year overseeing TH-USA, having been involved in its ownership. "TH-USA developed with its distribution of artists like Jose Luis Rodriguez and Dimension Latina," described Moreno. "I worked under Wilham Ricken, then owner of TH-Venezuela." Moreno began to develop local artists. "I saw that TH did not have sufficient marketability in the U.S. We signed Tommy Olivencia, Willie Rosario, Paquito Guzman, and La Solueion." During his 12 year tenure, Moreno went on to recruit Frankie Ruiz and Eddie Santiago. "We were very good at what we did," recalled Moreno. "We were second only to Fania Records in the Salsa music market during the 1970s." A year before he departed, TH merged with Rodven Records.

Moreno's last years with TH-Rodven were caught up in political struggles with Rudolfo Rodriguez, then half-owner of Rodven in Venezuela. "He and I didn't see eye-to-eye," stated Moreno. "I decided to buy-out the other owners of TH-USA, but to no avail. Rodriguez wanted me to become an independent producer instead and work parallel to the company." Moreno declined the lucrative offer. "There I was...on the street...with no job," remembered Moreno. The year was 1987. After several months, he was contacted by Sonotone Records. "They wanted me to work for them. They accepted my offer of contracting and producing artists for their label. I sold my productions to Sonotone," said Moreno.

Sonotone grew dramatically under Moreno's artistic input, especially in the Salsa market and, to a smaller extent, with ballads. After two years, a new general manager was brought in by Sonotone. The individual who had hired Moreno was being transferred, leaving Moreno without his mentor and friend. "I felt a deep sense of loyalty to that gentleman," said Moreno. "I told him that if he were moved, I would resign. And I did!" Moreno then offered to sell his ownership of those artists he had produced. Sonotone declined. "Thank God they did!" exclaimed Moreno. "That how Musical Productions, Inc. got started!"

With about ten of his established artists, Moreno was able to build his new fledgling company on a solid base. "We had Puerto Rican Power, Willie Gonzalez, Nino Segarra, Eddy Herrera, and Pedro Conga," stated Moreno. "They thought that I wouldn't be able to make it, but I had established talent. We succeeded and continue to prosper!"

Today the Miami-based indie has offices in Puerto Rico, Los Angeles, New York, San Antonio, and most recently in Mexico. "We are striving harder in Mexico because of the political situation there," said Moreno. "It's been a sacrifice, but we're committed." West Coast representative Carlos Montani, has been hard at work in promoting the label's Mexican and Tropical product line. "He's doing what I used to, to a certain degree," said Moreno. "Carlos has done a terrific job in a very short time. He has helped in skyrocketing MP's promotions throughout Southern California and the West Coast altogether."

What lies ahead for Musical Productions, Inc.? "We have an on-going need to fulfill and maintain ourselves as a solid structure. We are becoming stronger in rap, especially in Puerto Rico, and in merengue where we have top artists like Los Sabrosos del Merengue and Banda Gorda. In Salsa, we're pretty heavy. We're doing well with our Mexican and Tejano artists like Wally Garza, Bobby Sanchez, Los Archies, Atrapados, Banda Costa Brava, and Los Pumas de Jalisco. My staff is also the reason for our growth and success. Many of them have been with me since the start. I will always take care of my people," said a proud Moreno.



Antonio "Tony" Moreno with wife Julia.



# LATIN

## REVIEWS *By Hector Resendez*



■ **LOS PUMAS DE JALISCO:** *Entre Los Grandes Amores* (MP, 6139) Producer: Musical Productions. NORTENO.

Recently, Los Pumas de Jalisco opened for famed Mexican singer Vicente Fernandez at a Los Angeles event. This past week the popular norteño group took the stage by storm at the L.A. Latin Food Festival sponsored by 98.9 FM's La Maquina y sus pegaditas. The radio station has been inundated

with requests for the group's runaway hit "Despacito y de puntitas" and getting played up to ten times daily. Expect more from musical director Tony Camacho and his crowd-pleasing group.

■ **WALLY GARZA Y SU SANGRE TEJANA:** *Wally Garza* (MP, 6110) Producer: Musical Productions. TEJANO.

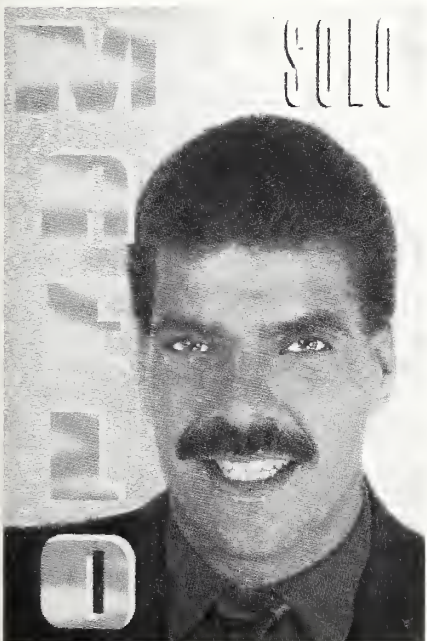
Wally Garza stepped out as a soloist in 1992 after having been with El Grupo Fandango. With the group Sangre Tejana, Garza has continued strongly with the Tejano beat. The first promotional single, "Choo Choo Train," has been received well both in the Southwest and Mexican markets. This is their third album for MP.



■ **LIMI-T 21:** *Esencia* (MP, 6153) Producer: Musical Productions. MERENGUE.

One of the more popular merengue groups in Puerto Rico is Limi-T 21. They boast having close to 100 fan clubs on the island alone. The youthful, high-energy group has been able to achieve international acclaim as well. The band offers an appealing flavor in their merengue-pop oriented material.

## PICK OF THE WEEK



■ **MAELO:** *Solo* (NRT, 1018) Producer: Julio Gunda Merced. SALSA.

Maelo is a rising star for the Nota Records label (NRT), a subsidiary of Musical Productions. Under the expert hand of producer Julio Gunda Merced and some of Puerto Rico's most respected musicians (Elias Lopez and Luis Marin, to mention just a couple), this young singer will not fail to delight Salsa fans. All of the eight selections on this album are well-produced. In particular, consumers will find two Mimi Ibarra compositions, "Te necesito amor" and "Igual que ayer," that are sure-fire hits. Maelo recently underwent an international promotional tour.

## CONTEMPORARY POP

JULY 15, 1995

|    |                               |                   |       |    |
|----|-------------------------------|-------------------|-------|----|
| 1  | VESTIDA DE BLANCO (BMG)       | Rocio Durcal      | 1     | 9  |
| 2  | UNA MUJER COMO TU (Fonovisa)  | Los Bukis         | 3     | 3  |
| 3  | SIN TI (Sony)                 | Donato & Estefano | 5     | 5  |
| 4  | HIERBA MOJADA (Sony)          | Marcelo Cezan     | 4     | 16 |
| 5  | DELIRIO (VEA Latina)          | Luis Miquel       | 2     | 6  |
| 6  | GENTE (VEA Latina)            | Laura Pausini     | DEBUT |    |
| 7  | VEN JUNTO A MI (Rodven)       | Claudio           | 6     | 9  |
| 8  | SI TE VAS (Polygram)          | Pedro Fernandez   | 11    | 3  |
| 9  | NO HACE FALTA (VEA Latina)    | Myriam Hernandez  | 7     | 3  |
| 10 | LA DE SIEMPRE (Polygram)      | Marcos Lunas      | 10    | 3  |
| 11 | LUNA DE PLATA (Rodven)        | Kiara             | 17    | 3  |
| 12 | NADA DE TI (EMI Latin)        | Paulina Rubio     | 15    | 8  |
| 13 | MAGIA (Sony)                  | Jerry Rivera      | 22    | 2  |
| 14 | AL ACECHO (EMI Latin)         | Alvaro Torres     | DEBUT |    |
| 15 | LA ESTRELLA (Sony)            | Rosario           | 13    | 2  |
| 16 | MI FORMA DE SENTIR (Polygram) | Pedro Fernandez   | DEBUT |    |
| 17 | UNA VEZ MAS (EMI Latin)       | Barrio Boyzz      | 16    | 13 |
| 18 | UN LOCO COMO YO (Polygram)    | Dyango            | 14    | 8  |
| 19 | FORMAS DE AMOR (Sony)         | Calo              | DEBUT |    |
| 20 | HEROE (Sony)                  | Mariah Carey      | DEBUT |    |
| 21 | COMO LA LUNA (BMG)            | Juan Gabriel      | 17    | 8  |
| 22 | REENCUENTRO (EMI Latin)       | Alvaro Torres     | 8     | 14 |
| 23 | CALLA CORAZON (Sony)          | Charlie Masso     | DEBUT |    |
| 24 | ESTAREMOS JUNTOS (EMI Latin)  | Millie y Alvaro   | 20    | 2  |
| 25 | LACRIMOSA (Karen)             | Juan Luis Guerra  | 12    | 3  |

## TROPICAL

JULY 15, 1995

|    |                             |                  |       |    |
|----|-----------------------------|------------------|-------|----|
| 1  | TE CONOZCO BIEN (Soho/RMM)  | Marc Anthony     | 2     | 5  |
| 2  | MAGIA (Sony)                | Jerry Rivera     | 3     | 3  |
| 3  | ESTAMOS SOLOS (Sony)        | Rey Ruiz         | 1     | 11 |
| 4  | SI VOLVIERAS A MI (BMG)     | Mayra Mayra      | 5     | 6  |
| 5  | AMOR DE PLAYA (Fonovisa)    | Gran Combo       | 6     | 4  |
| 6  | VOY A PROMETERME (Sony)     | Victor Manuelle  | 7     | 3  |
| 7  | LA PEGUE (J&N)              | Kinito Mendez    | 10    | 3  |
| 8  | LA DUENA DEL SWING (Karen)  | Hermanos Rosario | 18    | 4  |
| 9  | ERES TU (SDI)               | Di Carlo         | 14    | 9  |
| 10 | GOTAS DE LLUVIA (SDI)       | Grupo Niche      | 9     | 16 |
| 11 | EL VIRAO (Montano)          | Ramon Orlando    | 17    | 2  |
| 12 | YA ME CANSE (VEA Latina)    | Olga Tanon       | 4     | 16 |
| 13 | EL PASAJERO (SDI)           | Giro             | 11    | 12 |
| 14 | TE VOY A HACER FALTA (J&N)  | Rikarena         | 16    | 2  |
| 15 | TE DEJO LIBRE (MP)          | Pedro Conga      | 12    | 5  |
| 16 | NO QUIERO HERIR (J&N)       | Carlos Alberto   | 8     | 2  |
| 17 | NUNCA TE OLVIDE (Sony)      | Luis Enrique     | 25    | 2  |
| 18 | MI FORMULA DE AMOR (Rodven) | Frankie Ruiz     | 13    | 7  |
| 19 | NO PUEDE SER (MPI)          | Mimi Ibarra      | 15    | 6  |
| 20 | MERENGUE MIX II (Max Music) | Varios           | DEBUT |    |
| 21 | SI NO TE HUBIERAS IDO (NRT) | Oro Negro        | DEBUT |    |
| 22 | Mio (EMI Latin)             | Jailene          | 20    | 2  |
| 23 | TE NECESITO AMOR (NRT)      | Maelo            | 21    | 3  |
| 24 | SOLO POR TI (Copa)          | Nino Segarra     | 24    | 2  |
| 25 | PERO NO (EMI Latin)         | Jailene          | 19    | 2  |

**Film Reviews**

# Columbia's *First Knight*

By John Goff



Class vs. low-no class; Good wig vs. bad hair days = Arthur vs. Lancelot; Sean Connery and Richard Gere square off over Julia Ormond in Camelot.

EVERY GENERATION MUST HAVE ITS CAMELOT, it seems. The triangle of King Arthur, Sir Lancelot and Queen Guinevere has always fascinated human sensibilities, but there's a difference between *fascinating* and *assaulting*.

This \$75 million (reportedly) retelling of the legend attempts to bridge all sensibilities between the Fantasy of Medieval England and the '90's—and it'll

need fans of the total time span to return its expense—romance and realism, love and lust, good and evil. The polarities are inherent in the story, legend, tale, whatever, but in their bow to '90's sensibilities the filmmakers lay in lots of arrow pistols, medieval pullies to simulate a speedboat, gimmicks for today's coveted *hip* audience which ultimately leads to laughter where laughter doesn't appear to be the intent of the filmmakers for that particular moment.

The story by Lorne Cameron and David Hoselton and William Nicholson, with screenplay by Nicholson lays heavily on an emotionally troubled loner Lancelot who "doesn't care whether he lives or dies" as the reason which makes him so effective at swordplay and adventure. As essayed by Richard Gere and guided by director Jerry Zucker, the *First Knight's* posturing arrogance comes off as simply gonadal. In attempting to keep Julia Ormond's Guinevere from appearing too much like royalty slumming with a misplaced American gigolo, the filmmakers simply leave holes in the story—What has Guinevere *told* Arthur re: how she escaped the first time she's captured? What did she tell him the second?

Technically *First Knight* is impressive. John Box's production design and settings are colorful—bordering indeed on the side of Fantasy—though the views over the valley and Camelot below *look* like a matte; Costume designer Nana Cecchi's creations are regal and colorful but bring to mind *Star Trek: The Next Generation* in line design; Adam Greenberg's photography is fine with people, but crunched in battle with hand-held, bobbing, execution or obscured in darkness (by design?) it merely appears a tacky, TV-influenced attempt to instill action. Only thing truly, pure regally consistent is veteran composer Jerry Goldsmith's full score, admirable score.

Sean Connery's presence in front of the camera bespeaks strength and royalty. The man doesn't need words and proves it in one scene with only a look: He shows an officer where to set up a camp. Officer questions his judgement. Connery turns a look on him. It's over. Connery the actor plays the piece, the role, and embeds strength where none's written. Arthur is a role he *should* play; but he deserved a better script.

Gere doesn't attempt an accent or even an attitude outside his modern-day posture in his acting approach; he could have been swaggering down Sunset Blvd. instead of into Camelot's Round Table room; striking a stet Gere pose as the door opens for character reveal.

Simply sitting outside the piece, watching the differing styles in acting is interesting with the polarity of approaches between Connery and Gere: Connery molds himself to the character and piece where Gere works to mold the piece and character to himself, and that doesn't work with a '90's attitude in Medieval surroundings.

Ormond is lovely and, more often than not, holds her own in the unenviable position the script puts her in. It wants her to be strong yet classically,

## Top 15 Weekly Film Grosses

| RANK/TITLE                              | DISTRIBUTOR      | WEEK | SCREENS | WKND TOTAL   | AVG      | TOTAL         |
|---|------------------|------|---------|--------------|----------|---------------|
| 1. <i>Apollo 13</i>                     | Universal        | 1    | 2,197   | \$25,353,380 | \$11,540 | \$25,353,380  |
| 2. <i>Pocahontas</i>                    | Buena Vista      | 3    | 2,577   | \$15,969,825 | \$6,197  | \$67,843,479  |
| 3. <i>Batman Forever</i>                | Warner Bros.     | 3    | 2,893   | \$15,322,706 | \$5,296  | \$135,391,292 |
| 4. <i>Mighty Morphin Power Rangers</i>  | 20th Century Fox | 1    | 2,409   | \$13,104,788 | \$5,440  | \$13,104,788  |
| 5. <i>Judge Dredd</i>                   | Buena Vista      | 1    | 2,204   | \$12,291,536 | \$5,577  | \$12,291,536  |
| 6. <i>Congo</i>                         | Paramount        | 4    | 2,221   | \$4,839,347  | \$2,179  | \$66,836,196  |
| 7. <i>The Bridges Of Madison County</i> | Warner Bros.     | 5    | 1,782   | \$4,412,907  | \$2,476  | \$54,099,330  |
| 8. <i>Casper</i>                        | Universal        | 6    | 1,906   | \$2,782,760  | \$1,460  | \$81,217,240  |
| 9. <i>Braveheart</i>                    | Paramount        | 6    | 1,419   | \$2,444,831  | \$1,723  | \$51,546,928  |
| 10. <i>Die Hard With A Vengeance</i>    | 20th Century Fox | 7    | 1,369   | \$2,171,965  | \$1,587  | \$89,190,828  |
| 11. <i>Crimson Tide</i>                 | Buena Vista      | 8    | 1,132   | \$1,923,705  | \$1,699  | \$84,278,535  |
| 12. <i>While You Were Sleeping</i>      | Buena Vista      | 11   | 641     | \$807,464    | \$1,260  | \$72,441,409  |
| 13. <i>Bad Boys</i>                     | Columbia         | 13   | 594     | \$755,110    | \$1,271  | \$62,049,192  |
| 14. <i>Forget Paris</i>                 | Columbia         | 7    | 512     | \$584,015    | \$1,141  | \$30,754,254  |
| 15. <i>Smoke</i>                        | Miramax          | 4    | 100     | \$495,022    | \$4,950  | \$1,377,817   |

Domestic box-office, which includes USA and Canada for the weekend of June 30-July 2, totaled \$103,259,361, breaking down to a \$4,310 per-screen average off a total of 23,956 screens, thus giving a combined total of \$847,776,204. (Courtesy *Entertainment Data, Inc.*)



# MEDIA

medievally feminine—damsel in distress type of thing—and no one seems to quite know how to go about bringing it all together.

Sir John Gielgud makes a "special cameo appearance" here and adds his own brand of class to the piece. Ben Cross as the dark knight, Malagant; once Arthur's (it appears) First Knight, but now desiring to take over—manages a convincing blend of evil and strength.

Executive producers were Gil Netter, Eric Rattray and Janet Zucker. Jerry Zucker and Hunt Lowry produced.

## Weinryt Named Marketing VP At Republic Home Vid

REPUBLIC PICTURES HOME VIDEO has re-organized its marketing department with the appointment of Charlie Weinryt to vp of marketing, announced Robert Sigman, Republic Entertainment chairman/CEO.

Additional department changes in the company's recent re-organization include the promotion of Tracy Ames to sr. product manager, the hiring of Jonathan Gaines as assistant product manager and the appointment of Susann Nicholson to marketing coordinator.

The company's restructuring of the marketing department also included the promotion of Ron Greenfield to vp of creative services and the appointment of Robyn Tsuboi to product manager.

## Paramount HV Trek's In Bed With Ramada

RAMADA HOTELS AND PARAMOUNT HOME VIDEO announced a cross-promotion tied to the July video cassette release of Par's *Star Trek Generations*. Key elements are a *Star Trek Generations* trivia game, as well as a special Ramada room package offer which will be promoted via a consumer advertising and point-of-purchase campaign throughout the U.S. and Canada.

PHV will release *Star Trek Generations* to the rental market July 18 and Ramada will launch a schedule of customized television and print ads to promote the release of the video on the 27th, along with the special room package offer and the trivia game.

The trivia game's Grand Prize is a trip to Hollywood for a family of up to four to visit a *Star Trek* set on the Paramount lot, round-trip coach air fare and six nights' lodging at a Ramada, plus \$2,500 for expenses. Additional prizes in the game are: two one-week family vacations for up to four persons; 25 Ramada weekend stays for two (excluding airfare); and 250 *Star Trek Generations* vid cassettes.

### Vid Biz

By John Goff

**JULY VID FIREWORKS:** Out of Warner Bros Home Video keep your eyes peeled for *Boys On The Side* which didn't do a lot theatrically but is a touching comedy/drama starring Whoopi Goldberg, Mary-Louise Parker and Drew Barrymore. Well worth the watch...Coming out of Republic Pictures Home Video are more golden oldies from *The Cliffhanger Serials* series. Taking a viewer back into the Saturday matinee era of the late '30's and early '40's when Republic Pictures pioneered—and did it better than anybody—the cliffhanger formula, it's a trip back home and back into simpler, straightforward days. Making their present day debuts in double cassette packs are *Dangers Of The Canadian Mounted*, *Hawk Of The Wilderness*, *King Of The Carnival* and *Man With The Steel Whip*. Also debuting out of Republic in cassette form are *The Tin Soldier* starring Jon Voight, who also directed the story based on Hans Christian Andersen's fairy tale *The Steadfast Tin Soldier*, and *Zooman* starring Louis Gossett, Jr. and Charles Dutton...New Line Cinema hits the market with John Carpenter's *In The Mouth Of Madness* tale of an evilly-inspired writer able to drive readers to madness with his writing. So what? Lots of writers are able to do that. Well, if not madness then at least frustration; and that goes for movies too. *Outside The Law* comes at you out of New Line also...20th Century Fox Home Entertainment is releasing the Jodie Foster produced and starring *Nell* along with the cult

followed *Alien Nation: Dark Horizon*. And out of 20th's Classics vault and into their Classics video line is the psychological thriller based on the true story of the 1924 Leopold-Loeb murder case, *Compulsion*, which stars Orson Welles as defense attorney Clarence Darrow with Brad Dillman and Dean Stockwell as the youthful killers...MGM-UA offers up *My Summer Story* starring Mary Steenburgen, Charles Grodin and Kieran Culkin which was developed as a sequel to the successful *A Christmas Story*. What? You thought maybe they'd develop a sequel to an unsuccessful piece? You want to talk about time payments for that bridge in San Francisco?

**DON'T LET ANY GRASS GROW...**The Early Bird Gets The...First hype gets the buck...You get the idea. The First Christmas Hype Release Prize this year goes to Diamante Music Group for their release dated June 28, 1995 promoting *We Are The Reason—A New Christmas Collection*. They also get a plug in there for last year's collection with the gentle reminder, "Don't run out this year!"...But hang onto your seat, Pal, no one can beat Buena Vista Home Video when it comes to getting it to you. I'm talking now about Let's Hear It For Halloween! promotion. Gimme a drum roll, timpani!, rim shot! Dated June 21, 1995 and Priority Overnight-rushed by Fed Ex all the way here into Hollywood from Burbank: the announcement of the release of *Disney's House of Happy Haunts Video Shop*, highlight being an exclusive director's cut of *Attack Of The Killer Tomatoes!* See, those few \$ more put out for Fed Ex Overnight Priority in June pays off come September and October. That's how Disney can afford to pay execs those big bonuses at the end of the year, saving like that. All you foot draggers and penny pinchers take note and...Sleep Well.

### Book Reviews

By John Goff

## The Women's Book of Movie Quotes

Compiled and Edited by Jeff Bloch (Citadel Press; Carol Publishing Group. \$9.95)

**NAME THE FIVE TOP QUOTED ACTRESSES** in *The Women's Book of Movie Quotes?* (Answer below.)

This is simply a fun book, a quick run through some of the more fun, ascerbic, lines uttered by movie queens (kings, king-queens and queen-kings) in regard to the male/female, same gender (a touch anyway—one chapter) relationships since films found their voice. They run from one liners: Bette Davis—"Fasten your seat belts. It's going to be a bumpy night." classic; to Beatrice Straight's eloquent speech to William Holden from *Network* regarding respect.

It's interesting to read some of these lines, to see them cold in black and white. It's then you realize just how much spice these actresses brought to them, how they made them parts of the lexicon of the times and imbedded them in your memory.

Also interesting is to notice the colorful use of metaphor writers had to come up with during the early days of screenwriting whereas the relaxation of codes today means writers can (and usually do) simply lay it out there with little thought to creativity (some of that here too). Makes you think writing may be becoming a lost art—at least for the movies—and judging by some of the product out that theory may not be too far off.

But that's another book, perhaps *The Everybody's Book of Most Direct Quotes*.

Anyway, this little (handbook size) 200-page paperback is spiced up with stills and divided into 17 segments (chapters), each with a sort of central theme referring to the quotes: *It* ala "Do you think it will ever take the place of night baseball?"—Deborah Kerr to Cary Grant in *An Affair To Remember*; *Are We All Lit?*, Lucille Ball: "Could you be persuaded to have a drink, dear?" Beatrice Arthur: "Well, maybe just a tiny triple."—*Mame*.

Bloch had to have fun viewing all the films and making his selections. It's nothing you'll talk about years from now but certainly good for a few chuckles.

**ANSWER:** #5—Elizabeth Taylor with 11; #4—(tied with 12 each) Mae West and Barbara Stanwyck; #3—Joan Crawford with 13; #2—Bette Davis with 14; and #1—Katherine Hepburn with 17.

## Jazz Notes & Reviews

By M.R. Martinez



GRP recording artist Nelson Rangell recently performed at Chicago's Cubby Bear to support his latest album *Destiny*. The saxophonist was greeted by label execs after the show. Pictured are (l-r): Gary Witt, central regional sales manager; Rangell; Jim Cawley, sr. vp of marketing and sales; and Kent Anderson, national director of sales.



The House of Blues-Sunset Blvd in West Hollywood was the site of Apple Computer's New Media World Tour gala. Lol Creme displayed an interactive art exhibit and Herbie Hancock, Toni Childs, Shelia E. and Randy Jackson launched an all-star jam from the venue's stage. They were joined by House of Blues house band Sacred Hearts. Pictured backstage are (l-r): Marc Schiller, House of Blues vp of new media; artist Dave Stewart; Hancock; and Satjiv Chahil, vp of Apple New Media and Entertainment.

## TOP 25 JAZZ ALBUMS

CASH BOX • JULY 15, 1995

|    |  |                              |       |     |
|----|--|------------------------------|-------|-----|
| 1  | BREATHLESS (Arista 18646)                              | Kenny G                      | 1     | 102 |
| 2  | DIS IS DA DRUM (Mercury 2681)                          | Herbie Hancock               | 2     | 3   |
| 3  | FIRST INSTRUMENT (Blue Note/Capitol 27820)             | Rachell Ferrelle             | 6     | 5   |
| 4  | 100 DEGREES & RISING (Forecast/Verve 80000)            | Incognito                    | DEBUT |     |
| 5  | URBAN KNIGHTS (GRP 9815)                               | Urban Knights                | DEBUT |     |
| 6  | TALES (PRA 60501)                                      | Marcus Miller                | 4     | 3   |
| 7  | PEARLS (Elektra 61759)                                 | David Sanborn                | 3     | 9   |
| 8  | WE LIVE HERE (Geffen 24729)                            | Pat Metheny Group            | 7     | 21  |
| 9  | LOVE & OTHER OBSESSIONS (GRP 9808)                     | Spyro Gyra                   | 9     | 12  |
| 10 | LARRY & LEE (GRP 9817)                                 | Lee Ritenour & Larry Carlton | 13    | 7   |
| 11 | JOE COOL'S BLUES (Sony 66880)                          | Wynton & Ellis Marsalis      | 22    | 3   |
| 12 | SAX ON THE BEACH (GTS 4578)                            | John Tesh Project            | 15    | 12  |
| 13 | IS THIS LIFE (Columbia 64364)                          | Kirk Whalum                  | 10    | 3   |
| 14 | ILLUSIONS (Warner Bros. 45755)                         | George Duke                  | 5     | 21  |
| 15 | POSITIVITY (Verve Forecast/Verve 522 036)              | Incognito                    | 11    | 40  |
| 16 | DESTINY (JRP 19814)                                    | Nelson Randell               | 14    | 9   |
| 17 | TALES FROM THE ACOUSTIC PLANET<br>(Warner Bros. 45854) | Bela Fleck                   | 21    | 9   |
| 18 | NASTE (Groovetown/RCA 66613)                           | Roy Ayers                    | DEBUT |     |
| 19 | AFTER THE STORM (Mojazz/Motown 0301)                   | Norman Brown                 | 12    | 45  |
| 20 | PURE PLEASURE (GRP 4026)                               | Phil Perry                   | 18    | 30  |
| 21 | SHARE MY WORLD (EMI 78929)                             | Najee                        | 8     | 43  |
| 22 | ALL MY TOMORROWS<br>(Columbia 64319)                   | Grover Washington, Jr.       | 17    | 5   |
| 23 | THE BEST OF DAVID SANBORN (Warner Bros. 45768)         | David Sanborn                | 23    | 31  |
| 24 | LIVIN' LARGE (Cachet/Shanachie)                        | Fatburger                    | 24    | 14  |
| 25 | GOODBYE MANHATTAN<br>(Blue Note/Capitol 28532)         | Pieces Of A Dream            | 25    | 15  |

## Reviews



### ■ ROY HARGROVE: *Family* (Verve 314 527 630-7)

Hargrove, who continues to solidify his standing as one of the most talented new breed of traditional jazz artists, does everything on this album to ensure that his name will not be left out when they speak of the young lions of jazz. He demonstrates more restraint on this collection than on his last album that featured him with some of jazz old/new lions of the saxophone. He's almost contemplative on each track, especially the opening stanza of his trilogy, "Velera." He continues the mellow mood with "The Nearness Of You." The playing becomes more lively on "Lament For Love," where Stephen Scott's piano work nearly matches Hargrove's trumpet phrase for phrase. The aptly titled "Another Level" does take tempo and compositional angularity up another notch. And his reading of Jimmy Van Heusen and Jimmy Burke's "Polka Dots And Moonbeams," is a love lullaby that swoons as easily as it swings. Another standout is Cedar Walton's "Firm Roots."

### ■ THE JAZZMASTERS: *Jazzmasters II* (JVC 2049-2)

Producer/keyboardist Paul Hardcastle reprises the formula that made him a NAC/jazz crossover favorite. This record will appeal to a variety of formats and will surely spawn a series of album track and single release faves. Helen Rogers returns as a vocalist and co-songwriter on many tracks, providing a sultry and sensuous voice in the swirling synth textures and groove-oriented underpinnings. Opening track "Do You Remember" sweeps the listener into the album, and second track "Wonderland," where Phil Todd's smooth sax and warbling flute work plays evenly against Hardcastle's keys and Rogers vocal stylings. Other tracks of note include: the slightly funky "Walkin' To Freedom," "Smooth Groove" and "Slomotion."



### ■ JAZZ CRUSADERS: *Happy Again* (Sindrome SD 8909)

Joined by a bumper crop of established guest musicians, the reconstituted Jazz Crusaders harken back to the Texas roadhouse jazz sound that made them unique through the '60's and into the '70's. Wayne Henderson's trombone playing has rarely sounded more fluent and Wilton Felder's sax work rarely has emoted more soul. A partial list of other contributors tells the story. Bobby Lyle (keyboards), longtime Crusader collaborator Larry Carlton (guitar), Donald Bryd (trumpet), Hubert Laws (flute), Roy Ayers (vibes) and N'Dugu Chancler (drums) are but of few of the stars contributing to this seamless collection.

## News From Japan And The Orient

By Sachio Saito

**MISA WATANABE**, chairman of **Watanabe Music Production**, has been re-elected as president of **Music Publishers Association (MPA)** of Japan at the Association's general meeting.

**ACCORDING TO A SURVEY** conducted by **RIAJ (Record Industries Association of Japan)**, the total shipments of audio and video softwares at the wholesale level for May, 1995 totaled \$600 million, up 18% over the comparable month of the prior year while the volume showed 44.870 million copies, up 34% over the same period. Breaking them down: audio softwares were \$500 million, 83% of the total, up 25%; complex CDs (CD-graphics, CD-I and CD-ROM) were \$13 million, 2% of the total, up 14% while in volume, 2.64 million units, 6% of the total, up 9%; video softwares were \$84 million, 15% of the total, down 9% while volume showed 2.721 million units, 6% of the total, up 13%; audio software—CDs were \$471 million, up 27% with 37.779 million units, up 37%. Of the total of CDs, domestic repertoires were \$352 million while international repertoires were \$122 million. Domestic reps went up 26% while internationals went up 30%. Audio tapes were \$15 million, down 26% and were 1.691 million units in volume, down 25%. Video discs were \$30 million, down 22% while videotapes were \$57 million, down 35%.

### LOCAL 45s TOP 10

| TW | LW |                                       |                 |
|----|----|---------------------------------------|-----------------|
| 1  | 2  | "Nagai" (BMG Rooms)                   | B'z             |
| 2  | 3  | "Tomorrow" (Tokuma Japan)             | Mayo Okamoto    |
| 3  | 5  | "Theme Of ES" (Toys Factory)          | Mr. Children    |
| 4  | 7  | "Robinson" (Polydor)                  | Spits           |
| 5  | 6  | "Knockin' On Your Door" (Pony Canyon) | L R             |
| 6  | 9  | "Zurui Onna" (BMG Victor)             | Shara Q         |
| 7  | 8  | "Tabibito No Uta" (Pony Canyon)       | Miyuki Nakajima |
| 8  | 4  | "Aiga Mienai" (Bgram)                 | Zard            |
| 9  | 1  | "Shiyouyo" (Victor)                   | SMAP            |
| 10 | 10 | "Kimiga Itakara" (Zain)               | Field Of View   |

### LOCAL CDs TOP 10

|    |   |                                       |                   |
|----|---|---------------------------------------|-------------------|
| 1  | - | These Days (Mercury Music)            | Bon Jovi          |
| 2  | 1 | M Collection Kazuo Sagashiteiru (BMG) | Masaharu Fukuyama |
| 3  | - | Yuzurenai Natsu (Sony)                | Tube              |
| 4  | - | HIStory (Epic Sony)                   | Michael Jackson   |
| 5  | 6 | Now Ex (Toshiba EMI)                  | Omnibus           |
| 6  | - | Yuzuranai Natsu (Sony)                | Tube              |
| 7  | 5 | N'(Polydor)                           | Naomi Tamura      |
| 8  | 7 | Jump (Mercury Music)                  | Omnibus           |
| 9  | 2 | Rock 'N Roll (Pony Canyon)            | Fumiya Fujii      |
| 10 | 3 | Lindberg VIII (Tokuma Japan)          | Lindberg          |

(Continued from page 3)

airing of *A Celebration Of Life: A Tribute To Martin Luther King*. It was, however, in music that she truly excelled, recording eight high-selling records and becoming a consistent concert draw. "She made a very good living for herself," said her close friend, producer **Norman Connors**, with whom **Phyllis** recorded her signature song "Betcha By Golly Wow." Connors, who on July 23 will present a tribute to **Phyllis** at the **Cinegrill** in Hollywood, further added, "We were like brother and sister and had just collaborated on my last record. I will truly miss her love and friendship."

Although she enjoyed great success in her professional life, in private **Hyman** was continually plagued by personal demons she could never shake. Over the weekend at the **Essence Music Festival**, friends and business associates expressed their tremendous sorrow at her passing. Several artists performing there dedicated their sets to her memory and artistry, and **Jesse Jackson** united the show's 50,000 spectators in a prayer to her memory.

Producer **Gordon Chambers**, who became friendly with **Phyllis** while working on her next project, tentatively titled *Strength Of A Woman*, was deeply hurt by her sudden death. In a recent interview **Chambers**, whose "It's Not About You" track appears on her next album, had this to say: "Phyllis and I shared a lot of good times together. She was one of the few artists that I've worked with that I also considered to be a friend. **Phyllis** played a big role in my career's development and her support was something that I could count on, and she will always be remembered in my heart."

## Handleman Distribution Companies In Brazil & Argentina

**HANDLEMAN COMPANY**, supplier and merchandiser of music, video, books and personal computer software to retailers, announced it is establishing distribution companies in Brazil and Argentina to supply music, video and personal computer software products to leading retail outlets there, beginning late this year. Several new **Wal-Mart** stores and **Sam's Clubs** will be among the first retailers to benefit from the operation.

**Louis Kircos**, **Handleman's** exec vp/corporate development and subsidiaries, said, "We are very excited at the prospect of establishing ourselves as the leading supplier of home entertainment products in this growing market. We are also pleased to have been chosen by one of our major customers to assist them in their expansion into South America. We have an outstanding opportunity to improve the way products are distributed and the way they are merchandised to the consumer," **Kircos** added.

**Arnold Gross**, recently appointed to head **Handleman's** international operation as international vp, said, "We are planning to have our distribution centers operational by September, in time to support **Wal-Mart's** store openings, as well as other prospective customers. We will work closely with the studios and manufacturers to ensure that we are optimizing the selection and merchandising of these product lines."

## Houston PD & RIAA Raids Pirates

**THE HOUSTON POLICE DEPARTMENT**, following up on a lead from the **Fonovisa Record** label and assisted by members of the **Recording Industry Association of America's** anti-piracy unit, raided an alleged illegal counterfeit cassette factory and arrested two individuals associated with the factory in Houston, TX. Most of the tapes seized were of Hispanic artists, including thousands of cassettes by the late artist **Selena**. The factory was reportedly manufacturing up to 50,000 cassettes a week.

**Jorge Alonso Lara**, allegedly the operator of the factory, was arrested and charged with violating Texas' True Name and Address Statute. If convicted, **Lara** faces a jail term of five years and a \$250,000 fine.

Approximately one million counterfeit insert cards, 14,552 cassettes, 34,800 cassettes in process and 288 master tapes in addition to equipment and materials used in the manufacturing process were seized.

# CASH BOX

## TOP 100 COUNTRY SINGLES

JULY 15, 1995



This Week's #1:  
John Michael Montgomery

#1 Indie:  
David Clark

|   |       |    |   |       |    |
|---|-------|----|---|-------|----|
| <b>1</b> SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Atlantic) . . . . . John Michael Montgomery | 2     | 8  | <b>46</b> IF I WERE YOU (Epic 53952) . . . . . Collin Raye                                | 27    | 14 |
| <b>2</b> ANY MAN OF MINE (Mercury) . . . . . Shania Twain                                       | 8     | 8  | <b>47</b> DON'T STOP (DKC/Columbia 66412) . . . . . Wade Hayes                            | DEBUT |    |
| <b>3</b> THEY'RE PLAYING OUR SONG (Atlantic) . . . . . Neal McCoy                               | 3     | 11 | <b>48</b> SOUTHERN GRACE (Warner Bros. 45739) . . . . . Little Texas                      | 35    | 11 |
| <b>4</b> YOU BETTER THINK TWICE (MCA 55035) . . . . . Vince Gill                                | 5     | 9  | <b>49</b> A HEART WITH 4 WHEEL DRIVE (Polydor) . . . . . 4 Runner                         | DEBUT |    |
| <b>5</b> DARNED IF I DON'T (DANGED IF I DO) (Capitol Nashville) . . . . . Shenandoah            | 6     | 12 | <b>50</b> YOU DON'T EVEN KNOW WHO I AM (Epic 64188) . . . . . Patty Loveless              | 40    | 17 |
| <b>9</b> THAT'S JUST ABOUT RIGHT (Arista) . . . . . Blackhawk                                   | 7     | 13 | <b>51</b> I WANT MY GOODBYE BACK (Epic 66397) . . . . . Ty Herndon                        | 43    | 5  |
| <b>7</b> PARTY CROWD (MCA) . . . . . David Lee Murphy   | 9     | 17 | <b>52</b> WHAT DO YOU WANT WITH HIS LOVE (Warner Bros. 45562) David Ball                  | 47    | 8  |
| <b>8</b> AND STILL (MCA 55047) . . . . . Reba McEntire  | 10    | 7  | <b>53</b> ALL THAT HEAVEN WILL ALLOW (MCA 10961) . . . . . The Mavericks                  | 48    | 7  |
| <b>9</b> MISSISSIPPI MOON (BNA 66417) . . . . . John Anderson                                   | 11    | 13 | <b>54</b> HELLO CRUEL WORLD (Capitol Nashville 28329) . . . . . George Ducas              | 49    | 9  |
| <b>10</b> I DON'T EVEN KNOW YOUR NAME (Arista) . . . . . Alan Jackson                           | 13    | 6  | <b>55</b> NOT SO DIFFERENT AFTER ALL (Asylum) . . . . . Brother Phelps                    | 50    | 3  |
| <b>11</b> MY HEART WILL NEVER KNOW (Giant 24582) . . . . . Clay Walker                          | 12    | 10 | <b>56</b> GOOD-BYE HEARTACHE (Platinum Plus) . . . . . Gerald Curry                       | 57    | 12 |
| <b>12</b> I DIDN'T KNOW MY OWN STRENGTH (BNA) . . . . . Lorrie Morgan                           | 14    | 10 | <b>57</b> SLEEPIN' LIKE A BABY (Platinum Plus) . . . . . Dave Clark                       | 58    | 12 |
| <b>13</b> A LITTLE BIT OF YOU (Career) . . . . . Lee Roy Parnell                                | 15    | 8  | <b>58</b> WHO AM I FOOLING (Platinum Plus) . . . . . Tim White                            | 60    | 12 |
| <b>14</b> THIS IS ME MISSING YOU (Epic) . . . . . James House                                   | 17    | 11 | <b>59</b> I'M STILL DANCIN' WITH YOU (Columbia 66412) . . . . . Wade Hayes                | 51    | 17 |
| <b>15</b> BOBBIE ANN MASON (Columbia 667712) . . . . . Rick Trevino                             | 19    | 9  | <b>60</b> I WOULD'VE BEEN THERE BY NOW (Platinum Plus) Jennifer LeClere                   | 64    | 5  |
| <b>16</b> TELL ME I WAS DREAMING (Warner Bros. 45603) . . . . . Travis Tritt                    | 1     | 13 | <b>61</b> THE JUKEBOX HAS A 45 (SOR) . . . . . Don Cox                                    | 61    | 5  |
| <b>17</b> IN BETWEEN DANCES (Arista) . . . . . Pam Tillis                                       | 22    | 7  | <b>62</b> MY GIRL FRIDAY (Giant 24610) . . . . . Daron Norwood                            | 52    | 5  |
| <b>18</b> YOU'RE GONNA MISS ME WHEN I'M GONE (Arista) Brooks & Dunn                             | 23    | 4  | <b>63</b> TIED TO THE TRACK (Platinum Plus) . . . . . Nikki Rose                          | 65    | 12 |
| <b>19</b> I'M IN LOVE WITH A CAPITAL "U" (Epic 64357) . . . . . Joe Diffie                      | 20    | 7  | <b>64</b> YOU AIN'T MUCH FUN (Polydor 314523) . . . . . Toby Keith                        | 53    | 16 |
| <b>20</b> WALKING TO JERUSALEM (MCA 11242) . . . . . Tracy Byrd                                 | 21    | 6  | <b>65</b> I DON'T BELIEVE IN GOODBYE (Curb) . . . . . Sawyer Brown                        | 54    | 17 |
| <b>21</b> FINISH WHAT WE STARTED (Arista) . . . . . Diamond Rio                                 | 24    | 9  | <b>66</b> THE GOVERNMENT DANCE (Love) . . . . . Al Petty                                  | 68    | 11 |
| <b>22</b> YOU HAVE THE RIGHT TO REMAIN SILENT (Curb) . . . . . Perfect Stranger                 | 25    | 11 | <b>67</b> MAMA'S LOVE (Platinum Plus) . . . . . Christy Lynn                              | 69    | 12 |
| <b>23</b> NOT ON YOUR LOVE (MCG/Curb) . . . . . Jeff Carson                                     | 28    | 6  | <b>68</b> COLD TURKEY (Platinum Plus) . . . . . Chris Wright                              | 70    | 11 |
| <b>24</b> WHEN AND WHERE (Atlantic) . . . . . Confederate Railroad                              | 26    | 9  | <b>69</b> I'LL TAKE MY CHANCES (Platinum Plus) . . . . . Cary Cooley                      | 71    | 5  |
| <b>25</b> FALL IN LOVE (BNA 66562) . . . . . Kenny Chesney                                      | 4     | 15 | <b>70</b> UGLY (Sea Notes) . . . . . Captain Sam Crutchfield                              | 72    | 10 |
| <b>26</b> SHE AIN'T YOUR ORDINARY GIRL (RCA 66525) . . . . . Alabama                            | 32    | 3  | <b>71</b> I DON'T HAVE TO CRY ANYMORE (Rickwood) . . . . . Rob Alan                       | 73    | 6  |
| <b>27</b> LEAD ON (MCA 11092) . . . . . George Strait   | 39    | 2  | <b>72</b> I NEVER THOUGHT I'D SEE THE DAY (Platinum Plus) . . . . . John Wesley Carpenter | 55    | 12 |
| <b>28</b> THAT AIN'T MY TRUCK (Decca 11098) . . . . . Rhett Akins                               | 29    | 8  | <b>73</b> HOME WITH YOU (Fraternity) . . . . . Cyndy Fye                                  | 75    | 6  |
| <b>28</b> SOMEONES ELSE'S STAR (Asylum) . . . . . Bryan White                                   | 30    | 8  | <b>74</b> LEAVING YOU (NOV) . . . . . Teena   | 77    | 5  |
| <b>30</b> FIND OUT WHAT'S HAPPENIN' (Capitol Nashville) . . . . . Tanya Tucker                  | 31    | 6  | <b>75</b> THE SINGER (La Doir) . . . . . P. J. LaDoir                                     | 78    | 4  |
| <b>31</b> DOWN IN TENNESSEE (Decca 11094) . . . . . Mark Chesnutt                               | 34    | 4  | <b>76</b> WHAT SHE DOESN'T KNOW (Platinum Plus) . . . . . Tim Williams                    | 79    | 3  |
| <b>32</b> SHOULD'VE ASKED HER FASTER (RCA 66522) . . . . . Ty England                           | 33    | 5  | <b>77</b> WHEN YOU SAY NOTHING AT ALL (BNA) . . . . . Alison Krauss                       | 56    | 19 |
| <b>33</b> SOMETIMES I FORGET (Columbia 64330) . . . . . Doug Stone                              | 37    | 4  | <b>78</b> THE SON STARTED SHININ' (Mountain Top Records) . . . . . Tom Mac Weatherly      | 81    | 3  |
| <b>34</b> I THINK ABOUT IT ALL THE TIME (Capitol Nashville) . . . . . John Berry                | DEBUT |    | <b>79</b> FAITH IN ME, FAITH IN YOU (Columbia) . . . . . Doug Stone                       | 59    | 19 |
| <b>35</b> DON'T MAKE ME FEEL AT HOME (Mercury 526582) . . . . . Wesley Dennis                   | 36    | 5  | <b>80</b> TURN ME LOOSE, LET ME SWING (SOR) . . . . . Willie Nelson & Curtis Potter       | 62    | 8  |
| <b>36</b> HALFWAY DOWN (Epic 64188) . . . . . Patty Loveless                                    | DEBUT |    | <b>81</b> AMERICA (Platinum Plus) . . . . . C. J. & Company                               | 82    | 5  |
| <b>37</b> THREE WORDS, TWO HEARTS, ONE NIGHT (Giant 24620) Mark Collie                          | 38    | 4  | <b>82</b> MAMA CRIED (Platinum Plus) . . . . . Valorie Lyle                               | 84    | 4  |
| <b>38</b> ONE EMOTION (RCA 66419) . . . . . Clint Black   | DEBUT |    | <b>83</b> GONNA FIND ME A DOCTOR (Jukebox) . . . . . Mike Manuel                          | DEBUT |    |
| <b>39</b> WHY WALK WHEN YOU CAN FLY (Columbia 64327) . . . . . Mary Chapin Carpenter            | 45    | 2  | <b>84</b> GOOD GIRL (Silver Wing) . . . . . Drew Stevens                                  | DEBUT |    |
| <b>40</b> JUST MY LUCK (Mercury 526812) . . . . . Kim Richey                                    | 41    | 3  | <b>85</b> LIVIN' ON BEANS (Fraternity) . . . . . The Incorrec Band                        | 87    | 2  |
| <b>41</b> FORGIVENESS (Reprise 45592) . . . . . Victoria Shaw                                   | 42    | 5  | <b>86</b> SUMMER'S COMIN' (RCA 66419) . . . . . Clint Black                               | 63    | 14 |
| <b>42</b> YOU CAN SLEEP WHILE I DRIVE (MCA 11201) . . . . . Trish Yearwood                      | 16    | 11 | <b>87</b> CLOWN IN YOUR RODEO (Mercury 518852) . . . . . Kathy Mattea                     | 66    | 15 |
| <b>43</b> IF I AIN'T GOT YOU (MCA 11204) . . . . . Marty Stuart                                 | 44    | 3  | <b>88</b> RIDIN' OUT THE STORM (Tima) . . . . . Don Richmond                              | 67    | 11 |
| <b>44</b> SHE CAN'T LOVE YOU (Curb) . . . . . Boy Howdy   | 46    | 2  | <b>89</b> BUT GOD KNOWS (ALH) . . . . . Jim Wilkerson                                     | DEBUT |    |
| <b>45</b> TEXAS TORNADO (Atlantic) . . . . . Tracy Lawrence                                     | 18    | 13 | <b>90</b> STAY FOREVER (Curb) . . . . . Hal Ketchum                                       | 74    | 22 |
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|   |       |    | <b>92</b> IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Mercury 314522) . . . . . Sammy Kershaw  | 80    | 17 |
|   |       |    | <b>93</b> THE CARPENTER MAN (Rider) . . . . . W. C. Taylor, Jr.                           | 83    | 14 |
|   |       |    | <b>94</b> STANDING ON THE EDGE OF GOODBYE (Capitol Nashville 28495) . . . . . John Berry  | 85    | 18 |
|   |       |    | <b>95</b> ADALIDA (MCA 11092) . . . . . George Strait                                     | 86    | 15 |
|   |       |    | <b>96</b> MONKEY MAN (SOR) . . . . . The Geezinslaws                                      | 88    | 8  |
|   |       |    | <b>97</b> STANDING UP FOR FREEDOM (SOR) . . . . . Dean Chance                             | 89    | 5  |
|   |       |    | <b>98</b> CAIN'S BLOOD (Polydor) . . . . . 4 Runner                                       | 90    | 17 |
|   |       |    | <b>99</b> I'M LIVING UP TO HER LOW EXPECTATIONS (Giant 17902) . . . . . Daryle Singletary | 91    | 14 |
|   |       |    | <b>100</b> WHAT MATTERED MOST (Epic 77843) . . . . . Ty Herndon                           | 92    | 20 |

# COUNTRY MUSIC

## Nashville Hosts Music Merchants Convention

By Wendy Newcomer

**THE NATIONAL ASSN. OF MUSIC MERCHANTS (NAMM)** held one of Nashville's largest trade shows ever July 14-16 when NAMM presented its 1995 Summer Session at the Nashville Convention Center. Featuring more than 420 exhibits of music products and accessories, the weekend event was expected to draw more than 15,000 registrants. "This is our third year in Nashville and we are anticipating another great show," said Larry R. Linkin, NAMM president/CEO, prior to the show. Linkin added that NAMM expected to attract visitors from every state in the nation and from more than two dozen other countries.

The Summer Session, which is open only to the music products trade, showcased thousands of items that dealers are looking to stock for the Christmas buying season later in the fall. On display were band and orchestra instruments, pianos and keyboards, percussion equipment, fretted and string instruments, sheet music, accessories and the latest computer and hi-tech electronic gear.

Tennessee contributed quite a few of the attractions at NAMM. Nashville's Gibson Guitar displayed its 1995 Limited Edition models, including the historic Buddy Holly model and the Blues Series models, featuring the Blues King Electro cutaway with Gibson's revolutionary Accuvoice (TM) pickup system. Also, WhisperRoom, Inc. of Morristown, Tennessee marked the debut of the Musician's Personal Practice Room. The room is available in two sizes and includes a stationary floor, fan-powered ventilation system and cable passage for musicians who want a special place to practice.

In addition to musical equipment, computers also made an appearance. Music making met cyberspace courtesy of the American Music Conference (AMC), which is dedicated to promoting music, music making and music education. AMC provided trade show attendees with information on AMC's newly-established World Wide Web site.

The NAMM confab attracts major recording artists and studio musicians who are on site to demonstrate the instruments and meet with exhibitors and dealers. After hours, Summer Session attendees had plenty to do as exhibiting companies brought some of their finest artists out to Music City's hottest nightspots, including Barbara's, the Wildhorse Saloon and Exit/In.

Before the Summer Session began, NAMM once again sponsored a silent and live auction at its pre-show party to benefit the TJ Martell Foundation. The Foundation's laboratories are state-of-the-art leukemia, cancer and AIDS research centers.

"The music products community really shines at our 'Party With A Purpose,'" Linkin commented. "They donate some wonderful collectible items and attendees can't resist adding their names to the auction list."

## In Other News...

**THE COUNTRY RADIO BROADCASTERS** named **Arista/Nashville** "Record Label of the Year" at the CRB Record Awards held June 22. **Bobby Kraig**, sr. director, national promotion, was named "National Promotion Representative of the Year." Since Arista/Nashville opened its doors five years ago, it has produced a total of 43 gold, platinum, or multi-platinum albums. Seven Arista artists have had albums certified gold, platinum or multi-platinum. The label has had more than 40 million units from just over 35 album releases and garnered more than 110 major industry honors including Grammy, CMA, ACM, TNN/Music City News, and AMA Awards.

**CONDOLENCES GO OUT TO KKAJ** and the family of **Bob Clark**. Clark, vp/gm of **Chuckie Broadcasting**, KKAJ AM/FM in Ardmore, Oklahoma, died June 27 of a heart attack. Clark had just completed a term as mayor for the city of Ardmore, was serving his third term as city commissioner and was the president of the Oklahoma Assn. of Broadcasting. He is survived by his wife, Jan.

**PAULINA PEREZ WAS NAMED** manager of sales and marketing for Arista/Texas. In her new position, Perez is in charge of all marketing and advertising for Arista/Texas. She works with BMG Distribution repre-

sentatives and BMG U.S. Latin and its territories to promote the label's roster beyond Texas in national and international markets.

**IT'S TIME FOR THE VINNY!** The third annual Celebrity Golf Tournament swings into action July 10-11, as **Vince Gill** hosts more than 20 PGA and LPGA golf professionals vying for a \$65,000 purse and more than 30 celebrities from country music, television, entertainment, sports and politics.

**PAUL OVERSTREET HAS SIGNED** a new recording contract with Alabama-based **Integrity Records**. Overstreet's next album will be straight-ahead country music with a positive attitude. The first single, produced by Jerry Crutchfield, will be released this month.

**THE NASHVILLE NETWORK WON A GOLD** award in the 1995 International Broadcast Design Association (BDA) competition. The award for best "Promos/End Tags National/International" was presented during the BDA's Annual Convention and Awards Ceremony held in Washington, D.C. on June 8. TNN's award acknowledged outstanding broadcast design and animation excellence for its overall graphics and in-house animation featured in TNN's promotional and brand identification design package.

**MERCURY RECORDS' SHANIA TWAIN'S** sophomore project, *The Woman In Me*, was certified platinum on June 22. Twain, who heads to Egypt to film the video for her third single, the title cut, will appear on the "Tonight Show with Jay Leno" on July 12 and will soon be profiled in *People* magazine.



**Multi-Label Fan Fair Show host Naomi Judd poses with Hazel and Alice, the duo whom Judd credits with inspiring her to sing harmony with daughter Wynonna. Pictured (l-r): Ken Irwin, Rounder Records; Hazel Dickens, Hazel & Alice; Judd; and Alice Gerrard, Hazel & Alice.**



**ASCAP/TNN/CAPITOL** sponsored the eighth annual Music Row Ladies Golf Tournament and Tupperware Party held at Woodmont Country Club benefiting United Cerebral Palsy of Middle Tennessee. Cowboys LaCage impersonators came out to show their support in theme dressing. Pictured (l-r): "Reba McEntire;" "Tina Turner;" the REAL Vince Gill; "Wynonna;" and "Dolly Parton."

# COUNTRY MUSIC

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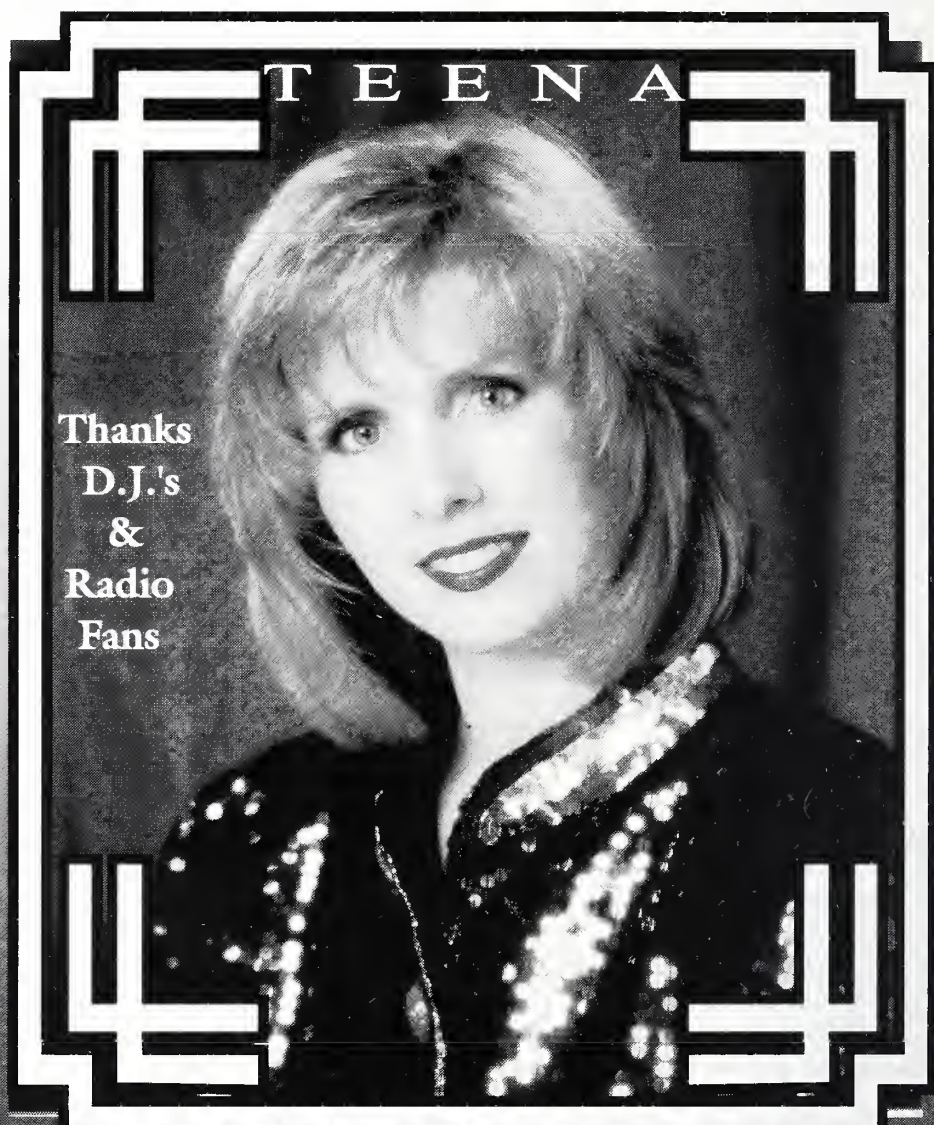
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# COUNTRY MUSIC

## TOP 75 COUNTRY ALBUMS

JULY 15, 1995

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

Last Week Total Weeks

|    |  |                         |    |     |
|----|--|-------------------------|----|-----|
| 1  | JOHN MICHAEL (Atlantic 82728)  | John Michael Montgomery | 1  | 13  |
| 2  | NOW THAT I'VE FOUND YOU - A COLLECTION (Rouner 0325)                 | Alison Krauss           | 2  | 19  |
| 3  | THE WOMAN IN ME (Mercury 522886)                                     | Shania Twain            | 3  | 18  |
| 4  | THE HITS (Capitol Nashville 29689)(P5)                               | Garth Brooks            | 4  | 26  |
| 5  | NO ORDINARY MAN (MCA 10991)(G)                                       | Tracy Byrd              | 6  | 54  |
| 6  | NOT A MOMENT TOO SOON (Curb 77659)(P3)                               | Tim McGraw              | 5  | 65  |
| 7  | YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)                 | Jeff Foxworthy          | 7  | 43  |
| 8  | DWIGHT LIVE (Reprise 45907)(P3)                                      | Dwight Yoakam           | 9  | 5   |
| 9  | TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P)                | Travis Tritt            | 10 | 57  |
| 10 | I SEE IT NOW (Atlantic)(P)   | Tracy Lawrence          | 8  | 39  |
| 11 | LEAD ON (MCA 11092)(P)   | George Strait           | 12 | 32  |
| 12 | GREATEST HITS III (RCA 07863)(G)                                     | Alabama                 | 13 | 36  |
| 13 | WHO I AM (Arista 18759)(P2)  | Alan Jackson            | 11 | 51  |
| 14 | READ MY MIND (MCA 10994)(P2)   | Reba McEntire           | 14 | 60  |
| 15 | WHAT A CRYING SHAME (MCA 10961)(P)                                   | The Mavericks           | 17 | 71  |
| 16 | THIRD ROCK FROM THE SUN (Epic 64357)(P)                              | Joe Diffie              | 16 | 44  |
| 17 | WHAT MATTERED MOST (Epic 66771)(G)                                   | Ty Herndon              | 15 | 9   |
| 18 | THE TRACTORS (Arista 18728)(P)                                       | The Tractors            | 19 | 46  |
| 19 | GREATEST HITS 1990-1995 (Curb 77689)                                 | Sawyer Brown            | 18 | 22  |
| 20 | IF I COULD MAKE A LIVING (Giant 24582)(G)                            | Clay Walker             | 21 | 37  |
| 21 | THINKIN' ABOUT YOU (MCA 11201)                                       | Trisha Yearwood         | 22 | 19  |
| 22 | STANDING ON THE EDGE (Patriot 28495)(G)                              | John Berry              | 23 | 16  |
| 23 | OLD ENOUGH TO KNOW BETTER (Columbia)                                 | Wade Hayes              | 20 | 25  |
| 24 | WHEN FALLEN ANGELS FLY (Epic 64188)(G)                               | Patty Loveless          | 24 | 42  |
| 25 | EXTREMES (Epic 53952)  | Collin Raye             | 26 | 72  |
| 26 | KICKIN' IT UP (Atlantic 82559)(P3)                                   | John Michael Montgomery | 27 | 52  |
| 27 | BLACKHAWK (Arista 18708)(P)  | BlackHawk               | 28 | 69  |
| 28 | 4 RUNNER (Polydor 527379)  | 4 Runner                | 29 | 6   |
| 29 | WAITIN' ON SUNDOWN (Arista 18765)(P)                                 | Brooks & Dunn           | 30 | 37  |
| 30 | ONE EMOTION (RCA 66419)(G)   | Clint Black             | 32 | 36  |
| 31 | THINKIN' PROBLEM (Warner Bros. 45562)(G)                             | David Ball              | 25 | 53  |
| 32 | KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)                           | Various Artists         | 31 | 38  |
| 33 | YOU GOTTA LOVE THAT (Atlantic)                                       | Neal McCoy              | 37 | 20  |
| 34 | STONES IN THE ROAD (Columbia 64327)(P)                               | Mary Chapin Carpenter   | 35 | 36  |
| 35 | COME TOGETHER: AMERICA SALUTES THE BEATLES (Capitol Nashville 31712) | Various Artists         | 40 | 12  |
| 36 | GREATEST HITS VOL. II (MCA 11201)(P3)                                | Reba McEntire           | 33 | 88  |
| 37 | BOOMTOWN (Polydor 523407)(G)   | Toby Keith              | 38 | 38  |
| 38 | WHEN LOVE FINDS YOU (MCA 11047)(P)                                   | Vince Gill              | 34 | 54  |
| 39 | LOOKING FOR THE LIGHT (Columbia)                                     | Rick Trevino            | 39 | 16  |
| 40 | SWEETHEART'S DANCE (Arista 18758)(G)                                 | Pam Tillis              | 43 | 60  |
| 41 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)    | George Strait           | 42 | 138 |
| 42 | LOVE A LITTLE STRONGER (Arista 18745)                                | Diamond Rio             | 41 | 47  |
| 43 | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)      | Alan Jackson            | 44 | 135 |
| 44 | KICK A LITTLE (Warner Bros. 45739)(G)                                | Little Texas            | 46 | 38  |
| 45 | COME ON COME ON (Columbia 4881)(P3)                                  | Mary Chapin Carpenter   | 45 | 148 |
| 46 | HOG WILD (Curb)  | Hank Williams Jr.       | 50 | 24  |
| 47 | BRAND NEW MAN (Arista 18658)(P4)                                     | Brooks & Dunn           | 47 | 198 |
| 48 | THE NUMBER ONE HITS (RCA 65489)                                      | The Judds               | 36 | 6   |
| 49 | EVERY LITTLE WORD (Curb 77660)                                       | Hal Ketchum             | 48 | 31  |
| 50 | THE ROAD GOES ON FOREVER (Capitol Nashville 2809)                    | Highwaymen              | 54 | 12  |
| 51 | TAKE ME AS I AM (Warner Bros. 45389)(P)                              | Faith Hill              | 49 | 77  |
| 52 | SUPER HITS (Columbia 64184)  | Willie Nelson           | 61 | 45  |
| 53 | HARD WORKIN' MAN (Arista 18716)                                      | Brooks & Dunn           | 54 | 118 |
| 54 | NASCAR: RUNNIN' WIDE OPEN (Columbia 67020)(P10)                      | Various                 | 60 | 10  |
| 55 | WISHES (RCA 66395)   | Lari White              | 53 | 50  |
| 56 | LIFE'S A DANCE (Atlantic 82420)                                      | John Michael Montgomery | 56 | 136 |
| 57 | IN THE VICINITY OF THE HEART (Capitol Nashville 31109)               | Shenandoah              | 55 | 29  |
| 58 | FAITH IN ME FAITH IN YOU (Epic 66803)                                | Doug Stone              | 52 | 13  |
| 59 | FIRE TO FIRE (Capitol Nashville 28943)                               | Tanya Tucker            | 51 | 14  |
| 60 | THE WAY THAT I AM (RCA 66288)(G)                                     | Martina McBride         | 58 | 87  |
| 61 | SUPER HITS (Epic 64182)  | Charlie Daniels         | 65 | 34  |
| 62 | COUNTRY 'TIL I DIE (BNA 66417)                                       | John Anderson           | 62 | 34  |
| 63 | LABOR OF LOVE (Arista 18757)   | Radney Foster           | 57 | 10  |
| 64 | OUT WITH A BANG (MCA 11044)  | David Lee Murphy        | 59 | 6   |
| 65 | IN PIECES (Capitol Nashville 80857)(P5)                              | Garth Brooks            | 63 | 133 |
| 66 | JOHN BERRY (Capitol Nashville 80472)(G)                              | John Berry              | 64 | 63  |
| 67 | TODAY'S PURE COUNTRY (K-Tel 6169)                                    | Various Artists         | 68 | 2   |
| 68 | DAYS GONE BY (Epic 57501)  | James House             | 72 | 2   |
| 69 | WHAT A WAY TO LIVE (Decca 11094)(G)                                  | Mark Chesnutt           | 66 | 40  |
| 70 | BIG TIME (Warner Bros. 45276)(P)                                     | Little Texas            | 67 | 105 |
| 71 | THE MARTY PARTY HIT PACK (MCA 11204)                                 | Marty Stuart            | 70 | 15  |
| 72 | NO FENCES (Capitol Nashville 93866)(P13)                             | Garth Brooks            | 71 | 242 |
| 73 | I STILL BELIEVE IN YOU (MCA 10630)(P3)                               | Vince Gill              | 69 | 143 |
| 74 | GREATEST HITS (Epic 66803)   | Doug Stone              | 73 | 30  |
| 75 | KEN MELLONS (Epic 53746)   | Ken Mellons             | 75 | 40  |

## REVIEWS By Wendy Newcomer



### WILLIE NELSON: *Just One Love* (Justice JR-1602-2)

This is Nelson's first country album in over six years. One listen to *Just One Love* will have fans wondering why he waited so long to return home. Imagine a backroad bar just a few minutes before last call and you'll have the mental picture of Nelson's latest offering. He calls it his "honky tonk" record and plans to take it to roadhouses across the country. The album is not quite as rowdy as some of

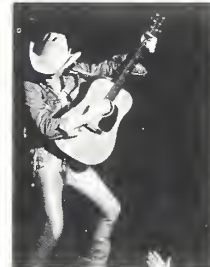
Nelson's previous ones, but then again, neither is he. Interestingly, one of music's most accomplished songwriters does not write any of the songs on the album. Songwriter Kimmie Rhodes makes two appearances on *Just One Love*, dueting with Nelson on songs she wrote. "Just One Love" and "I Just Drove By" are chilling, standout cuts. Other highlights include the Merle Travis and Tex Williams classic "Smoke, Smoke, Smoke That Cigarette" and "Better Left Forgotten," and "Bonaparte's Retreat." Welcome home, Willie.

### RODNEY CROWELL: *Jewel Of The South* (MCA D-11223)

Many artists burst on the music scene with something to say, only to fizzle out a few years later. Crowell obviously is not in that category. Album after album, he continues to deliver quality songs with unbelievably fresh lyrics. The first song on *Jewel*, "Say You Love Me," is an aural assault, with its simple-but-direct chorus and background shouts. From there, Crowell offers his bittersweet "Please Remember Me," the third-person narrative "The Ballad Of Possum Potez," and the title cut, which finds Crowell at his lyrical best. Aspiring songwriters should study *Jewel Of The South* and observe a seasoned writer drawing from an impressive wellspring of ideas.



### DWIGHT YOAKAM: *Dwight Live* (Reprise 9 45907-2)



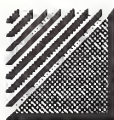
Dwight Yoakam has been bucking (no pun intended) and embracing tradition for 11 years now. *Dwight Live* is a hit list that manages to capture the essence of Yoakam's live performances on two nights in July 1994. The Kentucky native has always taken a contemporary approach to country, yet he sounds as authentic as his heroes, Buck Owens, Hank Williams and Bill Monroe. Yoakam even does his version of Monroe's bluegrass standard, "Rocky Road Blues," on this project. All the familiar, ground-breaking songs are included on *Live*—"Little Ways," "It Only Hurts When I Cry," "Little Sister," and "Please, Please Baby." Yoakam also performs songs from his last album, *This Time*—"A Thousand Miles From Nowhere," "Fast As You," and the Stones-sounding "Wild Ride." *Live* listeners may not be able to see country's renegade with his hat pulled over his eyes, snaking across the stage, but the energy of his live shows is unmistakably there.

## PICK OF THE WEEK

### GEORGE JONES & TAMMY WYNETTE: *One* (MCA D-11248)

Country's most famous duo reunites after 17 years for a spectacular "back to the future" project. Producers Norro Wilson and Tony Brown place their expert touches on the album while letting George and Tammy do what they do best—wrap their voices around great love songs. Funny, there's not a dance mix to be found on "One" (Do you think they're on to something?). The title cut—and first single—is only the tip of the iceberg—no, the *glacier* of this masterpiece. From the melancholy tone of "Whatever Happened To Us" to the sweetness of "All I Have To Offer You Is Me," *One* is both nostalgic and, hopefully, prophetic of good things to come. And even though novelty songs abound these days, I just can't help but like "It God Met You (She Wouldn't Like You)." That song alone captures the playful tension that still exists between Wynette and Jones. In the album's liner notes, Marty Stuart says, "Country music needs as much of this as it can get. And it always will. Long live the King and Queen." Amen.





## RADIO PLAYLISTS

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

#### WKML-FM\Fayetteville, NC

- SHENANDOAH—"Darned If I Don't (Danged If I Do)"
- REBA MCENTIRE—"And Still"
- KENNY CHESNEY—"Fall In Love"
- SHANIA TWAIN—"Any Man Of Mine"
- JOHN MICHAEL MONTGOMERY—"Sold (The Grundy County Auction Incident)"

#### KVCL-FM\Winnfield, LA

- PATTY LOVELESS—"You Don't Even Know Who I Am"
- TRACY LAWRENCE—"Texas Tornado"
- COLLIN RAYE—"If I Were You"
- TRAVIS TRITT—"Tell Me I Was Dreaming"
- NEAL MCCOY—"They're Playing Our Song"

#### WRPM\Poplarville, MS

- JOHN MICHAEL MONTGOMERY—"Sold (The Grundy County Auction Incident)"
- TRAVIS TRITT—"Tell Me I Was Dreaming"
- NEAL MCCOY—"They're Playing Our Song"
- KENNY CHESNEY—"Fall In Love"
- SHANIA TWAIN—"Any Man Of Mine"

#### WJTH\Calhoun, GA

- JOHN MICHAEL MONTGOMERY—"Sold (The Grundy County Auction Incident)"
- TRAVIS TRITT—"Tell Me I Was Dreaming"
- COLLIN RAYE—"If I Were You"
- NEAL MCCOY—"They're Playing Our Song"
- KENNY CHESNEY—"Fall In Love"

#### WCST\Berkley Springs, WV

- NEAL MCCOY—"They're Playing Our Song"
- TRAVIS TRITT—"Tell Me I Was Dreaming"
- JOHN MICHAEL MONTGOMERY—"Sold (The Grundy County Auction Incident)"
- VINCE GILL—"You Better Think Twice"
- CLAY WALKER—"My Heart Will Never Know"

#### KJEF-FM\Jennings, LA

- JOHN MICHAEL MONTGOMERY—"Sold (The Grundy County Auction Incident)"
- NEAL MCCOY—"They're Playing Our Song"
- JOHN ANDERSON—"Mississippi Moon"
- SHANIA TWAIN—"Any Man Of Mine"
- VINCE GILL—"You Better Think Twice"

#### WKWX\Savannah, TN

- JOHN MICHAEL MONTGOMERY—"Sold (The Grundy County Auction Incident)"
- TRAVIS TRITT—"Tell Me I Was Dreaming"
- VINCE GILL—"You Better Think Twice"
- KENNY CHESNEY—"Fall In Love"
- NEAL MCCOY—"They're Playing Our Song"

### High Debuts

1. JOHN BERRY—"I Think About It All The Time"—(Capitol Nashville)—#34
2. PATTY LOVELESS—"Halfway Down"—(Epic)—#36
3. CLINT BLACK—"One Emotion"—(RCA)—#38
4. WADE HAYES—"Don't Stop"—(DKC/Columbia)—#47
5. 4 RUNNER—"A Heart With 4 Wheel Drive"—(Polydor)—#49

### Most Active

1. GEORGE STRAIT—"Lead On"—(MCA)—#27
2. SHANIA TWAIN—"Any Man Of Mine"—(Mercury)—#2
3. ALABAMA—"She Ain't Your Ordinary Girl"—(RCA)—#26
4. MARY CHAPIN CARPENTER—"Why Walk When You Can Fly"—(Columbia)—#39

**POWERFUL ON THE PLAYLIST**— The *Cash Box* Top 100 Country Singles' chart is led by the **John Michael Montgomery** single "Sold (The Grundy County Auction Incident)." This week's chart displays a few big movers with five debuts breaking into the Top 50. Leading the way in the most-movement category is **George Strait**, moving a big 12 spots to #27 with "Lead On." Three singles, each jumping six spots this week include: **Shania Twain's** "Any Man Of Mine" at #2, **Alabama** and "She Ain't Your Ordinary Girl" moving to #26, and finally, **Mary Chapin Carpenter's** "Why Walk When You Can Fly" at #39 to finish out the big movers. As for debuts, five acts hit this week's Top 50. Leading the way for the highest debut position with the single "I Think About It All The Time" is **John Berry** at #34. Coming in at #36 is **Patty Loveless** with "Halfway Down," **Clint Black's** "One Emotion" enters at #38, while "Don't Stop" by **Wade Hayes** comes in at #47. Finally, **4 Runner** slides into the Top 50 at #49 with "A Heart With 4 Wheel Drive."

*Songwriter Of The Week:* Congratulations go out to **Richard Fagan** and **Robb Royer**, who penned the John Michael Montgomery #1 hit, "Sold (The Grundy County Auction Incident)."

### CMT Top Twelve Video Countdown

1. SHANIA TWAIN . . . . . "Any Man Of Mine" (Mercury)
2. REBA MCENTIRE . . . . . "And Still" (MCA)
3. SHENANDOAH . . . . . "Darned If I Don't, Danged If I Do" (Capitol)
4. DAVID LEE MURPHY . . . . . "Party Crowd" (MCA)
5. ALAN JACKSON . . . . . "I Don't Even Know Your Name" (Arista)
6. JAMES HOUSE . . . . . "This Is Me Missing You" (Epic)
7. LORRIE MORGAN . . . . . "I Didn't Know My Own Strength" (BNA)
8. TRAVIS TRITT . . . . . "Tell Me I Was Dreaming" (Warner Bros.)
9. RICK TREVINO . . . . . "Bobbie Ann Mason" (Columbia)
10. BLACKHAWK . . . . . "That's Just About Right" (Arista)
11. LEE ROY PARNELL . . . . . "A Little Bit Of You" (Career)
12. BROOKS & DUNN . . . . . "Your Gonna Miss Me (When I'm Gone)" (Arista)

—Compliments of CMT Video Countdown, week ending July 5, 1995.

# COUNTRY MUSIC

## Cash Box COUNTRY INDIE

**INDIE CHART ACTION**— Currently finding their way up the Top 100 *Cash Box* chart, there is a total of 21 independent artists. Leading the *Cash Box* independents this week is **David Clark** with "Sleepin' Like A Baby," on the Platinum plus label. The single currently resides at #57 on the chart. In the second highest spot for the indies, it's **Tim White** with "Who Am I Fooling" at #58. To finish out the movers, **Jennifer LeClere** takes "I Would've Been There By Now" to #60, **Nikki Rose** moves to #63 with "Tied To The Track," **Al Petty**'s "The Government Dance" moves to #66, **Christy Lynn** moves to #67 with "Mama's Love," **Chris Wright** moves to #68 with "Cold Turkey," "I'll Take My Chances" by **Cary Cooley** moves to #69, **Capt. Sam Crutchfield** moves to #70 with "Ugly," **Rob Alan** with "I Don't Have To Cry Anymore" moves to #71, "Home With You" by **Cyndy Fye** moves to #73, "Leaving You" by **Teena** moves to #74, **P.J. LaDoir** moves to #75 with "The Singer," "What She Doesn't Know" by **Tim Williams** moves to #76, **Tom Mac Weatherly** with "The Son Started Shinin'" moves to #78, **C.J. & Company's** "Ameriea" moves to #81, "Mama Cried" by **Valorie Lyle** moves to #82, and finally, **The Incorect Band's** "Livin' On Beans" moves to #85. As for debuts, **Mike Manuel** breaks into the Top 100 at #83 with "Gonna Find Me A Doctor," "Good Girl" by **Drew Stevens** enters at #84, and **Jim Wilkerson's** "But God Knows" comes in at #89.

### Top Ten Rising Independents

1. **DAVID CLARK**—"Sleepin' Like A Baby"
2. **TIM WHITE**—"Who Am I Fooling"
3. **JENNIFER LECLERE**—"I Would've Been There By Now"
4. **NIKKI ROSE**—"Tied To The Track"
5. **AL PETTY**—"The Government Dance"
6. **CHRISTY LYNN**—"Mama's Love"
7. **CHRIS WRIGHT**—"Cold Turkey"
8. **CAREY COOLEY**—"I'll Take My Chances"
9. **CAPTAIN SAM CRUTCHFIELD**—"Ugly"
10. **ROB ALAN**—"I Don't Have To Cry Anymore"

## Cyndy Fye: Fulfilling A Lifelong Dream



"*VARIETY IS THE SPICE* of life." No saying is more appropriate than this one for describing Cyndy Fye's musical heritage. This singer/songwriter from Cary, North Carolina grew up listening to a myriad of musical styles. Raised in Oklahoma City and New York, she sang classical music and performed in musical theater through high school.

However, her first memory of singing occurred much earlier in life. "When I was four years old, I performed

"Winchester Cathedral" for my family. It's the first song I remember learning, and I made up a dance to it," Fye recalls. "From then on, I wanted to learn and sing everything I heard."

Fye has spent the rest of her life fulfilling that four-year-old's desire. In college, Fye cut her teeth on coffee houses, summer stock theater and showcases, and became a fan of Willie Nelson, Patsy Cline and Dolly Parton. In addition to currently fronting as many as three bands simultaneously, she sings the National Anthem for professional sporting events and is a versatile dancer and choreographer.

With a three-and-a-half octave range, Fye can make the most of any country song. "Part of what I love about performing is that I get a chance to sing a variety of styles," she says. "It's fun for me to sing a sweet Vince Gill type of ballad and then go to a rougher, bluesy Tanya Tucker sort of thing."

But Fye doesn't limit herself to simply singing other artists' songs. She is also a self-described eclectic songwriter who writes everything she records. "I get ideas from my daily experiences and observations—things that I hear, see or feel, or things that friends say to me," she says. And although she has written jazz, blues and pop, Fye's forte and preference is country music. "It leaves so much room for individual expression. It's not so prescribed, as some types of music are, and it's very real and human," Fye says. "Country music touches people's hearts and emotions."

As a songwriter, Fye counts relating to others as her main purpose. "I like people to hear my songs and say, 'Yeah, I've felt that way,'" she says. "Whenever I perform, I like to think I'm really communicating with my audience and taking them away from their world for just a little while, giving them a little escape, reaching into their hearts and heads. I think that's really neat about being a performer."

"Home With You" is Fye's latest single. Of the ballad, she says, "It's about finding a special somebody who feels so right, you're always at home with them despite whatever else is going on around you. It's that kind of feeling I think everybody looks for—that comfortable, safe feeling."

Most artists can point to one certain moment in their lives when they felt the calling to seriously pursue entertaining. Fye pinpoints the time when, in a chance encounter with a stranger on a beach, she was asked about her ultimate dream. "I said without thinking that I wanted to be a full-time songwriter and recording artist!" She was further challenged by the question, "Well, why don't you?" Fye says, "The question turned me around. From that moment on, I decided that the worst fate would be never to give it my very best shot."

Fye is among the few people fortunate to be living her dream. "I love to sing and write and dance more than anything in the world. When I'm doing any of those things, there is nothing else I would rather be doing at that given moment."



LaDoir Records artist P.J. La Doir recently performed at the annual Fireman's Bar-B-Que and All-Star Show in Stantonville, TN. Pictured are (l-r): Buddy Bain, famous Tupelo television personality; LaDoir; and Eddie Bond, legendary Memphis recording artist.

# POSITIVE COUNTRY



The Cumberland Boys were hosts during the Opryland Gospel Jubilee, held at the GEO Theatre inside the Opryland, USA theme park. Pictured (l-r) enjoying the day backstage were Depp Britt; Jim Worthing; Bill Britt; and Steve Goforth of The Cumberland Boys.



Point of Grace inks exclusive worldwide representation agreement with the William Morris Agency. Pictured (seated, l-r): Terry Jones and Heather Floyd, of Point of Grace; (standing, l-r): Charles Dorris, head of the Christian Department of William Morris Agency; Shelley Phillips and Denise Jones, of Point of Grace; and Paul Moore, co-head of William Morris Nashville and agent for Point of Grace.

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## RADIO PLAYLISTS

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

**KKLR**\Poplar Bluff, MO

RANDY COWARD—"Whether Good Or Bad"

BRUSH ARBOR—"Doing What We Said We'd Do"

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

MANUEL FAMILY BAND—"Gonna Find Me A Doctor"

ANDY LANDIS—"The Measure Of A Man"

**KPBC**\Dalla-Ft. Worth, TX

ISAACS—"I'm Gonna Move"

MANUEL FAMILY BAND—"Gonna Find Me A Doctor"

RON DAVID MOORE—"Ira Jones"

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

CHARLIE DANIELS—"The Business Of Love"

**WEPA**\Eupora, MS

MARGO SMITH & HOLLY—"Cross Your Heart"

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

W.C. TAYLOR—"Carpenter Man"

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

HERMAN TRULOVE—"Point Of Rescue"

**KTTK**\Lebanon, MO

BRUCE HAYNES—"My Old World"

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

RANDY COWARD—"Whether Good Or Bad"

RONNY MCKINLEY—"Plain As Day"

BRUSH ARBOR—"Doing What We Said We'd Do"

**WMMS**\Sarah, MS

TERRY LYNN—"Fearless"

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

DINAH & THE DESERT CRUSADERS—"Out Of The Wilderness"

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

THE DAYS—"I Went Back"

**WBTX**\Broadway, VA

JEFF & SHERI EASTER—"Speak To The Mountain"

MARGO SMITH & HOLLY—"Cross Your Heart"

JUDY DERAMUS—"Say It Now"

JIM CARRUTHERS—"Little Girls & Daddies"

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

**WNAU**\New Albany, MS

JEFF & SHERI EASTER—"Speak To The Mountain"

TERRY LYNN—"Fearless"

JEFF MCKEE—"Faith Holds On"

THE DAYS—"I Went Back"

LYNN DRYSDALE—"Love That Always Will"

# POSITIVE COUNTRY

## POSITIVE COUNTRY RADIO

### This Week's Debuts

THE ISAACS—"I'm Gonna Move"—(Horizon)—#29

DAVID PATILLO—"Jesus Never Said No"—(Heartwrite)—#31

### Most Active

CHARLIE DANIELS—"The Business Of Love"—(Sparrow)—#10

BILLY WALKER—"Lay It Down, Give It Up"—(Tall Texan)—#26

MICHAEL JAMES—"In The Midst Of Your Love"—(Reunion)—#24

BUDDY GREENE—"Don't It Make You Wanna Praise The Lord"—(Fortress)—#22

### Powerful On The Playlist

Leading the *Cash Box* Positive Country singles chart this week is **MidSouth** and "You Can't Walk This Road Alone," on Warner Alliance. Holding the #2 position is "Whether Good Or Bad" by **Randy Coward**. After two weeks at #1, **Ronny Mckinley's** "Plain As Day" falls off to #3. **Brush Arbor** moves "Doing What We Said We'd Do" up one more to #4, and **Andy Landis** follows at #5 with "The Measure Of A Man." **Jeff Mckee** moves up another two spots to put "Faith Holds On" at #6. "Gonna Find Me A Doctor" by **The Manuel Family Band** takes a three spot jump to #7, and likewise **Ron David Moore** jumps three spots, breaking into the Top 10 at #8 with "Ira Jones." **Bruce Haynes** with "My Old World" drops down to #9. The Biggest Mover this week, **Charlie Daniels**, takes an eleven spot leap and lands at #10 with "The Business Of Love."

### LOOKING AHEAD

Singles that are getting some attention from radio this week include: **Tom Devoursney's** "Gospel Road," "Little Girls And Daddy" by **Jim Carruthers**, and **Herman Trulove's** "Point Of Rescue."

### Single Review



#### ■ BIG "D" REID: *I Saw The Light* (Psalm Records PSA-51BD)

Reid takes the Hank Williams, Sr. gospel classic and puts a country-blues twist to it by featuring some impressive harmonica playing. Building slow with a smokey harmonica and dobro intro, he turns the song into a fast moving train that drives home its message in a unique fashion.

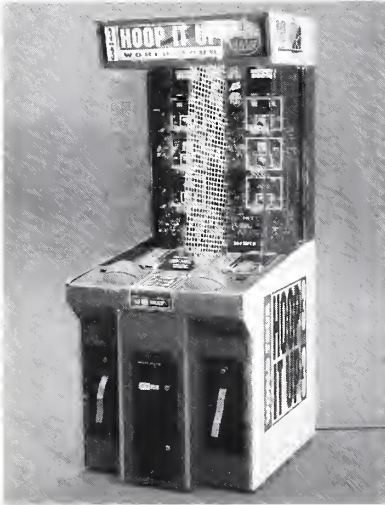
## POSITIVE COUNTRY

JULY 15, 1995

|    |   |                              |       |    |
|----|---|------------------------------|-------|----|
| 1  | YOU CAN'T WALK THIS ROAD ALONE (Warner Alliance)        | MidSouth                     | 2     | 6  |
| 2  | WHETHER GOOD OR BAD (Ropeburn)                          | Randy Coward                 | 3     | 9  |
| 3  | PLAIN AS DAY (Cheyenne)                                 | Ronny Mckinley               | 1     | 8  |
| 4  | DOING WHAT WE SAID WE'D DO (Benson)                     | Brush Arbor                  | 5     | 9  |
| 5  | THE MEASURE OF A MAN (Star Song)                        | Andy Landis                  | 6     | 10 |
| 6  | FAITH HOLDS ON (Gateway)                                | Jeff Mckee                   | 8     | 7  |
| 7  | GONNA FIND ME A DOCTOR (Jukebox Records)                | Manuel Family Band           | 10    | 4  |
| 8  | IRA JONES (Warner Alliance)                             | Ron David Moore              | 11    | 4  |
| 9  | MY OLD WORLD (Cheyenne)                                 | Bruce Haynes                 | 4     | 9  |
| 10 | THE BUSINESS OF LOVE (Sparrow)                          | Charlie Daniels              | 21    | 3  |
| 11 | NO STONE TO THROW (Star Song)                           | Sierra                       | 14    | 3  |
| 12 | SPEAK TO THE MOUNTAIN (Chapel)                          | Jeff & Sheri Easter          | 9     | 15 |
| 13 | TAKE IT TO THE ROCK (Integrity)                         | Susie Luchsinger             | 7     | 15 |
| 14 | CROSS YOUR HEART (Scarlet)                              | Margo Smith & Holly          | 15    | 7  |
| 15 | WAITIN' TO SEE ED (JukeBox Records)                     | Doug Davidson                | 17    | 4  |
| 16 | PEACE AND LOVE (Circuit Rider)                          | Marvell                      | 16    | 9  |
| 17 | CROSS STANDING IN THE WAY (Gospel Choice)               | Del Way                      | 19    | 5  |
| 18 | RIDIN' OUT THE STORM (TIMA)                             | Don Richmond                 | 18    | 6  |
| 19 | SAY IT NOW (Tima)                                       | Judy Deramus                 | 12    | 10 |
| 20 | OUT OF THE WILDERNESS<br>(Gateway)                      | Dinah & the Desert Crusaders | 13    | 13 |
| 21 | FEARLESS (Brentwood)                                    | Terri Lynn                   | 20    | 15 |
| 22 | DON'T IT MAKE YOU WANNA PRAISE THE LORD<br>(Fortress)   | Buddy Greene                 | 27    | 3  |
| 23 | THE DEVILS IN THE PHONE BOOTH DIALING 911<br>(Homeland) | Walt Mills                   | 24    | 4  |
| 24 | IN THE MIDST OF YOUR LOVE (Reunion)                     | Michael James                | 31    | 2  |
| 25 | NEW DAY AT THE DOOR (Gateway)                           | Deborah Kay                  | 23    | 8  |
| 26 | LAY IT DOWN, GIVE IT UP (Tall Texan)                    | Billy Walker                 | 34    | 2  |
| 27 | MONKEY SEE, MONKEY DO (Genesis)                         | Brent Lamb                   | 22    | 16 |
| 28 | I WENT BACK (Cheyenne)                                  | The Days                     | 26    | 19 |
| 29 | I'M GONNA MOVE (Horizon)                                | Isaacs                       | DEBUT |    |
| 30 | MAMA'S HOUSE (Dawn)                                     | Marsha Renee                 | 30    | 5  |
| 31 | JESUS NEVER SAID NO (Heartwrite)                        | David Patillo                | DEBUT |    |
| 32 | KNOWING JESUS (New Voice)                               | Bobby Miller                 | 32    | 3  |
| 33 | TOGETHER FOREVER (Circuit Rider)                        | Touching Home                | 28    | 5  |
| 34 | THE CARPENTER MAN (Circuit Rider)                       | W. C. Taylor                 | 29    | 12 |
| 35 | THE NIGHT OLE JACK DANIELS MET JOHN3:16<br>(Daywind)    | James Payne                  | 25    | 12 |
| 36 | THE SON STARTED SHININ' (Mountain Top)                  | Tom Mac Weatherly            | 37    | 3  |
| 37 | HE NO LONGER SIGNS MY PAYCHECK (Windfall)               | Southern Chapel              | 33    | 19 |
| 38 | THE MOUNTAIN (Sparrow)                                  | Steven Curtis Chapman        | 36    | 14 |
| 39 | JESUS IS A COWBOY (HeavenSpun)                          | Ted White                    | 35    | 14 |
| 40 | JESUS MUST BE SAVING ME FOR SOMETHING (Custom)          | Carole Gaddis                | 38    | 5  |

# COIN MACHINE

## Time Warner Interactive's *HOOP IT UP*



Time Warner Interactive's *HOOP IT UP*

**CHICAGO**—Time Warner Interactive recently introduced *HOOP IT UP*, a unique basketball redemption game with 2-player competition. Based on the successful "3 On 3" basketball tournament event of the same name, *HOOP IT UP* is a head-to-head game that has players shooting for triple slam dunk action.

Two players compete in a timed game for high score. Using a real basketball control to shoot air-activated balls, players try to score with single, double or triple baskets. Bonus points are awarded for triple baskets. An on-court announcer, themed music and a large LED score display enhance the fun and excitement. Additional play modes include a one-player against the clock and several advanced

game options where players shoot for lit baskets.

*HOOP IT UP* is shipped with two ticket dispensers. The cabinet is a compact size that will accommodate any type of location needs, ranging from sports bars to traditional FEC or redemption arcades. Operator options are selectable using the convenient LED keypad on the board. Options include game time, ticket payout, point values and coin modes. Operators can easily disable the ticket option for locations that do not redeem prizes.

"During our testing, we found that *HOOP IT UP* appeals to all ages and both genders," commented Mary Fujihara, vice president of marketing. "The game has a built-in attraction because of the unique controls and the head-to-head feature. Earnings have been consistent over a ten-week testing period, and it's the number one game in its category," she added.

*HOOP IT UP* samples will be touring with the *HOOP IT UP* World Tour which is a highly successful street basketball event that tours 50 U.S. and 24 European cities. Over 170,000 players participate in this event, which attracts two million spectators.

Further information may be obtained through Time Warner Interactive/Atari Games distributors or by contacting Time Warner Interactive, 675 Sycamore Drive, Milpitas, CA 95035.

## Leisureexpo Schedules '96 Convention

**CHICAGO**—Leisureexpo '96, now in its fifth year, has been scheduled for February 15-17, 1996 at the Orange County Convention Center in Orlando, Florida.

Billed as "The Family Fun Buying Show," this event has experienced consistent growth in terms of attendance and exhibitors, since its inception. The '95 convention saw a total registration of 4,860 with 426 firms exhibiting. Projections for '96 are 6,000 plus attendees and 525 booths.

Leisureexpo participants represent the ranks of just about every segment of the family entertainment and amusement industry ranging from arcades, batting cages, bowling alleys and Family Entertainment Centers to hotels and resorts, miniature golf courses, shopping centers, sports centers, theme parks and more.

In addition to an extensive exhibition of the latest in leisure/amusement products and services, the convention format includes a comprehensive program of free educational seminars.

Booth rates start at \$10.50 per square foot. For further information contact show manager Al Barry at 305-448-7976 or write to Leisureexpo '96, 920 Honeysuckle Lane, Wynnewood, PA 19096. FAX number is 305-448-4630.

## EMT's Turbo Porsche 2000

**CHICAGO**—Among the models included in EMT's recently introduced "EMT 2000" line of interactive, "Kid-controlled" rides is the outstanding Turbo Porsche 2000. Its galaxy of features include an accelerator pedal, a brake pedal, dual simulator buttons, steering wheel and a dashboard with synchronized, multi-colored lights that provide an exciting, fun-filled play experience.

A natural attraction for kids, the *Turbo Porsche 2000*, with its realistic spoiler bar, engine cooling fins, sparkling metallic finish and continuously pulsating lights make it a real eye-catcher on location. The rear end alone has eight lights—two big red tail lights, then three yellow/green/white sequentially flashing lights on both sides. The front fenders and grill area contain another five lights—two large clear headlights, and a series of smaller red/blue/clear running back and forth.

The ride itself, of course, is where the excitement lies. Push down on the accelerator and the car leaps forward while the engine "screams" up to top speed. Push on the brake pedal and the engine's RPMs quickly come down, the tires lock-up with a "screech" and, if the brake is held too long, the rider hears the sounds of a nasty crash. The acceleration-path LED lights on the dashboard visually report the acceleration/de-acceleration sequence.

When players hit the horn and then depress another button, a radio traffic announcer will be heard advising drivers of accidents, traffic snarls and road hazards along the way.

Further information regarding the *Turbo Porsche 2000* may be obtained through factory distributors or by contacting EMT (a division of NSM-America) at 1158 Tower Lane, Bensenville, IL 60106.



EMT's Turbo Porsche 2000

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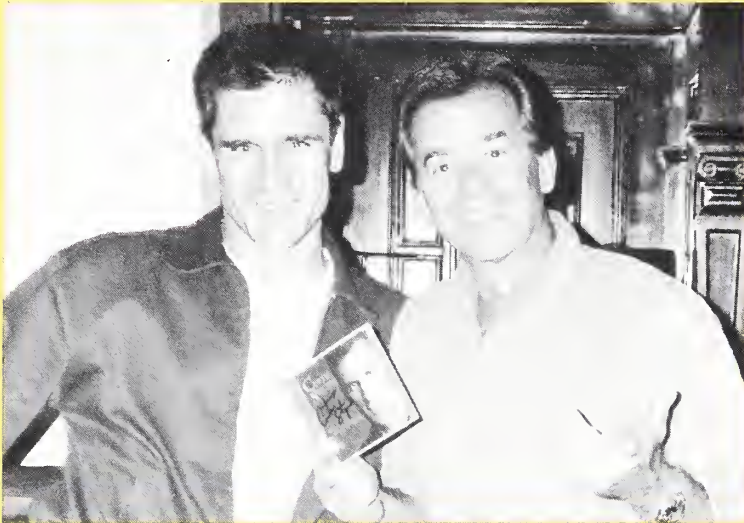
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For information about the APCM contact Darroll Alexander at Cash Box Magazine. 615-329-2898

# SCHMOOZE



Curtis Stigers recently taped the United States Radio syndicated show, *Dick Clark's U.S. Music Survey* in support of his latest single, "This Time" from his new Arista release *Time Was*. Pictured at the Dick Clark studios in Burbank, CA are (l-r): Stigers and Clark.



Chaos plays CBGB's. EastWest/EEG group Baby Chaos recently showcased at NYC's CBGB's in support of their debut album, *Sex, Designer Drugs & The Death of Rock & Roll*. The Scottish quartet are in the U.S. to support *Elastica* on their current U.S. tour. Pictured (l-r): Lauren Spencer, EEG video promo sr. director; Clarence Barnes, EEG pop promo director; Paul Brown EEG, v.p. rock promo; Joel Klaiman, sr. national director, alternative, EEG; Davy Greenwood of Baby Chaos; Matt Pollack, EEG alternative promo vp; Chris Gordon, Grant McFarlane, Bobby Dunn of Baby Chaos; Greg Thompson EEG sr. promo vp; Mark Snider EEG local promo mgr.



She's back! Singer/songwriter Lori Lieberman, one of the originators of the L.A. folk-rock sound in the early '70's, made her industry comeback with a packed show at NYC's Bitter End June 20. Having been away from the scene for 19 years, Lieberman returns with the release of *A Thousand Dreams*, an all-acoustic effort from the new PopeMusic label. *A Thousand Dreams* features original material and a new cover of "Killing Me Softly," the tune for which Lieberman first become known. Pictured backstage at TBE are (l-r): Paul Colby, Bitter End owner; Lori Lieberman; Gene Pope, founder/CEO PopeMusic; Joseph Cali, executive producer, *A Thousand Dreams*.



Brandy's "Best Friend" is a good video. Atlantic recording artist Brandy recently completed work on the companion video for "Best Friend," the third single from her self-titled platinum debut album. Shown here on the set during shooting of the video are Brandy (r) and the video's director, Matthew Rolston looking closer than Best Friends.



Your next job is something to look forward to. When even top executives can lose their jobs overnight, no one is safe. To guard against such mishaps, speakers at the L.A. Music Network's recent panel recommended that, "The first day of your new job is the day you start looking for your next job." Panelists may not be there now but here's where they were June 22nd (l-r): Steve Rennie, Epic Records West Coast sr. vp; Vivian Scott, Sony 660 Records urban vp; Brenda Freeman-Troupe, Freeman Human Resources Consultants president; and David Bowman, TTG Consultants president.



It's "Personality" time! Gov. Christine Todd Whitman (R-NJ) joined the BMI-sponsored cocktail party during the New Jersey Broadcasters Association's 49th Annual Convention in Atlantic City. Pictured at the affair are (l-r): Mark Fried, BMI's director of Writer/Publisher Relations; special guest and BMI songwriter Lloyd Price, "Personality" penman; Gov. Whitman; and BMI licensing exec Dan Spears.