



THE ENTERTAINMENT TRADE MAGAZINE

Manuel Family Band: Keepin' It Country

GOSPEL MUSIC ASSOCIATION
twenty-sixth annual

DOVE AWARDS

Dove Awards Highlight GMA Week



CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

NUMBER ONES

POP SINGLE

I Know
Dionne Farris
(Columbia)

R&B SINGLE

This Is How We Do It
Montell Jordan
(PMP/R/Island)

RAP SINGLE

Keep Their Heads Ringing
Dr. Dre
(Priority)

COUNTRY SINGLE

Give Me One More Shot
Alabama
(RCA)

POP ALBUM

Me Against The World
2Pac
(Interscope)

R&B ALBUM

Me Against The World
2Pac
(Interscope)

JAZZ ALBUM

Breathless
Kenny G.
(Arista)

COUNTRY ALBUM

John Michael Montgomery
John Michael Montgomery
(Atlantic)

POSITIVE COUNTRY

Trailer Hitch
Ken Holloway
(Ransom/Brentwood)

TROPICAL

Lo Bonito Lo Feo
Grupo Niche
(SDI)

LATIN CONTEMPORARY POP

Todo O Nada
Luis Miguel
(WEA Latin)

TEXAN / TEJANO

Lagrimas
La Tropa F
(Manny)

MEXICAN REGIONAL

Que No Me Olvida
Bronco
(Fonovisa)

Cover Story

Dove Awards Highlight GMA Week

The crowning moment, as it were, of GMA Week—the Gospel Music Association's annual celebration of Christian music—is the Dove Awards, with this year's nominees including Steven Curtis Chapman, Twila Paris (both among the co-hosts of the program on the Family Channel), Amy Grant and Kathy Troccoli. The five-day event (GMA Week, not the awards show) features various seminars, exhibits and a multitude of concerts/showcases.

—see page 26

Faith No More: No One's Fools

With the 1989 release of *The Real Thing*, Faith No More became "the next big thing"...but their 1992 follow-up *Angel Dust* didn't necessarily help seal the deal. It's now 1995, and the Slash/Reprise album *King For A Day, Fool For A Lifetime* finds the group with a slightly reworked line-up and a lot learned along the way.

—see page 5

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JACKSON'S HISTORY TO JUNE 20: Michael Jackson's latest release, a two-CD set entitled *HIStory, Past, Present & Future—Book I*, is set to be released by **Epic Records** and **Sony Music** June 20.

The project is divided into two segments: *HIStory Begins* and *HIStory Continues*. *HIStory Begins* is a collection of 15 of Jackson's greatest hits and *HIStory Continues* is 15 new recordings.

David Glew, Epic Records Group chairman, announced the release and commented, "In reality, this should have been a three-disc set, but Michael was committed to keeping the price down. He worked night and day, editing and re-editing in order to fit the material into the 150 minutes two CDs will allow." All configurations will include a 52-page, four-color booklet. The project will carry suggested list prices of \$32.98 for the CDs and \$23.98 for the cassettes.

WB PACTS WITH NPG: "The Artist Formerly Known As Prince" has entered into a licensing agreement with the newly re-organized black music division at **Warner Bros. Records** for the distribution of *Exodus*, the debut album on his independent **NPG Records** label, announced **Denise J. Brown** sr. v.p. of the division. *Exodus* is due to hit the street at the end of June.

Exodus was composed, arranged, performed and produced by **The New Power Generation: Sonny T., Michael B., Mayte, Tommy Barbarella, Mr. Hayes and Tora Tora**. The first single, "Good Life," will be released at the end of May.

TEETH CD-ROM FROM LOLLAPALOOZA: When worlds collide, once in a while something magical happens. That's the spirit behind *Teeth*, an interactive CD-ROM melding the music and visuals of *Lollapalooza '95*, avant-garde arts and sciences and the latest boundary-busting cyber-technology. Conceived by Lollapalooza founder and **Porno For Pyros** vocalist **Perry Farrell**, *Teeth* is expected to be available late this year.

Said Farrell of *Teeth*, "Last year we introduced *Teeth* on paper, as a magazine that was made available at each concert site. This year, as a natural evolution, we're doing it on CD-ROM. We're going to attempt to unite the musician, the cinematographer, the fine artist, the poet, and have them work together with sound, vision, ideas and computer technology to make a brand new kind of art." *Teeth* will be sold exclusively via the Lollapalooza Internet Site.

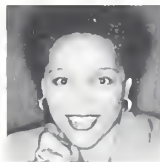
BLAIR DISTRIBUTING JOY'S JIMI: *Jimi*, a feature-length drama designed as an historical fantasy inspired by **Jimi Hendrix**, has completed production and will be distributed by **Blair Releasing**, announced **Wayne Reece** and **Daniel Rivera**, **Joy Entertainment** producers. Rivera also directed.

Privately funded to a \$12 million tune, the film features **Anthony Aquarius** in the title role and also stars **Albert Hall** and **Kimberly Russell**. A release of 1200 prints, backed with a large advertising and marketing campaign, has been set for this fall. The music soundtrack CD featuring **Jefferson Starship**, **Los Europeans**, **Edward Albert, Jr.** and others, is planned for August to precede theatrical release. The film features such Hendrix hits as "All Along The Watchtower," "Hey Joe," "Johnny Be Goode" and "The Star Spangled Banner," with the film's producers licensing every song made famous by the performer but not written by him.

HANDY BLUES HOSTS SET: Blues and soul singer **Ruth Brown** and recording artist and producer **Dr. John** have been set to host the 16th annual "W.C. Handy Awards" for **The Blues Foundation** May 4th at the **Orpheum Theater** in Memphis, TN. The show will kick off four days of celebrations, concerts and blues seminars.

Among those scheduled to appear at the awards ceremony are multi-nominee **Charlie Musselwhite**, **Solomon Burke**, **Junior Kimbrough**, **Debbie Davies** and **John Hammond**. In addition to the awards there will be a world premiere of *Nothing But The Blues*, a feature-length documentary produced by director **Martin Scorsese** about the making of **Eric Clapton's** Grammy-winning *From The Cradle* album and the ensuing tour, on May 6 also at the Orpheum Theater.

ON THE MOVE



Brown



Linton



Darus



Collins



Conroy



Coakley



Coakley

■ **Ardenia Brown** has been named vice president of promotion for **Warner Bros. Records'** newly-organized black music division. Brown joins Warner Bros. from **Giant Records**, where she served in a variety of capacities including, most recently, vice president of black music promotion. Also, **Alison Ball-Gabriel** and **Joy Bailey** have been named, respectively, vice president of A&R, West Coast and vice president of A&R, East Coast for the black music department. Ball-Gabriel was previously senior director of A&R, West Coast for **RCA Records**; Bailey joins Warner Bros. from **Arista Records**, where she held the position of senior director of A&R. ■ **David Linton** has been named vice president of black music promotion for **Arista Records**. He joins the label after serving at **Island Records** since 1992 as vice president of black music promotion. ■ **Dave Darus** has been appointed vice president, promotion/artist development for **Polydor/Atlas**. His career path includes stints as national director of promotion for **Rhino**, **Island** and most recently **Interscope**. ■ **Tony Collins** has been promoted to head of urban promotion, **Giant Records**. He was most recently **Giant's** Southwestern regional promotion manager, urban music. ■ **BMG Entertainment North America** has appointed **Kevin Conroy** vice president, marketing. He joins **BMG** from **CBS/Fox Video**, where he held a similar position. ■ **Manfred Zunkeller** has been named president of **Warner Music Europe**. He has held the position of senior vice president **Warner Music Europe** since 1991, having joined the company in 1983 as managing director **WEA Music Germany**. ■ **MCA Music Entertainment Group** has promoted **Larry Kenswil** to executive vice president, business and legal affairs. He was previously senior vice president, business and legal affairs, and has been with **MCA** since 1983. ■ **EMI Records** has appointed **Maureen Coakley** senior director, national publicity. Prior to joining the company, Coakley spent two years as the publicity director for *Rolling Stone*. ■ **Ray Gonzalez** has been named director of business and legal affairs for **Warner Bros. Records**. He joined the label as an attorney in 1990 and in 1994 was named senior attorney, business affairs. ■ **Tom Cunningham** has been appointed national singles promotion manager for **Reprise Records**. Prior to his appointment, Cunningham was a local promotion representative for **Reprise** in Philadelphia. ■ **Monte Bailey** has joined **Capitol Records** as director, Northeast regional promotion & marketing, urban music. Bailey was most recently executive assistant to the CEO at **Elektra Entertainment**. ■ **Grace Mauceri** has been appointed director of copyright and creative administration for **Rondor Music New York**. Mauceri was formerly **Rondor New York's** copyright manager and began her career in the music industry in 1989 at **MCA Music Publishing**. ■ **Judy Holm** has been named director, theatrical marketing for **PolyGram Filmed Entertainment (PFE)**, Canada. She was most recently director of marketing and communications for **CFP Distribution Inc.** ■ **Handlman Company** has appointed **Thomas R. Tortoriello** vice president—organizational development. He was previously senior vice president, human resources and administrative services for **OfficeMax**. ■ **MIX 96.5 (KHM-FM Houston)** has hired radio personality **Schelly Sweeney** as the new female co-host for "MIX 96.5 Morning Show," which airs from 5:30-9:00 a.m., CST. With 10 years of radio experience underneath her belt, Sweeney will also serve as the station's news director.

Cash Box EAST COAST



Real McCoy celebrated the Platinum certification of their first U.S. single "Another Night" by making a special surprise appearance at a recent Arista sales and radio convention in New York City. The group brought all to their feet with a spectacular performance of "Another Night" and "Ooh Boy." Their debut album *Another Night* was released on March 28 and jumped to #33 on last week's Top 100 Pop Albums chart.

"JOE FRANKLIN PRESENTS..."—Legacy Recordings, Sony Music's Grammy Award-winning catalog music division, has announced the collaborative creation of a new product line of nostalgic music with New York-area radio and TV great Joe Franklin. The line, dubbed "Joe Franklin, 'The King Of Nostalgia,' Presents..." will be launched with four titles the first week in June: *Growing Up With Radio*, *The Roaring Twenties Roar Again*, *Hoo-Ray For Hollywood* and *The Great Vaudeville Show In The Sky*.

The various titles will feature classic recordings from legendary entertainers like Eddie Cantor, Al Jolson, Bessie Smith, Louis Armstrong, Bing Crosby, Doris Day, Judy Garland and many more. Franklin has personally selected the repertoire, recorded personal reflections and anecdotes about many of the artists on each compilation and written liner notes for every title.

NEW WAX FROM BEARTRACKS: BearTracks, a popular world-class recording facility located a half-hour outside of Manhattan in wooded Suffern, New York, has several projects in the works.

Producer Jason Miles has been in the studio working on *The People Project*, a collection of children's songs which will accompany an animated film scheduled for release in the fall. Grover Washington Jr., Joannie Bartels, Shari Lewis, Vanessa Williams and Chaka Khan are just some of the artists who have contributed to the album. Miles is also working on a tribute album to Elvis Presley, entitled *Blue Suede Sneakers*, boasting the talents of Ann Wilson, Brian Setzer, Suzy Bogguss, Ronnie Milsap, Shawn Colvin and Steve Cropper, among others.

Producer/songwriter Barry Eastmond was also in the studio this month, mixing two projects for the Columbia and GRP/Blue Thumb labels. Rising R&B star Kenny Lattimore is working on his debut album for Columbia, while Eastmond is also mixing tracks for Maysa Leak's forthcoming album.



GRP recording artist Phil Perry recently appeared at New York's Manhattan Center starring with George Duke & Friends. Shown (l-r) greeting him backstage are: Howard Hewitt (also starring in the show); Sandra Trim DaCosta, director of marketing, GRP Records; Jim Cawley, senior vice president, marketing and sales, GRP; Kent Anderson, director of sales, GRP; Perry; Valerie Lynn Marable, Northeast regional promotion manager, GRP; Carl Griffin, vice president, A&R, GRP; and Johnna Johnson, urban promotion coordinator, GRP.

Cash Box WEST COAST

By Steve Baltin

ONE OF LAST YEAR'S MOST INTRIGUING debuts came from the British band Portishead. The group's ambient *Dummy* album mixed alternative sensibilities with the passion of 1920s and 1930s torch songs. But the amount of electronic programming involved with the record led to questions about how the band would translate on stage. One band member said after the group's sold-out show at L.A.'s American Legion Hall that even they weren't sure about playing live, but they had no choice because of the way the record has taken off in the States.

It turned out that both fans and band had nothing to worry about, as the six bandmembers on stage turned in a shockingly strong performance that stayed true to the programming of the CD but avoided sounding too much like the record, thanks to vocalist Beth Gibbons and record "scratching."

The evening started with a 10-minute film the band directed and scored themselves that was every bit as artistic as the record. A silent work, it focused dramatically on a woman's emotional breakdown after watching a close friend be murdered by an assassin's bullet. When the audience turned from the concluded film they were greeted by the group, sans Gibbons, who strolled out to a large ovation a moment later. Clearly the focal point of the group, the lanky blonde kept silent between songs but managed to control the crowd with her fluid body movement, cool attitude and a few selected passionate outbursts that showcased an ability to wail with the best of them.

In fact, Gibbons' vocals were so strong that the only complaint was they shouldn't have been drowned out so much. Perhaps unsure of how she would respond to having to perform live, Portishead incorporated a DJ whose volume rose in sync with hers. However, it was a minor point in what was a triumphant evening, particularly during the closing "Sour Times (Nobody Loves Me)," which saw the band and Gibbons come together for a fiery ending.

Proving how the record has taken off, milling about the downstairs area after the show were Mazzy Star's Hope Sandoval and the ubiquitous Perry Farrell.

DURAN DURAN & KROQ teamed up to give L.A. fans of the group a free acoustic performance at the House Of Blues recently. Over 1000 fans of the group turned out at 7:30 in the a.m. to see vocalist Simon LeBon and guitarist Warren Cuccurullo perform a 40-minute set that saw the duo (no word on where Nick Rhodes and John Taylor were) perform four songs from their new Capitol Records album of covers entitled *Thank You* as well as the hit singles "Come Undone" and "Ordinary World."

Though the album has been greeted with lukewarm response from critics, the fans made it clear that the once kings of teen-age pop have held on to the magic that saw them reach near-godlike status in the mid-'80s. In fact, one devoted fan held up a handwritten sign that read "LeBon is a poetic demi-god"...pretty heady words for 8:00 in the morning. Given the ridiculously early hour (the show was put on by KROQ's morning team of Kevin & Bean and broadcast live on the air), LeBon demonstrated an admirable amount of zeal.

In addition, he reached some impressive vocal moments on Led Zeppelin's "Thank You" and The Doors' "Crystal Ship." Another highlight was Public Enemy's "911 Is A Joke," which featured support from The Meridien Brass Band. All told, it was actually a great way to start off the day.



One, I need the space this week, and two, if you can't grasp the humor of Pauly Shore and Engelbert Humperdinck together on an MTV Spring Break special then you're hopeless anyway. That's Humperdinck in the suit and Shore's the other guy. AAAHHHH!!



Feature

Faith No More: No One's Fools

By Steve Baltin

ALL TEENAGERS HAVE A DREAM when they set out to start or join a rock 'n' roll band. Bay Area-based Faith No More have not only seen the mountain top, they've been to the mountain top with their Platinum-selling 1989 release *The Real Thing*. Buoyed by the hit single "Epic" and its now-classic video, *The Real Thing* launched the band to the stature of rock 'n' roll saviors, earned the group a Grammy nomination and probably got them lots of chicks and free beer. In other words, they were rock stars.

However, the quintet tumbled from the mountain with their 1992 follow-up *Angel Dust*. The CD went Gold in the States, as well as continuing the international success *The Real Thing* started, but let's be real—when you're a part of rock 'n' roll's future, a Gold album means about as much as a nickel means to a Republican (oops, bad example...but you get the point). Although, descent is not always a bad thing. The group—who now consist of Mike Patton on vocals, original members Billy Gould on bass, Mike Bordin on drums and Roddy Bottum on keyboards, along with the newest member, guitarist Dean Menta—took from the combined experiences the wisdom that rock 'n' roll is a fickle game and you can only please yourself in the end. The result is *King For A Day, Fool For A Lifetime* (Slash/Reprise), an album that blends soul stylings with hard rock, alternative and the kitchen sink. I spoke with Gould recently by phone from their hometown of San Francisco about the changes in the group, their up-and-down history and the new album.

Cash Box: *This record seemed to have a reckless abandon to it, as if "this is the record we're making and that's all there is to it!"*

Gould: To tell you the truth, all of our records have kind of been like that. If anything I think *Angel Dust* was the least compromising record. I don't want to say this one is compromising, but we've kind of become comfortable with doing whatever we want, and it's worked in our favor in a lot of ways. We have our own identity, we are who we are. The best thing we can really do is make ourselves excited about the music we make.

Following *Angel Dust*, was there less pressure involved in making this record?

There was really no pressure. If there was ever any pressure on the band it was during the making of *Angel Dust* and its following up the success of *The Real Thing*. What we basically did was we stood in the face of pressure, and we took a lot of flack for it, but I think we came out okay. And I think going into this record our attitude was we know whatever we do things will be okay. I think we learned to trust our instincts.

As a musician, when did the time come to you that you learned to trust yourself?

Well, it happened during the *Real Thing*. The band had been together for a long time, but success came fairly quickly. So, a lot of things and a lot of demands happened on the band practically overnight. Our way of reacting to that was to not just get swept up in the momentum, but to hold back and evaluate where we were at. That was the time, I think, when we decided to trust our instincts and not take the easy way out. And I think in the long run it's been the best thing we could've done.

What kind of response did you get from the people around you for that decision?

This was a time, when *The Real Thing* happened,



Billy Gould, Mike Patton, Dean Menta, Roddy Bottum and Mike Bordin

which was probably about '90 or '91; we were one of the first bands to crossover into mainstream from an independent scene. So, we really didn't have a lot of peers; there wasn't a Nirvana, there wasn't a Pearl Jam, there wasn't an alternative type of scene that had crossed over into major radio or into MTV in a big way. So, we were on our own. Any action we did was in terms of following our own aesthetics, because you've gotta think, the commercial aesthetic at that time was, like, Whitesnake or Guns N' Roses. That was the prevailing commercial aesthetic; our aesthetic was probably a little more in tune with Soundgarden or Nirvana. The thing is we were out there on our own. So, if we used our own instincts, we were met with a lot of negative reaction because it was different than what was prevailing at the time. The difference is now we can still be who we are and keep our instincts, but it's more acceptable now.

During the making of this album, did you follow a lot of what was happening in the current scene?

I definitely listen to the radio, so I know what's going on. As far as analyzing it and trying to figure out where I fit into it, I think our saving grace as a band is that we haven't really paid much attention to what's happening and what isn't happening, and we've kind of put our faith into the music and our product. As far as analyzing trends, that hasn't done us any good in the past; I don't see why it would do us any good in the future.

The truly ironic thing is that five years ago, when Whitesnake and Guns N' Roses were the happening bands, you guys were called hard rock.

There was nothing else you could call it.

But now that bands like Soundgarden and Stone Temple Pilots have bridged the gap between the two, you'll probably be accepted very quickly as an alternative band.

That's kind of what we were always were. It's just kind of like trying to find a label so you can work it. Hard rock was the closest thing anybody could come up with. And to tell you the truth, we didn't come up with it. It was something that was given to us, just like a funk metal band. And there's this whole style

of music there that they were trying to work. The fact is, the way people—especially in the industry—are looking at music now is changing drastically and I think it's for the better. And the fact that there's a re-evaluation on what defines "rock" and what defines "alternative" is a really healthy thing. I think we can only benefit from that, because from the very beginning we've tried to maintain our own identity, and I think that the important thing is to have a group that has its identity.

Have you found it difficult to maintain that identity with the rotating personnel?

No, actually. The rotating personnel has been an attempt to make the identity stronger. When I say "identity," I'm talking about a packaged identity. I'm thinking of my identity to my group. What my group means to me. As far as the guitar player goes, he wasn't working out; he wasn't into the music, and we had personal problems, and that affects the group from functioning like a singular entity. So really the changes we've made have been to strengthen the unit. And I think that the strength of the unit is the strength of the identity, ultimately.

When you bring someone new in, are they coming in as "the new person" or are they coming in with as much say as anyone else in the band?

We have songs that we've written in the past that he's gotta play obviously, but we're getting another person in to have as much say as anyone else. We want to find somebody we can communicate with on a musical level. That's the idea.

People must have preconceived notions of your music, though.

That's right, and those are the people we don't want to play with. And we've had a hard time, 'cause I think we have tried out a lot of people. We tried out a lot of guitar players, and a lot of them were doing what they thought we wanted to hear, which is totally the wrong way to go. We were looking for someone we could communicate with so we could grow as musicians. And whatever way that goes, who knows? There's a million different ways you can go. The point is to always improve.

CASH BOX CHARTS

TOP 100 POP SINGLES

APRIL 29, 1995



#1 SINGLE: Dionne Farris



TO WATCH: Bryan Adams



HIGH DEBUT: Vanessa Williams

| | | Total Weeks ▼ | | | | Total Weeks ▼ | | | |
|----|--|---------------------------------|----|----|-----|---|-----------------------|-------|----|
| | | Last Week ▼ | | | | Last Week ▼ | | | |
| 1 | I KNOW (Columbia 77750) | Dionne Farris | 1 | 13 | 52 | GIVE IT 2 YOU (So So Def/Work/Columbia 77836) | Da Brat | 64 | 2 |
| 2 | RED LIGHT SPECIAL (LaFace 02744) | TLC | 2 | 10 | 53 | IT'S GOOD TO BE KING (Warner Bros. 17925) | Tom Petty | 65 | 2 |
| 3 | THIS IS HOW WE DO IT (PMP/RAL/Island 851 468) | Montell Jordan | 4 | 8 | 54 | TOTAL ECLIPSE OF THE HEART (Cntrque 15539) | Nicki French | 70 | 4 |
| 4 | FREAK LIKE ME (EastWest 9094) | Adina Howard | 8 | 13 | 55 | WHITE LINES (Capitol 79557) | Duran Duran | 60 | 5 |
| 5 | RUN AWAY (Arista 1-2808) | Real McCoy | 3 | 7 | 56 | WONDERFUL (Capitol 58239) | Adam Ant | 79 | 3 |
| 6 | I BELIEVE (EMI 58320) | Blessid Union of Souls | 6 | 11 | 57 | THE RHYTHM OF THE NIGHT (EastWest/EEG 98192) | Corona | 45 | 23 |
| 7 | BIG POPPA/WARNING (Bad Boy/Arista 7-9015) | The Notorious B.I.G. | 7 | 16 | 58 | MOVE IT (TO THE RHYTHM) (SBK/EMI 58359) | Technotronic | 61 | 4 |
| 8 | CANDY RAIN (Uptown/MCA 54906) | Soul For Real | 5 | 14 | 59 | LAY DOWN YOUR LOVE (Next Plateau/London/Island) | 4 P.M. | 63 | 3 |
| 9 | HOLD ON (Atlantic 87240) | Jamie Walters | 10 | 13 | 60 | ON BENDED KNEE (Motown 860 244) | Boyz II Men | 35 | 24 |
| 10 | TELL ME WHEN (EastWest/Elektra 5731) | Human League | 9 | 6 | 61 | YOU GOT IT (FROM "BOYS ON THE SIDE") (Arista 1-2795) | Bonnie Raitt | 36 | 10 |
| 11 | DEAR MAMA (Interscope 98273) | 2Pac | 18 | 8 | 62 | IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572) | K-Ci Hailey of Jodeci | 38 | 10 |
| 12 | IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940) | Martin Page | 12 | 15 | 63 | YOU DON'T KNOW HOW IT FEELS (Warner Bros. 18030) | Tom Petty | 59 | 22 |
| 13 | BELIEVE (Rocket/Island 60144) | Elton John | 14 | 8 | 64 | CLOSE TO YOU (Curb-Edel 76945) | Fun Factory | 67 | 5 |
| 14 | TAKE A BOW (Maverick/Sire/Warner Bros. 18000) | Madonna | 11 | 20 | 65 | ALWAYS (Mercury 856 227) | Bon Jovi | 57 | 30 |
| 15 | THIS LIL'GAME WE PLAY (Biv/Motown 10 860 252) | Subway | 15 | 11 | 66 | SOMEONE TO LOVE (550 Music) | Jon B. Feat. Babyface | 84 | 2 |
| 16 | STRONG ENOUGH (A&M 0798) | Sheryl Crow | 13 | 15 | 67 | DOWN BY THE WATER (Island 6921) | PJ Harvey | 68 | 5 |
| 17 | KEEP THEIR HEADS RINGIN'(FROM "FRIDAY") (Priority 53188) | Dr Dre | 29 | 7 | 68 | CRAZIEST (Tommy Boy 666) | Naughty By Nature | DEBUT | |
| 18 | I'M GOIN' DOWN (Uptown/MCA 55008) | Mary J. Blige | 19 | 3 | 69 | THINK OF YOU (LaFace/Arista 2-4094) | Usher | 69 | 7 |
| 19 | I LIVE MY LIFE FOR YOU (Epic 78124) | Firehouse | 20 | 10 | 70 | ROLLIN' WIT DANE (Lifestyles/Maverick/Warner Bros. 17907) | Dana Dane | 72 | 3 |
| 20 | LET HER CRY (Atlantic 87231) | Hootie & The Blowfish | 21 | 5 | 71 | 1-LUV (Sick Wid'it/Jive 42289) | E-40 Feat. LeVity | 71 | 3 |
| 21 | WATER RUNS DRY (Motown) | Boyz II Men | 62 | 2 | 72 | THE WAY THAT YOU LOVE (Ving/Mercury 1422) | Vannessa Williams | DEBUT | |
| 22 | BABY (Atlantic 82610) | Brandy | 22 | 13 | 73 | DADDY'S HOME (Warner Bros. 17876) | Spanish Fly | 73 | 3 |
| 23 | COTTON EYED JOE (Jive 46500) | Rednex | 25 | 8 | 74 | GRAPEVYNE (MJJ/Epic) | Brownstone | 78 | 5 |
| 24 | CAN'T STOP LOVIN' YOU (Warner Bros. 17909) | Van Halen | 24 | 5 | 75 | RAINY DAYS (Epic 77866) | General Public | 80 | 2 |
| 25 | NO MORE "I LOVE YOU'S" (Arista 1-2804) | Annie Lennox | 27 | 7 | 76 | CONNECTION (Geffen 19385) | Elastica | 82 | 3 |
| 26 | HAVE YOU EVER REALLY LOVED A WOMAN? (A&M 10282) | Bryan Adams | 58 | 3 | 77 | FREEDOM (FROM "PANTHER") (Mercury 856 800) | Various Artists | 89 | 2 |
| 27 | YOU GOTTA BE (550 Music 77551) | Des'ree | 26 | 41 | 78 | BEFORE I LET YOU GO (Interscope 98211) | Blackstreet | 77 | 27 |
| 28 | IF YOU LOVE ME (MJJ/Epic 77732) | Brownstone | 23 | 19 | 79 | EVERY DAY OF THE WEEK (Giant 17988) | Jade | 34 | 24 |
| 29 | CREEP (LaFace/Arista 40824) | TLC | 17 | 25 | 80 | EVERLASTING LOVE (Epic 77756) | Gloria Estefan | 44 | 12 |
| 30 | BEDTIME STORY (Maverick/Sire/Warner) | Madonna | 33 | 3 | 81 | FUR YOUR LOVE (Motown 1261) | Stevie Wonder | 81 | 8 |
| 31 | IF I WANTED TO/LIKE THE WAY I DO (Island 854 238) | Melissa Etheridge | 16 | 10 | 82 | SUKIYAKI (Next Plateau/London/Island 857 687) | 4 P.M. | 46 | 32 |
| 32 | GET READY FOR THIS(Radikal/Critique 15535) | 2 Unlimited | 28 | 22 | 83 | FAT BOY (S.O.S./Zoo 1006) | Max-A-Million | 75 | 6 |
| 33 | THANK YOU (Motown 1270) | Boyz II Men | 30 | 10 | 84 | I'M THE ONLY ONE (Island 854068) | Melissa Etheridge | 76 | 40 |
| 34 | HOLD MY HAND (Atlantic 87230) | Hootie & The Blowfish | 31 | 28 | 85 | (SHE'S GOT) SKILLZ (Blitz/Atlantic 5738) | All-4-One | 85 | 12 |
| 35 | ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic) | Raphael Saadiq | 37 | 5 | 86 | FOE THA LOVE OF \$ (Ruthless/Relativity 5540) | Bone Thugs N Harmony | 86 | 9 |
| 36 | SHY GUY (FROM "BAD BOYS") (The Work Group 77678) | Diana King | 40 | 7 | 87 | LICK IT (S.O.S./Zoo 14214) | Roula | 93 | 2 |
| 37 | I'D RATHER BE ALONE (MCA 54992) | IV Xample | 54 | 5 | 88 | DECEMBER (Atlantic 87157) | Collective Soul | DEBUT | |
| 38 | DREAM ABOUT YOU/FUNKY MELODY (Thump 2205) | Stevie B | 43 | 10 | 89 | SHOOK ONES PART II (Loud/RCA 64294) | Mobb Deep | 87 | 6 |
| 39 | COME BACK (Radioactive 3202) | Londonbeat | 39 | 10 | 90 | SHE DON'T USE JELLY(Warner Bros.41102) | The Flaming Lips | 88 | 19 |
| 40 | RUN-AROUND (A&M 8341) | Blues Traveller | 42 | 6 | 91 | GET DOWN (Bad Boy/Arista 7-9012) | Craig Mack | 91 | 12 |
| 41 | MR. PERSONALITY (Zoo 42094) | Gillette | 41 | 8 | 92 | TOUR (Signet 162) | Capleton | 90 | 11 |
| 42 | CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676) | Total Feat.The Notorious B.I.G. | 53 | 4 | 93 | THE SWEETEST DAYS (Ving/Mercury 851113) | Vanessa Williams | 47 | 25 |
| 43 | JOY (Interscope 95769) | Blackstreet | 56 | 4 | 94 | GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH (Epic 77755) | Luther Vandross | DEBUT | |
| 44 | ANOTHER NIGHT (Arista 12724) | Real McCoy | 32 | 36 | 95 | WHAT I NEED (Mercury 856 404) | Crystal Waters | 92 | 8 |
| 45 | FEEL SO HIGH (550 Music 77693) | Des'ree | 49 | 4 | 96 | BANG AND BLAME (Warner Bros. 17994) | R.E.M. | 95 | 14 |
| 46 | UNTIL THE END OF TIME (Priority 53183) | Foreigner | 48 | 5 | 97 | I MISS YOU (Arista 1-2768) | N II U | 74 | 20 |
| 47 | MOVE IT LIKE THIS (Tommy Boy 633) | K-7 | 50 | 8 | 98 | HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") (Columbia 77614) | Ini Kamoze | 94 | 30 |
| 48 | I'LL BE AROUND (Chrysalis/EMI 58331) | Rappin' 4-Tay Feat.The Spinners | 66 | 5 | 99 | KITTY KITTY (Rip-It 6921) | 69 Boyz | 98 | 10 |
| 49 | NEVER FIND SOMEONE LIKE YOU (Ruffhouse/Columbia 77817) | Keith Martin | 52 | 10 | 100 | DREAMER (MCA 54922) | Livin'Joy | 99 | 12 |
| 50 | WHAT WOULD YOU SAY (RCA 2994) | Dave Matthews | 51 | 8 | | | | | |
| 51 | HERE & NOW (Giant 17913) | Letters To Cleo | 55 | 5 | | | | | |

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| TAKE A BOW Babyface,Madonna (WB/Webo Girl,ASCAP/ECAF/Sony Songs,BMI) | 14 |
| TELL ME WHEN P.Becker,P.Obay (MCA/EMI Virgin,ASCAP) | 10 |
| THANK YOU M.S. (EMI April/D.A.R.P. ASCAP/Black Panther/Vandepoll/Awayw/Stuwa/Patrick/Esigun,BMI) | 33 |
| THINK OF YOU C.Thompson,D.Jones,F.Evans,U.Raymond (Chuck Life/Starvin,ASCAP/China Baby/Jance Combs,BMI/EMI) | 69 |
| THIS IS HOW WE DO IT M.Jordan,O.Pearce,R.Walters (Mo'Savage,ASCAP/Oji's/Def American,BMI) | 3 |
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| WHAT I NEED C.Waters,P.Payton,D.Smith (Basement Boys/C Music/Polygram Int'l/Kinda Cool,ASCAP/Dungoan Culture/Party Payton,BMI) | 95 |
| WHAT WOULD YOU SAY D.Mathews (Coklan Grey) | 50 |
| WHITE LINES M.Glover,S.Robinson (N/A) | 55 |
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REVIEWS By Steve Baltin

■ TOM PETTY: "It's Good To Be King" (Warner Bros. 17925)



It takes a big man to admit his mistakes. I screwed up. When *Wildflowers* was released last year, I missed it. Since that time, though, I've discovered the joys of the hit album, and this single is one of the biggest pleasures of the record. A completely winning tune that blends folk and rock, it comes closer to capturing the cleverness that's marked his videos than anything he's put on record since "Spik." Already a smash at AAA, it should continue Petty's hot streak.



■ LUCAS: "Wau Wau Wau" (Big Beat/Atlantic 6126)

As fun and innocuous as Lucas' first single was—the Grammy-nominated "Lucas With The Lid Off"—this single is just as weird as that. Yet, the soul groove that backs up Lucas' rapid-fire vocals grows on one very quickly by the middle of the song. Taken with a pound of salt, this play on the '70s is a lot of fun and sounds great doing it.

■ JON B FEATURING BABYFACE: "Someone To Love" (Yab Yum/Sony 550 77895)

After listening to this song 100 times in a row, I still have nothing to say about it, which means it must be the blandest single since Michael Bolton's last effort...whatever that one was called. But it features Babyface and is on the soundtrack to *Bad Boys*, therefore it'll probably be a big hit. Hey, more power to 'em. Anyone who can get by with this little work and still has a hit deserves the rewards.

■ JOHN WAITE: "How Did I Get By Without You?" (Imago 28111)

With the Babys in the '70s, Waite was the rock equivalent of Barry Manilow, scoring hits with the uptempo but schmaltzy "Everytime I Think Of You" and "Headfirst." However, his biggest hit came as a solo artist, with the '84 smash "Missing You." Thematically it followed the same lines as his earlier work, only it was a bit more obvious because of the power ballad approach Waite took with the tune. Well, now it's the '90s—and given his previous pattern, this one should have the same level of punch as a corpse—but it doesn't. Instead it has the same pace as "Missing You." In fact, it may be the same song. Have you ever seen the two songs in the same room at the same time?

PICK OF THE WEEK



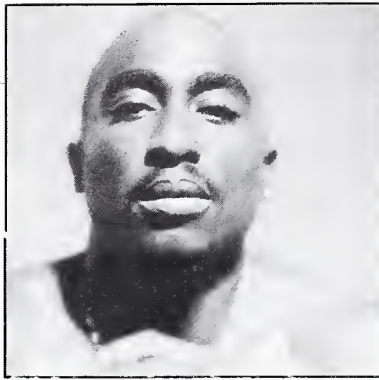
■ AMERICAN MUSIC CLUB: "Hello Amsterdam" (Reprise 45862)

Let's get one thing straight. American Music Club rule. Having been at it for years, this San Francisco group have put out as a high quality of music as any band this decade, and that includes Pearl Jam, U2 and R.E.M. When are people gonna catch on to this band? Well, here's your chance. Mark Eitzel and mates have released a catchy, jangly pop tune that clocks in at just over three minutes and is easy to tap your foot to. In short, it's a perfect pop single that has something to do with Abba lyrically. What the hell else could you want? But that's just part of the fun. The CD single also includes alternate mixes, unreleased material and a song previously available on LP only. Yee-hah. For American Music Club fans, this is a goldmine. For others, get with it!!! And no, I wasn't paid for this review. AMC are *that* good.

CASH BOX CHARTS

TOP 100 POP ALBUMS

APRIL 29, 1995



#1 ALBUM: 2Pac



TO WATCH: Dionne Farris



HIGH DEBUT: White Zombie

| | | Total Weeks ▼ | Last Week ▼ | | Total Weeks ▼ | Last Week ▼ | | | |
|----|--|------------------------------------|-------------|----|---------------|---|------------------------------|----------|----|
| 1 | ME AGAINST THE WORLD (Interscope/AG 92399) | 2 | 1 | 30 | 52 | COLLECTIVE SOUL (Atlantic/AG 82745) | Collective Soul | 44 | 5 |
| 2 | THE LION KING (Walt Disney 60858) | Soundtrack | 4 | 45 | 53 | IN A MAJOR WAY (Sick Wid'U Jive 41558) | E-40 | 41 | 5 |
| 3 | ASTRO-CREEP 2000 (Geffen 24806) | White Zombie | DEBUT | | 54 | READY TO DIE (Bad Boy/Arista 73000) | The Notorious B.I.G. | 48 | 25 |
| 4 | CRACKED REAR VIEW (Atlantic 82613) | Hootie & The Blowfish | 2 | 30 | 55 | BOYS ON THE SIDE (Arista 18748) | Soundtrack | 39 | 11 |
| 5 | THROWING COPPER (Radioactive/MCA 10997) | Live | 5 | 51 | 56 | KING FOR A DAY/FOOL FOR A LIFETIME (Slash/Reprise/Warner Bros. 45723) | Faith No More | 25 | 3 |
| 6 | GREATEST HITS (Columbia 67060) | Bruce Springsteen | 3 | 7 | 57 | FROM THE BOTTOM UP (MJJ Music/Epic 57827) | Brownstone | 50 | 14 |
| 7 | THANK YOU (Capitol 29419) | Duran Duran | 6 | 2 | 58 | SAFE + SOUND (Profile Records 1462) | D.J. Quik | 47 | 7 |
| 8 | THIS IS HOW WE DO IT (Def Jam/RAL 527179) | Montell Jordan | 11 | 2 | 59 | HOLD ME, THRILL ME, KISS ME (Epic 66205) | Gloria Estefan | 52 | 26 |
| 9 | TUESDAY NIGHT MUSIC CLUB (A&M 0126) | Sheryl Crow | 8 | 37 | 60 | FOUR (A&M 540265) | Blues Traveler | 82 | 15 |
| 10 | FRIDAY (Priority 53959) | Soundtrack | DEBUT | | 61 | DEFINITELY MAYBE (Creation/Epic 66431) | Oasis | 65 | 11 |
| 11 | CRAZYSEXYCOOL (LaFace/Arista 26009) | TLC | 13 | 22 | 62 | BIG ONES (Geffen 24716) | Aerosmith | 66 | 23 |
| 12 | HELL FREEZES OVER (Geffen 24725) | The Eagles | 7 | 23 | 63 | THE SIGN (Arista 18740) | Ace Of Base | 54 | 64 |
| 13 | JOHN MICHAEL MONTGOMERY (Atlantic 82728) | John Michael Montgomery | 17 | 3 | 64 | ICON IS LOVE (A&M 540115) | Barry White | 56 | 28 |
| 14 | II (Motown 530323) | Boyz II Men | 9 | 33 | 65 | TANK GIRL (Elektra/EEG 61760) | Soundtrack | 72 | 3 |
| 15 | DOOKIE (Reprise/Warner Bros. 45529) | Green Day | 10 | 61 | 66 | THE BEST OF SADE (Epic 66686) | Sade | 63 | 22 |
| 16 | MADE IN ENGLAND (Rocket/Island 526188) | Elton John | 16 | 4 | 67 | WEEZER (DGC/Geffen 24629) | Weezer | 62 | 19 |
| 17 | ANOTHER NIGHT (Arista 18778) | Real McCoy | 33 | 3 | 68 | ROTTING PINATA (Wbrk/Columbia 57800) | Sponge | 71 | 8 |
| 18 | THE HITS (Liberty 29689) | Garth Brooks | 14 | 19 | 69 | THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346) | Nine Inch Nails | 61 | 59 |
| 19 | MEDUSA (Arista 25717) | Annie Lennox | 15 | 5 | 70 | WOWEE ZOWEE (Matador 0130) | Pavement | DEBUT | |
| 20 | RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659) | O' Dirty Bastard | 12 | 3 | 71 | FEELS LIKE HOME (Elektra/EEG 61703) | Linda Ronstadt | 70 | 4 |
| 21 | NO NEED TO ARGUE (Island 524050) | The Cranberries | 19 | 28 | 72 | COME TOGETHER/AMERICA SALUTES THE BEATLES (Capitol 31712) | Various Artists | 77 | 2 |
| 22 | BALANCE (Warner Bros. 45760) | Van Halen | 20 | 12 | 73 | GREATEST HITS 1990-1995 (Curb 77689) | Sawyer Brown | 73 | 11 |
| 23 | SMASH (Epic 86432) | Offspring | 21 | 46 | 74 | WILD SEED-WILD FLOWER (Columbia 57359) | Dionne Farris | 99 | 7 |
| 24 | ENCOMIUM: A TRIBUTE TO LED ZEPPELIN (Atlantic 82731) | Various Artists | 18 | 4 | 75 | IF I COULD MAKE A LIVING (Giant/Warner Bros 24582) | Clay Walker | 57 | 24 |
| 25 | CANDY RAIN (Uptown/MCA 11125) | Soul For Real | 34 | 3 | 76 | YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314) | Jeff Foxworthy | 68 | 30 |
| 26 | YES I AM (Island 848660) | Melissa Etheridge | 23 | 79 | 77 | LIVE THROUGH THIS (DGC/Geffen 24631) | Hole | RE-ENTRY | |
| 27 | PULP FICTION (MCA 11103) | Soundtrack | 24 | 25 | 78 | SUBHUMAN RACE (Atlantic 82730) | Skid Row | 53 | 3 |
| 28 | UNDER THE TABLE AND DREAMING (RCA 66449) | Dave Matthews Band | 22 | 22 | 79 | THIRD ROCK FROM THE SUN (Epic 64357) | Joe Diffie | 85 | 36 |
| 29 | VOODOO SOUP (MCA 11236) | Jimi Hendrix | DEBUT | | 80 | AUGUST & EVERYTHING AFTER (DGC/Geffen 24528) | Counting Crows | 75 | 63 |
| 30 | THE LION KING: RHYTHM OF THE PRIDE LANDS (Walt Disney 60871) | Various Artists | 29 | 5 | 81 | YES (Rykodisc 10320) | Morphine | 55 | 4 |
| 31 | VITALOGY (Epic 66900) | Pearl Jam | 26 | 21 | 82 | PURPLE (Atlantic 82607) | Stone Temple Pilots | 76 | 43 |
| 32 | AMOR PROHIBIDO (EMI Latin 28803) | Selena | 84 | 2 | 83 | CROSS ROAD (Mercury 26013) | Bon Jovi | 86 | 26 |
| 33 | NEW JERSEY DRIVE VOL. II (Tommy Boy 1130) | DEBUT | | | 84 | THINKIN' ABOUT YOU (MCA 11201) | Trisha Yearwood | 81 | 8 |
| 34 | MY LIFE (Uptown/MCA 11156) | Mary J. Blige | 28 | 20 | 85 | LOST DOGS & MIXED BLESSINGS (Oh Boy 0013) | John Prine | 74 | 2 |
| 35 | NO ORDINARY MAN (MCA 10991) | Tracy Byrd | 38 | 33 | 86 | COCKTAILS (Dangerous/Jive 41553) | Too Short | 90 | 12 |
| 36 | BAD BOYS (Wbrk/Columbia 67009) | Soundtrack | 59 | 3 | 87 | TICAL (Def Jam/RAL/Island 523893) | Method Man | 93 | 22 |
| 37 | NEW JERSEY DRIVE VOL. I (Tommy Boy 1114) | Soundtrack | 36 | 3 | 88 | LIVE AT THE ACROPOLIS (Private Music 82116) | Yanni | 58 | 57 |
| 38 | BEDTIME STORIES (Maverick/Sire/Warner Bros. 45767) | Madonna | 30 | 22 | 89 | CASCADE (Atlantic 92541) | Peter Murphy | DEBUT | |
| 39 | BRANDY (Atlantic 82610) | Brandy | 31 | 28 | 90 | THE FREEDOM SESSIONS (Nettwerk/Arista 19784) | Sarah McLachlan | 69 | 2 |
| 40 | I AIN'T MOVIN' (550 Music/Epic 64324) | Des'ree | 37 | 13 | 91 | NINETEEN NINETY QUAD (Rip-It 6901) | 69 Boyz | 87 | 36 |
| 41 | ABOVE (Columbia 67057) | Mad Season | 43 | 5 | 92 | WHAT A CRYING SHAME (MCA 10961) | The Mavericks | 78 | 47 |
| 42 | GREATEST HITS (Capitol 30334) | Bob Seger & The Silver Bullet Band | 42 | 25 | 93 | THE TRACTORS (Arista 18728) | The Tractors | 89 | 28 |
| 43 | WILDFLOWERS (Warner Bros. 45759) | Tom Petty | 35 | 24 | 94 | KIRK FRANKLIN AND THE FAMILY (Gospo-Centric 2119) | Kirk Franklin And The Family | 83 | 10 |
| 44 | SIXTEEN STONE (Trauma/Interscope 92531) | Bush | 32 | 12 | 95 | ONLY EVERYTHING (Mammoth/Atlantic 92540) | Juliana Hatfield | 80 | 2 |
| 45 | UNPLUGGED IN NEW YORK (DGC/Geffen 24727) | Nirvana | 40 | 23 | 96 | MONSTER (Warner Bros 45740) | R.E.M. | 92 | 29 |
| 46 | DO YOU WANNA RIDE (Mecca Don/EastWest/EEG 61757) | Adina Howard | 49 | 6 | 97 | THE LONG BLACK VEIL (RCA/Victor 62702) | The Chieftains | 67 | 11 |
| 47 | NOT A MOMENT TOO SOON (Curb 77659) | Tim McGraw | 46 | 54 | 98 | SUPERUNKNOWN (A&M 0198) | Soundgarden | 94 | 55 |
| 48 | NOW THAT I'VE FOUND YOU (Rounder 325) | Alison Krauss | 51 | 8 | 99 | CANDLEBOX (Maverick/Sire/Warner Bros. 45313) | Candlebox | 88 | 63 |
| 49 | CONVERSATION PEACE (Motown 30238) | Stevie Wonder | 27 | 3 | 100 | TO BRING YOU MY LOVE (Island 524085) | PJ Harvey | 79 | 7 |
| 50 | FORREST GUMP (Epic Soundtrax/Epic 66329) | Soundtrack | 64 | 33 | | | | | |
| 51 | CREEPIN ON AH COME UP (Ruthless/Relativity 5526) | Bone Thugs N Harmony | 45 | 36 | | | | | |

POP ALBUMS

REVIEWS by Steve Baltin

■ PETER MURPHY: *Cascade* (Beggars Banquet 92541)

As the former lead singer of Bauhaus, the influential gothic rock band that went on to spawn Love & Rockets, Murphy is a hero to the hip and the dark. As soon as the vocals kick in on "Mirror To My Woman's Mind," the reason for the reverence comes into focus. Despite the basic pop grooves, Murphy still has as mysterious and eerie a voice as anyone in music today. And while many bands (Sepultura, Acid Bath) attempt to force that dark sound, Murphy's style comes *au naturel* from his deep tones. Unfortunately, Murphy and producer Pascal Gabriel have retreated from the eerie for a complacency that masks Murphy's most recognizable quality, his vocals. *Cascade* has its moments, especially "I'll Fall With Your Knife," but it's not the CD one would hope for from Murphy.

■ MELISSA FERRICK: *Willing To Wait* (Atlantic 82747)

At this point, one wants to be able to make fun of Atlantic for the sheer volume of female singer/songwriters they are releasing—only they're all so damn good. Ferrick maintains the high standards that Jewel and Mary Karlsen established with earlier releases. However, Ferrick stands apart from her labelmates for two reasons: the first being her tender vocals ("Cracker Jack Kid" will move fans to the point of tears) and the second is her very adult lyrics. "Faking" and "When You Left" are superior examples of Ferrick's ability to capture the heartache of unfulfilled promises. Other standout selections include "'Til You're Dead," the title track and "Somehow We Get There." Worthy of any success it receives, *Willing To Wait* is a superb AAA CD full of radio cuts.



■ THE SMITHEREENS: *Blown To Smithereens: The Best Of* (Capitol 31481)

The best of the Smithereens includes some of the finest moments in rock music in the '80s, namely "Blood & Roses" and "Behind The Wall Of Sleep." However, their "greatest hits" also shows how lost the group got. On their first two albums, *Especially For You* and *Green Thoughts*, the Smithereens literally looked to be the future of rock 'n' roll. They were that strong, but when lead vocalist and lyricist Pat DiNizio got happy, the band lost their edge. The result was toothless pop like "Blues Before & After" and "Top Of The Pops." All the highlights of this record ("In A Lonely Place," "Only A Memory") can be found on the band's first two albums. In honor of DiNizio, pick those up and reflect on what could have been. It'll more than depress you.

■ WILCO: *A.M.* (Sire/Reprise 45857)

Born from the ashes of the popular St. Louis band Uncle Tupelo, this quartet have crafted a delectable feast of folk and pop stylings on their debut album. Led by vocalist/guitarist/lyricist Jeff Tweedy, Wilco's sound is deceptively simple. With a slight country twinge thrown in sporadically, like on "I Thought I Held You" or "That's Not The Issue," Wilco are acoustic guitar-dominated for the most part. However, on the opening two tracks, "I Must Be High" and "Casino Queen," the group show a flare for pop hooks as well. There's nothing ground-breaking about Wilco or any great hook to lure fans in, but there are very strong songs. Hopefully that will be enough to get *A.M.* heard.

■ THE MUFFS: *Blonder & Blonder* (Reprise 45852)

The Muffs have been one of the name bands around the L.A. club circuit for some time. After they were signed by Warner Bros., many thought the trio were on their way. Up to this point though, they have not broken beyond the college/cult stage. However, the Muffs, who are fronted by Kim Shattuck, could benefit from the female vocalist craze that's dominated alternative music as of late. With *Blonder & Blonder*, the group have crafted a sound that blends the anger of Hole with the pop stylings of Belly. The amazing thing is, it works. A wonderfully infectious and unpretentious CD, *Blonder & Blonder's* high-energy vocals and tight grooves will get your blood pumping the same way old Cramps albums did.



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PICK OF THE WEEK

■ CHARLIE SEXTON SEXTET: *Under The Wishing Tree* (MCA 11208)



The former teen phenom/*Spin* Magazine cover boy is back with his first album since the Arc Angels, the band he fronted for a short time a few years back. A noted player by the age of 17, the Austin-based vocalist and guitarist has continued to receive attention but has never crossed over the threshold to stardom. Whether *Under The Wishing Tree* is finally the record to carry him to chart-topping status is debatable, but the

album's brilliance is not, as Sexton has put together all the pieces to deliver the CD everyone knew he was capable of. Sounding vocally similar to Simple Minds' Jim Kerr at times, Sexton uses his exceptional band to complement him perfectly. Sexton introduces the opening "Neighborhood," maybe the most Simple Minds-sounding tune, with a swirling subsection of Indian music. Throughout the 12 songs, Sexton shows a daring tendency for experimentation, constantly mixing the pace to change the CD's mood. On an album filled with them, other standout tracks include the ironically lovely "Ugly All Day," "Dark," the Spanish-sounding "Wishing Tree" and the closing "Broken Dream." *Under The Wishing Tree* gets better with each listen, the mark of an exceptional record.

TOP 100 R&B SINGLES

APRIL 29, 1995



#1 SINGLE: Montell Jordan



TO WATCH: Rappin' 4-Tay



HIGH DEBUT: Boyz II Men

| | | | | | | | | | |
|-----|--|----------------------------------|-------|----|-----|---|--------------------------------|-------|----|
| 1 | THIS IS HOW WE DO IT (PMP/RAL/Island 851 468) | Montell Jordan | 1 | 9 | 51 | WALKING AWAY WITH IT (Perspective 88405) | Raja-Nee | 70 | 4 |
| 2 | ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic 77862) | Raphael Saadiq | 5 | 6 | 52 | TAKE IT TO THE FRONT (Island 851 616) | Vybe | 58 | 5 |
| 3 | COME ON (A&M 580 972) | Barry White | 3 | 11 | 53 | 1-LUV (Sick Wid'it/Jive 42289) | E-40 Feat. Levity | 63 | 7 |
| 4 | GRAPEVYNE (MJJ/Epic) | Brownstone | 6 | 5 | 54 | WATER RUNS DRY (Motown) | Boyz II Men | DEBUT | |
| 5 | FREAK LIKE ME (EastWest 9094) | Adina Howard | 7 | 14 | 55 | CAN I STAY WITH YOU? (Warner Bros. 18007) | Karyn White | 34 | 23 |
| 6 | RED LIGHT SPECIAL (LaFace/Arista 02744) | TLC | 2 | 10 | 56 | BEFORE I LET YOU GO (Interscope 98211) | Blackstreet | 53 | 33 |
| 7 | FOR YOUR LOVE (Motown 1261) | Stevie Wonder | 4 | 10 | 57 | GET DOWN (Bad Boy/Arista 7-9012) | Craig Mack | 42 | 15 |
| 8 | JOY (Interscope 95769) | Blackstreet | 10 | 5 | 58 | ON BENDED KNEE (Motown 0244) | Boyz II Men | 52 | 24 |
| 9 | THINK OF YOU (LaFace/Arista 2-4094) | Usher | 9 | 12 | 59 | MAD IZM (Capitol 58313) | Channel Live | 46 | 12 |
| 10 | DEAR MAMA (Interscope 98273) | 2Pac | 13 | 8 | 60 | SOMEONE TO LOVE (550 Music) | Jon B. Feat. Babyface | DEBUT | |
| 11 | CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676) | Total Feat. The Notorious B.I.G. | 47 | 4 | 61 | IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572) | K-Ci Hailey Of Jodeci | 56 | 10 |
| 12 | CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730) | Brian McKnight | 12 | 6 | 62 | I LIKE WHAT YOU'RE DOING TO ME (Atlas/Polygram 08764) | Joya | 67 | 6 |
| 13 | ANSWERING SERVICE (EastWest 9122) | Gerald Levert | 8 | 11 | 63 | LET'S GET IT ON (Epic 77833) | Shabba Ranks | 51 | 12 |
| 14 | I CAN CALL YOU (Capitol 58264) | Portrait | 14 | 11 | 64 | I'LL BE THERE (RAL/Def Jam 851 879) | Method Man Feat. Mary J. Blige | DEBUT | |
| 15 | BABY (Atlantic 82610) | Brandy | 11 | 23 | 65 | CONSTANTLY (MCA 54948) | Immature | 50 | 22 |
| 16 | THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252) | Subway | 15 | 20 | 66 | PEOPLE DON'T BELIEVE (Rap-A-Lot/Noo Trybe 38469) | Scarface Feat. Ice Cube | 57 | 8 |
| 17 | CANDY RAIN (Uptown/MCA 54906) | Soul For Real | 17 | 19 | 67 | IF ONLY YOU KNEW (GRP/MCA 3058) | Phil Perry | 61 | 12 |
| 18 | GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH (Epic 77755) | Luther Vandross | 23 | 7 | 68 | HEART OF A MAN (Virgin 38473) | Tony Terry | 55 | 7 |
| 19 | IT'S BEEN YOU (Elektra 9148) | Anita Baker | 22 | 4 | 69 | LOVE CAN BE SO COLD (Warner Bros. 17975) | George Duke | 60 | 7 |
| 20 | I LIKE (Keia/Elektra 64486) | Kut Klose | 25 | 10 | 70 | SITTIN' IN MY CAR (Def Jam 853992) | Slick Rick | 66 | 4 |
| 21 | NEVER FIND SOMEONE LIKE YOU (Columbia 77817) | Keith Martin | 21 | 10 | 71 | DEVOTE ALL MY TIME (Scotti Bros. 78023) | Gerald Alston | 73 | 5 |
| 22 | MAKE SWEET LOVE TO ME (Capitol 58330) | Whispers | 19 | 10 | 72 | IF IT'S ALRIGHT WITH YOU (Luke 184) | Lorenzo Feat. Keith Sweat | 80 | 2 |
| 23 | BIG POPPA/WARNING (Bad Boy/Arista 7-9015) | The Notorious B.I.G. | 18 | 15 | 73 | WE GOTTA RUN (Warner Bros. 17983) | Casserine | 59 | 11 |
| 24 | SO FINE (Perspective 587 478) | Mint Condition | 20 | 13 | 74 | OH YEAH! (Ill Town/Mad Sounds/Motown 631 243) | Rottin Razkals | 76 | 5 |
| 25 | EMOTIONS (Luke 185) | H-Town | 29 | 5 | 75 | DO WHAT U WANT (FROM "NEW JERSEY DRIVE") (Tommy Boy 674) | Black Panta | 85 | 3 |
| 26 | NEXT TIME (MCA 55011) | Gladys Knight | 28 | 5 | 76 | LOVE TODAY (A&M 09704) | Vertical Hold | 84 | 2 |
| 27 | JUST ROLL (Big Bear/Atlantic 98175) | Fabu | 30 | 10 | 77 | DON'T TAKE IT PERSONAL (Arista 5041) | Monica | 88 | 2 |
| 28 | YOU'RE SORRY NOW (Motown 867-0254) | Zhane | 27 | 8 | 78 | SARAH SMILE/DRIFTIN' (Bellmark 72538) | Lenny Williams | 79 | 4 |
| 29 | KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188) | Dr Dre | 32 | 6 | 79 | GOOD THANGZ (Underworld/Capitol 79558) | Hami | DEBUT | |
| 30 | GIVE IT 2 YOU (So So Def/Work/Columbia 77836) | Da Brat | 65 | 3 | 80 | I WANNA KNOW YOU (Caliber 2012) | Howard Hewett | 86 | 3 |
| 31 | I'D RATHER BE ALONE (MCA 54992) | IV Xample | 31 | 7 | 81 | TRIP AROUND YOUR BODY (Gasoline Alley/MCA 3279) | Ebony Vibe Everlasting | 81 | 3 |
| +32 | WHEN U CRY I CRY (Capitol 58329) | Jesse | 33 | 2 | 82 | SAFE + SOUND (Profile 5432) | DJ Quik | 82 | 7 |
| 33 | I'M GOIN' DOWN (Uptown/MCA 55008) | Mary J. Blige | 36 | 3 | 83 | I WANNA BE DOWN (Atlantic 87225) | Brandy | 74 | 35 |
| 34 | THIS TIME (MCA 5501) | Chante Moore | 35 | 10 | 84 | JERI'S SONG (Blue Note 58366) | Everette Harp | 89 | 2 |
| 35 | SHY GUY (FROM "BAD BOYS") (The Work Group 77678) | Diana King | 45 | 6 | 85 | YOU GOTTA BE (550 Music 77551) | Des'ree | 87 | 3 |
| 36 | IS IT ME (MCA 54990) | Monteco Feat. Immature | 41 | 7 | 86 | FIRE (Motown 1300) | Subway | DEBUT | |
| 37 | GOOD OLE FASHION LOVE (Perspective 8403) | Lo-Key | 39 | 5 | 87 | FIRST LOVER (Raging Bull 5013) | Gap Band | DEBUT | |
| 38 | THE WAY THAT YOU LOVE (Ving/Mercury 1422) | Vannessa Williams | 49 | 3 | 88 | I'D RATHER BE ALONE (Warner Bros. 17922) | Karyn White | DEBUT | |
| 39 | HOLIDAY (EastWest 64457) | Men At Large | 43 | 7 | 89 | THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376) | Masta Ace Incorporated | DEBUT | |
| 40 | CRAZIEST (Tommy Boy 666) | Naughty By Nature | 54 | 3 | 90 | ROLLIN' WIT DANE (Lifestyles/Maverick/Warner Bros. 17907) | Dana Dane | DEBUT | |
| 41 | KEEP IT RIGHT THERE (Spoiled Rotten/Big Bear/Atlantic 98187) | Changing Faces | 48 | 6 | 91 | LOVE OF MY LIFE (Capitol 58327) | BeBe & CeCe Winans | 71 | 11 |
| 42 | FREEDOM (FROM "PANTHER") (Mercury 856 800) | Various Artists | DEBUT | | 92 | I BELONG TO YOU/HOW MANY WAYS (LaFace/Arista 4081) | Toni Braxton | 64 | 33 |
| 43 | RUB UP AGAINST YOU (Scotti Bros. 78018-4) | Freddie Jackson | 24 | 10 | 93 | BABY IT'S ON (RCA 64288) | Kansas City Original Sound | 93 | 5 |
| 44 | I APOLOGIZE (Elektra/EEG 64497) | Anita Baker | 44 | 21 | 94 | FOE THA LOVE OF \$ (Ruthless/Relativity 5540) | Bone Thugs N Harmony | 75 | 12 |
| 45 | IF YOU LOVE ME (MJJ/Epic 77732) | Brownstone | 26 | 27 | 95 | DANCE 4 ME (Giant 17989) | Christopher Williams | 69 | 14 |
| 46 | THANK YOU (Motown 1270) | Boyz II Men | 16 | 10 | 96 | RODEO (Rip-It 9511) | 95 South | 99 | 10 |
| 47 | CREEP (LaFace/Arista 2-4082) | TLC | 37 | 37 | 97 | PRACTICE WHAT YOU PREACH (A&M/Perspective 0778) | Barry White | 68 | 31 |
| 48 | GET LIFTED (Jive 42282) | Keith Murray | 38 | 8 | 98 | I NEVER STOPPED LOVING YOU (MCA 54951) | Patti LaBelle | 72 | 11 |
| 49 | LET'S DO IT AGAIN (Kaper/RCA 64310) | Blackgirl | 40 | 8 | 99 | WHERE YOU ARE (Reprise 17940) | EI DeBarge | 77 | 5 |
| 50 | I'LL BE AROUND (Chrysalis/EMI 58331) | Rappin' 4-Tay Feat. The Spinners | 62 | 5 | 100 | WHERE I WANNA BE BOY (Step Sun 7144) | Missjones | 78 | 23 |

Urban

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| I NEVER STOPPED LOVING YOU S. Mckney, K. Moore, A. Brown (Whole Nine Yards/Avat | 98 |
| One, ASCAP/Fangster, BMI) | 98 |
| I N C. RIDE, THE R. Isley, E. Isley, Isley, C. Jasper, D. Clear, C. Isley | 89 |
| (Damasta/Varry White, ASCAP) | 89 |
| I WANNA KNOW YOU M. Seward (Dacara Music, ASCAP) | 50 |
| PD RATHER BE ALONE H. Boone, L. Moore III (MCA/Family Tree, ASCAP/Moerer, BMI) | 81 |
| PD RATHER BE ALONE C. White, J. Harris III, T. Lewis, G. Johnson, S. Howard (Flyte Tyne/New | 82 |
| Perspective, ASCAP/Warner-Tamerlane/King's Kid, BMI) | 82 |
| IF IT'S ALRIGHT WITH YOU K. Sweet, E. McCam (Keith Sweat/EVA/WB/Deep Sound, ASCAP) | 78 |
| IF YOU LOVE ME G. Chambers, N. Gilbert, D. Hall | 45 |
| (Stone Jam Music/News-Nitty & Capone/Orista Music/WB) | 45 |
| IF YOU THINK YOU'RE COOL Y. N. Brown, P. Moten, R. Griffin (Abkco/Morell, BMI) | 61 |
| Music/Brown Girl Music/The Night Rainbow, ASCAP) | 61 |
| IF ONLY YOU KNEW D. Wansel, C. Biggs, K. Gamble (Warner-Tamerlane, BMI) | 67 |
| IS IT ME C. Stokes, L. Lassiter, K. Ball (Zomba/Hookman, ASCAP/Halle Berry, BMI) | 36 |
| I LIKE J. Howell, E. Officer, T. Duncan (Nu Soul, ASCAP/Almo Irving/Short Dots, BMI) | 20 |
| I LIKE WHAT YOU'RE DOING TO ME C. Young, B. Hank, W. G. Hank (Globe Art/That's Right, BMI) | 50 |
| I'LL BE AROUND A. Force (Rag Top/Bellboy/Assorted, ASCAP) | 64 |
| I'LL BE THERE N/A (N/A) | 33 |
| I'M GOIN' DOWN N. Whatfield (Duchess, BMI) | 33 |
| I'M SITTING IN MY CAR R. Walters, V. Wright (Def Jam/Vance Wright, | 19 |
| ASCAP/Def American/Chavis, BMI) | 19 |
| IT'S BEEN YOU S. Mckney, M. Unokby, M. O'Hara (Whole Nine Yards | 70 |
| Music/And One Music, ASCAP/Unokby Songs/O'Hara Music, BMI) | 70 |
| I WANNA BE DOWN K. Crouch, Kapper Jones | 83 |
| (Young Legend Songs, ASCAP/Human Rhythm Music, BMI) | 83 |
| JERLS SONG N/A (N/A) | 84 |
| JOY T. Riley, T. Lucas, M. Jackson (Zomba/T. Lucas Music/Mr. Peanut | 8 |
| Butter, ASCAP/Mixx/Warner-Tamerlane, BMI) | 8 |
| JUST ROLL L. Grady (Little Los, BMI) | 27 |
| KEEP IT RIGHT THERE D. Swing (De Swing Music/EMI, ASCAP) | 41 |
| KEEP THEIR HEADS RINGIN' Dr. Dre, S. Speed, J. Flex (Am'n'Nuthin' | 29 |
| Genz) on But-Pu-Kin, ASCAP) | 29 |
| LET'S DO IT AGAIN C. White (Warner Chappell, BMI) | 63 |
| LET'S GET IT ON R. Gordon, M. Rooney, M. Morales (Sony/Tunes, ASCAP/Secord | 69 |
| Generation/Rosette/Tyne, BMI) | 69 |
| LOVE CAN BE SO COLD G. Duke (Myonae, ASCAP) | 91 |
| LOVE OF MY LIFE BeBe Winans, K. Thomas (Tunes Inc./Yello Elephant Music Inc., ASCAP/ | 62 |
| EMI Blackwood Music/Sony/Tunes, BMI) | 62 |
| LOVE TODAY T. Taylor, C. Farrar (Chrysalis Music/Khary Troy/B. Black Music, ASCAP) | 76 |
| MAD IZM H. Green, V. Morgan, KRS-ONE (Copyright Control) | 59 |
| MAKE SWEET LOVE TO ME Magic C. Moss, R. Dewey (Ray/Jay/Yours, | 22 |
| Mix & Ours, ASCAP/Backhead/Magic Eye/Musperkus, BMI) | 22 |
| NEVER FIND SOMETHING NEW S. D. Shred, L. Senbello (Shining Platinum/ | 21 |
| Famous Music/No Pam No Gam, ASCAP) | 21 |
| NEXT TIME J. Jan, T. Lewis, J. Wright, G. Knight (Shakegi/EMI April/Flyte | 26 |
| Tyne/Tyne/New Perspective, ASCAP) | 26 |
| NONE OF YOUR BUSINESS S. Azor | 97 |
| (Stax Of K-Oss/Out Of The Basement/Next Plateau, ASCAP/Unant, BMI/CPF) | 97 |
| OH YEAH! Bart, Ray, Kelly, J. Gardner (Naughty/Warner Chappell/F.C.D./ | 74 |
| Jolice/Cambria/Libran, ASCAP) | 74 |
| ON BENDED KNEE J. Harris III, T. Lewis (Flyte Tyne, ASCAP) | 58 |
| PEOPLE DON'T BELIEVE B. Jordan, Ice Cube (N. The Water/WB, ASCAP/EMI Blackwood, BMI) | 66 |
| PRACTICE WHAT YOU PREACH B. White, G. Levert, E. Tony Nicholas | 5 |
| (Seven Steps/Super Songs/Divided | 97 |
| Music/Zomba/Warner-Tamerlane/Ramal Music, BMI) | 97 |
| RED LIGHT SPECIAL Babyface (ECAF/Sony Songs, BMI) | 6 |
| RODDEO Da'S W. A. T. Team (Drop Science, ASCAP/Download Quad, BMI) | 96 |
| ROLLIN' WIT DANE D. McCleese, K. Gilliam, R. James (Theikle Your Funky/Maverick/N. The | 90 |
| Water/WB/Van-Ner/Famous/Jolice, ASCAP) | 90 |
| RUB UP AGAINST YOU G. Levert, E. Tony Nicholas (Divided/Zomba/Ramal/ | 43 |
| Warner-Tamerlane, BMI) | 43 |
| SAFE + SOUND D. Black, G. Archia, S. Otu (Protocols/Way 2 Quik, ASCAP/Kitadick/ | 82 |
| Off The Wall, BMI) | 82 |
| SARAH SMILE D. Hall, J. Gates (Unichappell, BMI) | 35 |
| SHY GUY D. King, A. Marvel, E. Gardner (Work Of Andy/War, ASCAP/Dtats King/Kingsley | 60 |
| Gardner Nation Of Soul, BMI) | 60 |
| SOMEONE TO LOVE N/A (N/A) | 60 |
| SO FINE O'dell, Stokely (New Perspective, ASCAP) | 54 |
| TAKE IT EASY KRS ONE (Mitsun, ASCAP) | 98 |
| TAKE IT TO THE FRONT W. J. Young, R. Holiday, C. Wilton (Junky Funk, BMI) | 22 |
| THANK YOU M.S. (EMI April/D.A.R.P., ASCAP/Black Panther/Vanxerpoll/Awayaw/Shawn/ | 46 |
| Patrick/Eastin, BMI) | 46 |
| THINK OF YOU C. Thompson, D. Jones, F. Evans, U. Raymond (Cluck Lie/Starvin, ASCAP/Chna | 1 |
| Baby/Jance Combs, BMI/EMI) | 1 |
| THIS IS HOW WE DO IT M. Jordan, O. Penrice, R. Walters (Mo'Sawing, ASCAP/Oji's Def American, BMI) | 16 |
| THIS LIL' GAME WE PLAY G. Levert, E. T. Nicholas (Divided/Zomba/Ramal/Warner-Tamerlane, BMI) | 16 |
| THIS TIME C. Moore, S. A. Law, L. Hanbin (EMI April/Lee Hanbin, ASCAP/EMI Blackwood/Chna | 81 |
| 7 Publishing, BMI) | 81 |
| TRIP AROUND YOUR BODY G. Gomez, J. Carnethers (Digital Zoo Music, ASCAP/G. Loves Music, BMI) | 51 |
| WALKING AWAY WITH IT K. Andy, Raja-Nee (Kelanke Songs, ASCAP/Ten/Eight/The Ber Music, BMI) | 34 |
| WATER BUNS IN MY N/A (N/A) | 34 |
| WAY THAT YOU LOVE ME, THE J. Ditts, Abena (N/A) | 58 |
| WE GOTTA RUN Cato (Abie-S House, BMI) | 73 |
| WHEN U CRY... S. Grissene, B. Beck, R. Brown (Lil' Ed/Trinity Campbell/Warner | 32 |
| Chappell, ASCAP/Sonic Sheet, BMI) | 32 |
| WHERE I WANNA BE... T. Jones, B. Bowser (Potential/Mission's/Ron G., BMI) | 100 |
| WHERE YOU ARE Babyface, El DeBarge (Ecat/Sony Songs, BMI) | 99 |
| YOU GOTTA BE Des'ree, A. Ingram (Sony, BMI/Hill) | 85 |
| (Stiff Shirt, BMI/Warner-Tamerlane/Ecat/Sony Songs/Bookie | 85 |
| Loe, BMI/Hill/WBM) | 85 |
| YOU'RE SORRY NOW R. Neufville, Naughty By Nature (9th Town/Naughty, ASCAP) | 28 |

REVIEWS by M.R. Martinez



■ **PERCUSSIONS: Earth And Heaven** (Warner Bros. 45644) Producers: Gary Katz & the group.

This group's major-label debut comes with an incredible critical legacy and pedigree, which includes several of the members having been stalwarts of the groundbreaking Groove Collective. The music is a mélange of soul music, laced heavily with jazz sensibilities. The glue for this group's character is the polyrhythmic talents of the rhythm section, but singer Nicole Willis gives the group its truest identity. The group also makes use of some high-powered guest talent like pianist Joe Sample ("Slice of Heaven"), keyboardist Don Grolnick ("Promise Me Nothing") and a horn section led by Jerry Hey. The group demonstrates versatility throughout, especially on the midtempo rock steady of "A Gentle Kind of Love."

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■ **VARIOUS ARTISTS: Vault Classics Vol. 2 (Grapevine/Dynamite/RAS DGV 1500)** Producers: Various.

The collection of artists performing some rare and known hits make this a must-have collection for fans of mainstream roots, rock-steady and groundbreaking dancehall. Try on Dennis Brown ("True Truc"), Sugar Minott ("Up Town Girl"), Yellow Man ("What The Girls Them Want"), Michael Prophet ("Amazing Love"), Gregory Isaacs ("Suzie") and Michael Palmer ("Miserable Woman") and you'll get a sense of the rich range of reggae music's history. The ubiquitous rhythm section of Sly & Robbie is all over the record.



■ **MARIE WATKINS: Touch, Heal and Deliver (DDS 002)** Producers: Various.

Marie Watkins brings equally rich portions of party-time soul and gospel inspiration to this package of accessible music. The lyrics don't hide the intent in the least, while the music frequently transcends gospel textures. Tracks like "Can't Stop," "If You Wait" and especially "Over And Over" (a duet with William "Punch" Orange) could gain airplay on R&B and Quiet Storm stations. This is an album for which you have to let go.

■ **VIVIENNE WILLIAMS: My Temptation (Benchmark 81004)** Producer: Michael Covitt.



With her hearty voice framed by some sparkling production qualities, Vivienne Williams lays out an earthy package of New Adult-Contemporary ballads of various textures. This is not kiddie stuff, it's for those who like both subtle and unmistakable messages. Some of the best tracks include "You May Be Dancin' With Me (But I'm Making Love To You)," "Street Love" (the one real concession to urban groove) and "Infatuated." The combination of earnest vocals and solid production should earn this record some attention.

PICK OF THE WEEK



■ **INI KAMOZE: Here Comes The Hotstepper** (Columbia 76056) Producers: Sly Dunbar & Robbie Shakespeare.

As one of the most visible, well received and widely-recognized fixtures on the pop dancehall skyline, Ini Kamoze had to step out hot and try to wear it out after the international success of his breakthrough single "Here Comes The Hotstepper." The music on this 12 song collection culled from his three previous international releases is still more accessible than the slickness of Shabba and others. Musically, Kamoze has the slick production work of Sly Dunbar and Robbie Shakespeare, who recorded many of the tracks for their Taxi Records (including "World A Music," "General" and "Trouble You A Trouble Me"). Other cuts include "Gunshot," "Pirate" and "I Want Ital."

URBAN

TOP 75 R&B ALBUMS

CASH BOX • APRIL 29, 1995

| | | | | |
|----|---|------------------------|-------|----|
| 1 | ME AGAINST THE WORLD (Interscope 92399) | 2Pac | 1 | 5 |
| 2 | FRIDAY (Priority 53959) | Soundtrack | DEBUT | |
| 3 | THIS IS HOW WE DO IT (Def Jam/RAL 527179) | Montell Jordan | 5 | 2 |
| 4 | NEW JERSEY DRIVE VOL. I (Tommy Boy 1114) | Soundtrack | 4 | 3 |
| 5 | RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659) | Ol' Dirty Bastard | 13 | 3 |
| 6 | MY LIFE (MCA/Uptown 11156) | Mary J. Blige | 2 | 20 |
| 7 | DO YOU WANNA RIDE? (Mecca Don/EastWest/EEG 61757) | Adina Howard | 8 | 8 |
| 8 | CRAZYSEXYCOOL (LaFace/Arista 26009) | TLC | 3 | 20 |
| 9 | IN A MAJOR WAY (Sick Wld/ItJive 41558) | E-40 | 6 | 5 |
| 10 | CANDY RAIN (Uptown/MCA 11125) | Soul For Real | 7 | 3 |
| 11 | CONVERSATION PEACE (Motown 530238) | Stevie Wonder | 12 | 4 |
| 12 | FROM THE BOTTOM UP (MJJ/Epic 57829) | Brownstone | 11 | 14 |
| 13 | READY TO DIE (Bad Boy/Arista 73000) | The Notorious B.I.G. | 9 | 28 |
| 14 | SAFE + SOUND (Profile Records 1462) | D.J. Quik | 10 | 8 |
| 15 | TOAST TO THE LADIES (Capitol 30270) | The Whispers | 15 | 3 |
| 16 | BRANDY (Atlantic/AG 82610) | Brandy | 17 | 26 |
| 17 | II (Motown 530323) | Boyz II Men | 21 | 31 |
| 18 | BAD BOYS (Wbrk/Columbia 67009) | Soundtrack | 20 | 4 |
| 19 | NEW JERSEY DRIVE VOL. II (Tommy Boy 1130) | Soundtrack | DEBUT | |
| 20 | THE ICON IS LOVE (A&M 0115) | Barry White | 14 | 26 |
| 21 | GROOVE ON (EastWest 92416) | Gerald Levert | 18 | 30 |
| 22 | COCKTAILS (Dangerous/Jive 41553) | Too Short | 16 | 12 |
| 23 | KIRK FRANKLIN & FAMILY (Gospo-Centric 72119) | Kirk Franklin & Family | 24 | 17 |
| 24 | SURRENDER (Keia/Elektra/EEG 61668) | Kut Kloze | 22 | 4 |
| 25 | ALL IN THE GAME (Suave 0003) | Crime Boss | 23 | 8 |
| 26 | STATION IDENTIFICATION (Capitol 28968) | Channel Live | 26 | 4 |
| 27 | BLACKSTREET (Interscope 92351) | Blackstreet | 30 | 41 |
| 28 | JUST FOR YOU (MCA 10946) | Gladys Knight | 39 | 29 |
| 29 | VOLUME I (Interscope 92360) | Thug Life | 31 | 25 |
| 30 | TICAL (Def Jam/RAL/Island 523839) | Method Man | 35 | 20 |
| 31 | BEGGIN' AFTER DARK (Luke 212) | H-Town | 32 | 20 |
| 32 | NINE LIVES (Profile 140602) | Nine | 34 | 5 |
| 33 | RHYTHM OF LOVE (Elektra 61555) | Anita Baker | 29 | 30 |
| 34 | ALL THAT MATTERS (Capitol 28709) | Portia | 47 | 5 |
| 35 | PRIVATE PARTY (Street Life/Scott Bros. 75457) | Freddie Jackson | 37 | 6 |
| 36 | LIFESTYLE OV DA POOR & DANGEROUS (Columbia 53795) | Big L | 19 | 3 |
| 37 | GOOD TIMES (Biv/Motown 530354) | Subway | 28 | 11 |
| 38 | IV LIFE (MCA 11146) | King Tee | 27 | 2 |
| 39 | IT'S TIME (Caliber 21008) | Howard Hewett | 71 | 19 |
| 40 | SEASON OF DA SICCNESS (Black Market/Priority 53967) | Brotha Lynch Hung | 61 | 6 |
| 41 | PUMP YA FIST HIP HOP (Avatar/Atlas 124 048) | Various Artists | 25 | 2 |
| 42 | NOT A PERFECT MAN (Giant/Warner Bros. 24564) | Christopher Williams | 43 | 6 |
| 43 | THE DIARY (Rap-A-Lot/Noo Trybe 39946) | Scarface | 33 | 25 |
| 44 | BOOTLEGS & B-SIDES (Priority 53921) | Ice Cube | 36 | 19 |
| 45 | MURDER WAS THE CASE (Death Row/Interscope/AG 92484) | Soundtrack | 51 | 24 |
| 46 | THE SWEETEST DAYS (Ving/Mercury 526172) | Vanessa Williams | 40 | 16 |
| 47 | DIVA OF SOUL (Malaco 7476) | Shirley Brown | 45 | 3 |
| 48 | MADE IN AMERICA (EastWest/EEG 61754) | Kam | 50 | 5 |
| 49 | MAKE HIM DO RIGHT (Warner Bros. 45400) | Karyn White | 46 | 26 |
| 50 | USHER (LaFace/Arista 26008) | Usher | 64 | 8 |
| 51 | NEVER LET YOU GO (Underworld/Capitol 29476) | Jesse | DEBUT | |
| 52 | THE BEST OF SADE (Epic 66686) | Sade | 54 | 21 |
| 53 | CREEPIN ON AH COME UP (Ruthless/Relativity 5526) | Bone Thugs N Harmony | 42 | 38 |
| 54 | NINETEEN NINETY QUAD (Rip-It 6901) | 69 Boyz | 44 | 42 |
| 55 | ROLLIN' WIT DANA DANE (Lifestyle/Mavenck/Warner Bros. 45770) | Dana Dane | 41 | 2 |
| 56 | AMERIKKA'S NIGHTMARE (Jive 41547) | Spice 1 | 65 | 18 |
| 57 | HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944) | Soundtrack | 49 | 14 |
| 58 | THE MOST BEAUTIFULLEST THING IN THIS WORLD (Jive 41555) | Keith Murray | 55 | 18 |
| 59 | ILLUSIONS (Warner Bros. 45755) | George Duke | 56 | 11 |
| 60 | JASON'S LYRIC (Mercury 522915) | Soundtrack | 62 | 26 |
| 61 | FUNKDAFIED (So So Def/Wbrk/Columbia 66164) | Da Brat | 53 | 40 |
| 62 | ROTTIN TA DA CORE (Illtown/Mad Sounds/Motown 530461) | Rottin' Razkals | 38 | 3 |
| 63 | COAST II COAST (Loud/RCA 66446) | Tha Alkaholiks | 48 | 6 |
| 64 | DO YOU WANT MORE?!?!?! (DGC/Geffen 24708) | The Roots | 58 | 12 |
| 65 | S.S.C. PRESENTS MURDER SQUAD NATIONWIDE (G.W.K./DJ West/RAL 124040) | Murder Squad | 63 | 8 |
| 66 | DARE IZ A DARKSIDE (Def Jam/RAL/Island 523846) | Redman | 57 | 19 |
| 67 | PURE PLEASURE (GRP/MCA 4026) | Phil Perry | 66 | 21 |
| 68 | DAH SHININ' (Wreck/Nervous 2005) | Smif-N-Wessun | 70 | 13 |
| 69 | SONGS (LV/Epic 57775) | Luther Vandross | 59 | 27 |
| 70 | SMOOTH GROVE: A SENSUAL COLLECTION VOL. 2 (Rhino/AG 71860) | Various Artists | 67 | 6 |
| 71 | ONE MO' GEN (Rip-It 9501) | 95 South | 52 | 13 |
| 72 | FIRST INSTRUMENT (Manhattan/Capitol 27820) | Rachell Ferrell | 60 | 2 |
| 73 | PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001) | Craig Mack | 69 | 25 |
| 74 | RUTHLESS BY LAW (In-A-Minute 8700) | R.B.L. Posse | 74 | 19 |
| 75 | PLAYTIME IS OVER (MCA 11068) | Immature | 72 | 34 |

THE RHYTHM

By M.R. Martinez



Somewhere in Hollywood (it doesn't matter where), the Epic Records hierarchy, led by the new chief of its black music division Lamont Boles (far left), and the comely trio of Brownstone were hanging out with Grammy Award-winning and Soul Train Music Award host "Babyface" Edmunds. They had fun.

HOLDING FORTH UPRIGHT: When you marry elements, you get real weather. Heat with rain and wind can turn into a typhoon, tornado, hurricane...at the very least a thunder storm. A&M Records act Vertical Hold seemingly has accomplished this elemental task with its second album, *Head First*. "We focused on real songs, with a contemporary groove, real subjects with a real eye on endurance," the trio's womanly presence, singer Angie Stone, told *Cash Box*. Along with partners David Bright and Willie Bruno, with whom she's been honing the Vertical Hold sound for the last 10 years, their first major release was 1993's *A Matter Of Time* on A&M. This time out, Stone says, the group took more time developing the sound and lyrical fury that resulted in *Head First* and the current single from that collection, "Love Today." While Kyle West co-produced many of the tracks on the new album, the group pulled together its own image.

It has worked to the advantage of Stone, who participated in the "Freedom" track that has become the first single from the soundtrack to the much-anticipated Mario Van Peebles film *Panther*. The Columbia, South Carolina native has parlayed her contacts into a number of songwriting opportunities for the likes of Usher Raymond, Soul II Soul's Caron Wheeler and Blackstreet.

This makes easy acceptance of Vertical Hold's wider perspective evident in their own work. "We knew the beat would attract a younger crowd, but that lyrically we would work the heads of an older audience," Stone explains. She added that it "seemed like starting over again," and that A&M's concerns had to be addressed, but that they knew they had built a cornerstone with the first track written for the album, the title song "Head First," an AIDS awareness song that challenges unsafe sex.

The group strutted its wares at the recent Impact Music conference, will be making an appearance on BET on April 24th and recently taped a segment of the ageless dance show "Soul Train." Stone, at press time, said that the group was in the midst of working out a deal for agency representation, with ICM in the running. Planned are a number of opening gigs for acts in New York. "This is like a reawakening for Vertical Hold fans, and a chance to attract some new fans," Stone says. "This album can definitely do it."

SAMPLES: Here they go. Street Level Records has the label's first breakout hit. It will be put out by Sin-Drome Records, and it's called "What You Won't Do," already an urban radio savor. Yes. Bobby Caldwell's ode to love is the conduit for this rap single's hit off the label's *Street Rap Volume One* release of South Central L.A.'s Freky Fel-Ons. The single drops April 25....Sexy singer Adina Howard is the vanguard artist for Mecca Don Records, which is run by industry veteran and Mecca Don CEO Gerry Griffith, former A&R honcho at Arista Records. Co-presidents Max Gousse (formerly A&R director at Giant Records) and Roget Romain (formerly programming executive at The Box) back his play. Next up on the label, which is housed under the Mecca Entertainment Group, is a single by New York City subway discovery Michael Speaks. It's due in May 22 with a July album release date for Mecca Don/EastWest/EEG.



THE RHYME

By M.R. Martinez



Imago poetry/rap recording artist Sha-Key (left) recently performed at a "Free Slick Rick Rally" in New York City, where she was joined by Atlas/A&M recording artist Joya. Joya, who is on a promotional trek to promote her debut single "I Like What You're Doing To Me" from the debut album Here I Am, came specifically to see Sha-Key, whose debut album A Head Nadda's Journey To Adidi Skizm earned critical kudos and has permitted her to launch the on-line "netzine" guillotine, which surfs the superhighway to reflect the lifestyles, music and politics of the commercial and underground of hip-hop. E-mail address for guillotine is NADDAONE@AOL.COM.

ADMINISTRATOR ASSIGNED TO RUTHLESS: A Los Angeles Superior Court judge on April 17 assigned an administrator to operate the beleaguered rap label Ruthless Records and adhered to the recommendation by a bench colleague who suggested that the control and operation of assets attendant to the label be adjudicated in the probate section of the court. Superior Court Judge Robert M. Letteau has assigned the Glendale-based Chemical Trust Company to reopen the doors to the late rapper Eazy-E's label in the wake of a court filing by Mike Klein, who contested that he owns 50% of the company and that defendants in the action Tomica Woods (who married Eazy two days before his announcement that he was dying of AIDS) and attorney Ron Sweeney (who claims to be a trustee of Eazy's estate and family resources) should not control operation of the company. Eric "Eazy-E" Wright died March 26 at Cedars Sinai Medical Center due to AIDS complications.

Klein's March 27 filing resulted in the company being closed for more than two weeks pending an April 14 hearing on a temporary restraining order that was heard before Superior Court Judge Robert H. O'Brien, who focused on the issue of jurisdiction during his deliberation during the Good Friday session. Attorneys representing both Klein and the Woods/Sweeney side claimed that the TRO was interfering with operation of the company. While acknowledging that possibility, Judge O'Brien said that he had seen several viable companies "destroyed by these kind of disputes," and that contestants can often "tear down" what has taken so long to build. He urged both sides to "cool out, chill out" in their presentation of arguments or they might prejudice their respective positions.

Apparently Judge Letteau agreed he when appointed the administrator, who is charged with not only reopening the company but to also get a grip on company assets and those assets currently under the control of Woods and Tomica. A spokeswoman for the trust company would not confirm or deny the company's involvement in the Ruthless affairs. A May 8 hearing is scheduled in Dept. 11 of the Los Angeles Superior Court to review the assessment by the administrator and to hear discussion on the hiring of staff and operations that the administrator will recommend.

SOUND NIBBLES: In a Jersey City, NJ Municipal Court, rap diva/Fox-TV star Queen Latifah was charged with video piracy after some illegally copied tapes were discovered at a video store she once owned. The store's new owner claims that more than 240 illegally copied tapes were discovered during a check of inventory. Through her attorney, Latifah denied the charges. The case has been bound over for Superior Court and will be referred to a grand jury for indictment. Video piracy carries a maximum sentence of five years in prison and \$250,000 in fines....An appeal was sent out to radio programmers to ignore attacks on rap by Speaker of the U.S. House of Representatives Newt Gingrich. L.A.-based rapper Rodney O of Rodney O & Joe Cooley challenged comments quoted in a recent

TOP 25 RAP SINGLES

CASH BOX • APRIL 29, 1995

Table with 5 columns: Rank, Song Title, Label, Artist, and Chart Position. Includes entries like 'KEEP THIER HEADS RINGING' by Dr Dre, 'GIVE IT 2 YOU' by Da Brat, and 'THE I.N.C. RIDF' by Masta Ace Incorporated.

issue of trade publication Broadcasting And Cable Magazine that in part said: "I think that rap music that encourages the raping and mutilation of women is sick and should not be on the air, but every time I talk to lawyers and try to find a clever way to stop it, I'm told unequivocally that the courts will never tolerate it." Radio and video outlets, according to Rodney O, do not promote rap music of this ilk. "I don't believe he knows who he's talking about. We know there's not rap on the air anywhere talking about what he's claiming. But he's not going to talk about movies or TV or any of that; instead he focuses on rap. As usual, we're an easy target."



Sony Music Publishing recently signed the production team of E-A-SKI & CMT to a worldwide co-publishing deal. The duo has produced gems such as "Trigga Gots No Heart" from the Menace II Society soundtrack, "Keep It Real" by Champ MC and various tracks for Spice One, Rally Ral and KAM. E-A-SKI currently is on the soundtrack to the Ice Cube film Friday, and both artists are currently working on their own album. Pictured here are (l-r): Jon Krashna, manager for the duo; Erica Grayson, creative manager, Sony Music Publishing; E-A-SKI; Kathleen Carey, v.p., A&R, Sony Music Publishing; and CMT.

LATIN

TEXAN / TEJANO

APRIL 29, 1995

| | | | | |
|----|-------------------------------|-----------------|-------|---|
| 1 | LAGRIMAS (Manny) | La Tropa F | 1 | 7 |
| 2 | TOMA MI AMOR (Sony) | La Mafia | 3 | 7 |
| 3 | DONDE ANDARAS (EMI Latin) | Emilio Naivaira | 2 | 7 |
| 4 | UNA NOCHE MAS (EMI Latin) | David Lee Garza | 4 | 7 |
| 5 | AMARRADITA (EMI Latin) | Stephanie Lynn | 6 | 5 |
| 6 | CRUZ DE MADERA (Joey) | Michael Salgado | 7 | 5 |
| 7 | POR FAVOR CORAZON (EMI Latin) | Gary Hobbs | 10 | 5 |
| 8 | AMOR PERDONAME (EMI Latin) | Grupo Fama | 9 | 6 |
| 9 | FOTOS Y RECUERDOS (EMI Latin) | Selena | 8 | 6 |
| 10 | LINDA CHAPARRITA (Arista) | La Diferenzia | 5 | 7 |
| 11 | NO ME QUEDA MAS (EMI Latin) | Selena | 13 | 7 |
| 12 | CARTA DE AMOR (Sony) | Anna Roman | 12 | 7 |
| 13 | LUNA LLENA (Sony) | Elida Y Avante | 11 | 7 |
| 14 | TE EXTRANO (Fonovisa) | Gavino | 16 | 7 |
| 15 | AY CARINITO (Fonovisa) | Eddie Gonzalez | DEBUT | |
| 16 | LLORARAS (Fonovisa) | Divino | 21 | 5 |
| 17 | FELICIDAD (EMI Latin) | La Fiebre | 14 | 7 |
| 18 | VEN A MI (Sony) | Jay Perez | 15 | 7 |
| 19 | DIEZ (EMI Latin) | Elsa Garcia | 20 | 3 |
| 20 | DIABLO (Joey) | Cali Carranza | 19 | 6 |
| 21 | TU SOLO TU (Tejano Pro.) | Bob Gallarza | DEBUT | |
| 22 | AMOR A LA DERIVA (EMI Latin) | Grupo Aguila | 23 | 2 |
| 23 | ME DUELE ESTAR SOLO (Sony) | La Mafia | 25 | 3 |
| 24 | ANOHE SONE CONTIGO (Arista) | La Diferenzia | DEBUT | |
| 25 | ME ESTA DOLIENDO (WEA Latina) | Innocencia | DEBUT | |

MEXICAN REGIONAL

APRIL 29, 1995

| | | | | |
|----|----------------------------------|---------------------|-------|---|
| 1 | QUE NO ME OLVIDA (Fonovisa) | Bronco | 1 | 7 |
| 2 | QUE NO ME OLVIDA (Fonovisa) | Bronco | 1 | 7 |
| 3 | MITAD TU Y MITAD YO (Luna) | Banda Pachuco | 3 | 7 |
| 4 | FOTOS Y RECUERDOS (EMI Latin) | Selena | 8 | 7 |
| 5 | A ESA (Fonovisa) | Liberacion | 6 | 4 |
| 6 | TU CASTIGO (Fonovisa) | Ezequiel Pena | 5 | 7 |
| 7 | BORDADA A MANO (Fonovisa) | Los Mier | 4 | 7 |
| 8 | EVA MARIA (Fonovisa) | Banda Maguey | 9 | 6 |
| 9 | SE TE VAS (Rodven) | Los Fugitivos | 17 | 3 |
| 10 | TESORO (EMI Latin) | Graciela Beltran | 10 | 7 |
| 11 | QUE POCA SUERTE (AFG Sigma) | Los Temerarios | 7 | 7 |
| 12 | LA FAMA DE LA... (Fonovisa) | Los Tigres Del Nrt. | 26 | 2 |
| 13 | MI CORAZON LLORO (Fonorama) | Ritmo Rojo | 22 | 3 |
| 14 | YO SE QUE NO ES (Sony) | Ramon Ayala Jr. | 21 | 5 |
| 15 | MUSICA ROMANTICA (Balboa) | Jorge L. Cabrera | 12 | 7 |
| 16 | NO (Sony) | Alejandro Fernandez | 13 | 7 |
| 17 | TOMA MI AMOR (Sony) | La Mafia | 27 | 3 |
| 18 | PREGUNTAME A MI (Fonovisa) | Los Rehens | 11 | 7 |
| 19 | SIEMPRE TE VOY A QUERER (Unico) | Industria Del Amor | DEBUT | |
| 20 | HOY SE CASA MI (Fonovisa) | Group Zarko | 16 | 6 |
| 21 | CUPIDO BANDIDO (Fonovisa) | Fito Olivares | 15 | 4 |
| 22 | CIELO CORAZON (Disa) | Grupo Ladrón | 25 | 3 |
| 23 | QUE DEBO HACER? (Fonovisa) | Sparx | 23 | 7 |
| 24 | COMO AGUA PARA CHOCOLATE (Sony) | Ana Gabriel | 18 | 7 |
| 25 | QUERERTE ASI (Luna) | Los Caminantes | DEBUT | |
| 26 | SIN UN AMOR (Sony) | Vincente Fernandez | 24 | 6 |
| 27 | SE REMATA EL JACALITO (Fonovisa) | Jose J. Solis | 20 | 5 |
| 28 | VIDA (Jupiter) | Tentacion | 14 | 7 |
| 29 | ESA MUJER (Fonovisa) | Bronco | DEBUT | |
| 30 | ESPERO TU LLAMADA (Fonorama) | Grupo Secreto | 19 | 3 |

THE LATIN LOWDOWN

By Héctor Reséndez

MAZZ IN NATIONAL AD CAMPAIGN:

One of Tex-Mex's most popular musical groups, MAZZ, was featured in Miller Lite's 1995 national TV advertising that kicked off the week of March 27th. The commercials contained live concert footage shot this past November in Houston.

Four other groups are participating in the promotional campaign. They were selected to represent a wide range of Latino music styles, such as **Banda Machos** (Neo-Mexican), **Rey Ruiz** (Salsa), **Traileros del Norte** (Nortño) and **Giro** (Salsa).

According to **Noel Hankin**, director of ethnic marketing for Miller Brewing Company, "Our 1995 advertising showcases the talent and diversity of the



MAZZ

Hispanic population in the United States. Miller has a long history of supporting a wide range of top musical acts. In association with MAZZ, we are excited to be with one of the top Tejano acts in the country."

The national Hispanic campaign includes TV and radio spots with both Spanish and English executions. In addition to a :30 and :60 version of a live concert commercial, the band appears in a Texas-only commercial that teams with former Dallas Cowboy **Randy White**. Miller Lite first signed with the band in 1993, sponsoring tours and featuring them in advertising campaigns.

The current advertising campaign was created by **Marti-Flores-Priet & Watchel**, Puerto Rico. The Randy White spot was created by **Bates, USA**, New York.

NEW RELEASE UPDATES: BMG U.S. Latin announced in its Release #8 (street date: April 25th) the following new product: **De Menor a Menor** with *Princesa* (27500), **La Castaneda** with *Globo Negro* (26508), **Mayra Mayra** with *Con El Primero* (27455), **Miguel Mateos** with *Grandes Exitos* (26668), and **Rocio Durcal's Hay Amores Y Amores** (27228). Release #9 (street date: May 9th) offers **Oswaldo De Leon** with *El Sentido* (25026), **Carlos Varela** with *Como Los Peces* (25754), **Sexual Democracia** with *Sudamerica Suda* (17591), and **Eduardo Capetillo** with *Piel Ajena* (27230). All deals end Friday after the Street Date unless otherwise noted....**Balboa Records** recently released their April product catalogue/newsletter "Discografia." To obtain it, contact **Efrain Bensenilla** at (310) 204-3792/93/94 or fax at (310) 204-0886.

NEW LATIN JAZZ ARTIST SIGNED: Percussionist and timbale player **Ricardo Estrada** describes himself as "one of the well-known unknowns" in the Latin music business. A native Angeleno, Estrada's debut solo jazz album *Tierra del Sol* was recently picked up by **Cityhall Records** in San Francisco. The company is a large distributor of jazz in the West Coast. Estrada's album will be handled by the Latin jazz division.

But exactly who is this stranger among us? The **Crusaders** know of him. So does actor **Carl Anderson** (who worked with him at the Inner City Theatre in L.A. as well as in New York). You can include among his friends: **Los Lobos**, **Bobby Montes**, **El Chicano**, **Steve Losa's UCLATINO** and **Bobby Rodriguez' HMA Orchestra**. The list is a partial one, of course. Joining him on the album is **David Torres** (keyboards), **Alex Acuña** (drums), **Carlos de la Paz** (electric guitar), **Ciro Hurtado** (acoustic guitar), **Alfonso Smith** (eongas), **Kevin Ricard** (bongo, chequeré percussion), **Danilo Lozano** (flute), **Pete Varela** (bass) and **Ricardo Lemmers** (Brazilian percussion).

Estrada has toured the U.S., Mexico and New Zealand. Add several TV show appearances and various videos on Latin Music education. Estrada's music is also being played on local and major jazz and Latin radio stations here in L.A., Seattle, West Colorado, Nevada, Utah, Washington, Oregon and Hawaii. Not bad for a local musician. Did we mention that he also composes and records his own material? Estrada describes his style as representing the "West Coast urban Latin sound...with a Latin, típico percussion feel underneath it." It's a flavor, he feels, that will one day help identify Latin musicians as Estrada in a more favorable and respectful light. "We're getting there, slowly, but surely." For those interested in contacting Estrada, call (909) 628-3342 for more information.



LATIN

REVIEWS *By Hector Resendez*



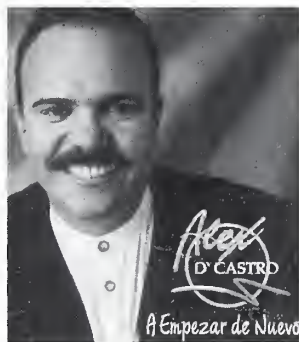
CHAMIN CORREA Y LOS TRES CABALLEROS: *Tributo a Los Panchos* (PolyGram/Mercury 526 409) Producer: Juan Mardi. Genre: Regional Mexican.

Master guitarist Chamin Correa is joined on this excellent tribute to the legendary Mexican tropical ballad trio Los Panchos. Based on Correa's concept, this extraordinary production of classic ballads is enhanced by the string arrangements as conducted by concertmaster Pavel Farkas. The opening number is a lengthy

yet beautiful medley. The remaining seven selections will surely enchant any true lover of this romantic genre of regional Mexican music.

ALEX D'CASTRO: *A Empezar de Nuevo* (Rodven 3137) Producer: Vicente "Vinnie" Urrutia. Genre: Salsa.

Alex D'Castro has always managed to bring together some of Puerto Rico's finest musicians and producers into the recording studio. His latest album is no exception. With some of the island's best directors like "Vinnie" Urrutia and Cuto Soto by his musical producing side, D'Castro unleashes the raw talent of the likes of Ralfi Torres, Elías López, Luis Marín and Domingo Quiñones, just to mention a few. The end result is an album jam-packed with solid hit-bound Salsa material.



LOS BONCHONES: *Los Bonchones* (Rodven 3180) Producer: Victor Moratinos and Luis Moratinos. Genre: Tropical-Cumbia.

Los Bonchones is a high-energy mix of youth and spirited voices to the tune of the cumbia beat. Under the musical direction and production of Carlos Maita and Nelson Machado, there's the added chorus of Maria Fernanda Gomez de Maita, Maria Lila Cruz and Hortencia Gomez. What you have is a non-stop compilation of 20 hot tropical cumbia tunes. The execution is well-polished and just as finely packaged.



PICK OF THE WEEK



XUXA: *El pequeño mundo* (PolyGram/Mercury 526 250) Producer: Michael Sullivan with Tania Mahon. Genre: Contemporary Pop.

The most successful recording artist in Brazil's history is actually a singer whose fame and fortune rests in the production of children's television programming. Xuxa is the sweetheart of every child's dream—that is, if you live south of the border. Her latest album, and best to date, can easily be added to the millions sold worldwide. Why? Because she appeals to the child in all of us, regardless of nationality, color or creed. On this fantastic production, Spanish, Japanese, Italian, French and even the Hebrew language are echoed by Xuxa. After all, it is a small world...isn't it?

CONTEMPORARY POP

APRIL 29, 1995

| | | | LW | TW |
|----|--------------------------------------|----------------------|-------|----|
| 1 | TODO O NADA (WEA Latina) | Luis Miguel | 1 | 7 |
| 2 | TOMA TU TIEMPO Y SUENA (Sony) | Marcelo Cezan | 2 | 6 |
| 3 | FOTOS Y RECUERDOS (EMI Latin) | Selena | 4 | 7 |
| 4 | QUE NO ME OLVIDE (Fonovisa) | Bronco | 10 | 7 |
| 5 | MI FORMA DE SENTIR (Polygram) | Pedro Fernandez | 3 | 7 |
| 6 | COMO ANTES (EMI Latin) | Ednita Nazario | 6 | 7 |
| 7 | UNA VEZ MAS (EMI Latin) | Barrio Boyzz | 23 | 2 |
| 8 | EL MUNDO GIRA (EMI Latina) | Ricardo Montaner | 5 | 5 |
| 9 | REENCUENTRO (EMI Latin) | Alvaro Torres | 11 | 4 |
| 10 | REALMENTE NO... (Sony) | Ricardo Arjona | 20 | 7 |
| 11 | QUIEN SOY YO (Melody) | Lucero | 16 | 3 |
| 12 | ESE HOMBRE (WEA Latina) | Miriam Hernandez | 9 | 7 |
| 13 | AZUL GRIS (Melody) | Cristian | 15 | 3 |
| 14 | ENTRE LA NOCHE Y EL DIA (WEA Latina) | Olga Tanon | 17 | 5 |
| 15 | FORMAS DE AMOR (Polygram) | Calo | 14 | 4 |
| 16 | QUE GANAS DE NO VERTE (Soho/RMM) | India | 7 | 6 |
| 17 | COMO AGUA PARA CHOCOLATE (Sony) | Ana Gabriel | 21 | 7 |
| 18 | MURIENDO DE AMOR (BMG) | Juan Gabriel | 8 | 7 |
| 19 | CON TU AMOR (Melody) | Cristian | 13 | 7 |
| 20 | CIEGO DE AMOR (SBK/EMI) | Jon Secada | 18 | 3 |
| 21 | ENTRE ELLA Y YO (Rodven) | Julian | 27 | 2 |
| 22 | ESTOY AQUI (Sony) | Rosario | 24 | 2 |
| 23 | LOS PAJARITOS (Karen) | Juan Luis Guerra | 29 | 3 |
| 24 | SI DIOS ME QUITA... (Fonovisa) | Daniela Romo | 25 | 3 |
| 25 | DESPERTAR (BMG) | Alejandra Guzman | 22 | 2 |
| 26 | ESTARE (Rodven) | D. Saylor Y M. Fultz | 28 | 2 |
| 27 | SIEMPRE CONTIGO (Melody) | Lucero | 12 | 7 |
| 28 | SE FUE (WEA Latina) | Laura Pausini | DEBUT | |
| 29 | GUAPA (Polygram) | Marcos Llunas | 19 | 6 |
| 30 | TOMA MI AMOR (Sony) | La Mafia | DEBUT | |

TROPICAL

APRIL 29, 1995

| | | | LW | TW |
|----|--------------------------------------|---------------------|-------|----|
| 1 | LO BONITO Y LO FEO (SDI) | Grupo Niche | 1 | 7 |
| 2 | EL PASAJERO (SDI) | Giro | 4 | 3 |
| 3 | ENTRE LA NOCHE Y EL DIA (WEA Latina) | Olga Tanon | 3 | 7 |
| 4 | MIRANDOTE (Rodven) | Frankie Ruiz | 2 | 7 |
| 5 | UNO SE CURA (Latin M.) | Raulin | 13 | 3 |
| 6 | PIANO (Sony) | Paquito Hechevarria | 7 | 7 |
| 7 | CUANDO NOS... (Sony) | Luis Enrique | 12 | 3 |
| 8 | LOS PAJARITOS (Karen) | Juan Luis Guerra | 22 | 2 |
| 9 | PAN DE AZUCAR (Max) | Zona Roja | 15 | 4 |
| 10 | AMOR FINJIDO (SDI) | Kaos | 8 | 4 |
| 11 | SE PARECIA TANTO... (Sonero) | Johnny Rivera | 10 | 4 |
| 12 | LA ESCENA (Sony) | Victor Manuelle | 23 | 2 |
| 13 | PARA TI (Sony) | Jerry Rivera | 6 | 5 |
| 14 | TE QUIERO TAL COMO ERES (Dur Music) | Angel | 21 | 3 |
| 15 | QUE GANAS DE NO... (Soho/RMM) | India | 5 | 7 |
| 16 | OJALA QUE LLUEVA CAFE (Polygram) | Eureka | 9 | 7 |
| 17 | LA GRUA (J&N) | Kinito | 11 | 7 |
| 18 | REY DE CORAZONES (RMM) | Manny Manuel | 16 | 6 |
| 19 | ME OLVIDE DE VIVIR (Karen) | Tono Rosario | 14 | 7 |
| 20 | DIRE QUE TE AMO (Vedisco) | Los Titanes | 18 | 2 |
| 21 | SUENOS SON (Sony) | Gilberto Santa Rosa | DEBUT | |
| 22 | DICEN QUE SOY (Soho/RMM) | India | DEBUT | |
| 23 | MI PROBLEMA (RMM) | Manny Manuel | DEBUT | |
| 24 | O LO MATAS TU O LO MATO YO (TTH) | Jossie Esteban | 25 | 6 |
| 25 | TU ERES LO MAXIMO (Geos) | Jerry Galante | DEBUT | |

Film Reviews

Universal's *The Cure*

By John Goff



Joseph Mazello (top) and Brad Renfro form a touching alliance in search of AIDS cure.

(*The River Wild*), has contracted AIDS through a blood transfusion. Near-delinquent neighbor boy Brad Renfro (*The Client*) befriends him. Both are outsiders in the community. They search for a cure, and after reading in one of the supermarket tabloids of a cure in New Orleans (Renfro's former hometown and where his father lives), they set out on the mighty Mississippi for it. Both are single children of single parents, mothers (Annabella Sciorra and Diana Scarwid), one loving and waiting and the other bitter and controlling. Naturally the search ends at the hospital as the boys play out to the death games boys of 11 will play until both the game and the game of life are cut short by the inevitable death.

Both Mazzolla and Renfro are exceptional *young* actors, able to convince an audience of their bonding friendship through intimation via talent rather than relying on words. Kuhn's script, and by extension Horton's direction, is notable for what it *doesn't* say and what it leaves to the performance, direction and audience to comprehend. It's all there.

Too bad that when the boys get on the river everything drops into an alright-we-need-some-menace chase action and for about 10 minutes we want to snooze off. Anxiety sets in with the obvious danger on the river as with an earlier, tacky ride down a hill in a market basket, which displays a character irresponsibility the characters, and the movie, doesn't deserve.

Sciorra is such an incredibly rich-in-talent actress. She has moments here which simply jump off the screen and grab your heart—no words, just a deep well of emotion. She's given a moment of confrontation with Scarwid late in the film, which is so imminently predictable from the beginning that you don't want it to arrive, but the richness of the performance and the marvelous choice of the actress, who surprises with an inner intensity, make that moment chilling. Already a respected actress, when Sciorra gets that breakout role...look out!

Scarwid is just as intense in her own shadowy world of bitter divorced mother, revealing in her approach why Renfro's character prefers staying away from her. Bruce Davison essays the small role of the treating doctor with a compassion that went the way of "Marcus Welby"—maybe there are still some in that profession in small-town America who care (at least, it would be nice to think so). Davison makes us believe it's possible, and that's what's important here.

Andrew Dintenfass' photography captures the slow-moving waters of the Big River and creeks with beauty and warmth, and we *need* to feel the warmth of summer as a metaphor for the warmth of caring here. (Unfortunately, the night I saw this at the DGA theatre, the air conditioning felt like it was just a hair below morgue status, which is probably the way most theatres will be.)

Producers are Mark Burg and Eric Eisner. Executive producers Todd Baker and Bill Borden.

THERE'S ONLY ONE WAY this story can end. That's a given from first frame. How screenwriter Robert Kuhn gets there is what counts. He takes some beauty, some bigotry, ignorance, courage, love and a nod to Mark Twain, then gives us the death. It's predictable but touching, and what makes it watchable are some solid performances from the two central youngsters and Annabella Sciorra.

Peter Horton makes his feature directorial debut with *The Cure* notable mostly by attempting to keep away from a heavy-handed approach to the kid with AIDS.

Kuhn's story is set in rural America, Minnesota. The kid, Joseph Mazello

20th & Shroeder's *Kiss Of Death* Dead-On Title

By J.G.

THIS THING IS BACK-END PLOTTED AS THICK as yesterday's congealed oatmeal. It's so idiotic you'd think it was written for Jim Carrey...barring Carrey, Jerry Lewis. I would ask who thought this up, but there's so little of that (thought) included here it'd be a *waste* of same, and if anybody connected with *Kiss Of Death* did any thinking their heads would probably explode.

For the record, the screenplay is credited to Richard Price from a story by Eleazar Lipsky, based on the 1947 motion picture screenplay by Ben Hecht and Charles Lederer. Condolences to the *writers*—Hecht and Lederer.

It's all done under the precious *Auteurship* title "A Barbet Shroeder Film." *Auteur*, possessory credit meaning, we assume, this ego calls the shots head-to-tail. O.K., you call the shots, you take 'em too. "You fuck with the bull, you get the horn" (one of the scintillating, ground-breaking lines), because "Shit happens" (another). Get the idea? If you *don't* get it, we'll beat you over the head with it until the punches sound like hitting a smashed melon—but we won't offend anyone by *showing* you the pounding, we'll just slosh some blood in the on-camera characters' faces and against the wall. That way no one can say we pandered to violence. Satisfy both sides of the issue. Too violent? Hey, pal, did you *see* the nose get spread like a penny under an Amtrak wheel? Did you *see* that blood stream out from its point of origin? Hell no! No reality here!—Ahhh, the magic of moviemaking.

Shroeder's given Republican presidential candidate Senator Robert Dole a terrific campaign tool for further haranguing on Hollywood's morals and anti-brain usage.—"A Mind Is A Terrible Thing To Use!" "A Brain? Just Say No!"—Whatta ya think, Bob? Will it fly, or **will it Fly!**

The currently L.A. Court-performing Dream Team must have gotten an advance look at the Federal and State authorities(?) in this exercise and based their ignorance, incompetence, plotting-against theories on it. These cinema Officials make *The Little Rascals* and Larry, Moe and Curly look like MENSAs candidates. But Shroeder and team are even-handed. If there are any more mud-dumb and stump-stupid characters than the officials, they're the hero and villain.

Here you go: David Caruso's an on-parole car booster (and he speaks proudly and lovingly about that noble profession because it's something he *really* was good at) trying to go straight with a lovely child and loving alcoholic wife (Helen Hunt in a bit part). He's talked into one more job to protect stupid cousin Michael Rapaport from pumped-up dun-dum Nicholas Cage, is caught, jailed, wife is killed, turns informant, is double-crossed by the officials he's working for, double-crosses the officials, and walks with kid and babysitter/now-wife with incriminating tape in pocket. There's more, but why bother?



Caruso (Victor Mature in the original) facially ticks his way through this and generally gives the lie to fact there's more "art" in features than TV—bottom line: there's simply a more relaxed shooting schedule, bigger bucks and more time off in between episodes (films). Cage (Richard Widmark in his breakthrough role in the first *Kiss*) is pumped up for the brain-dead muscle known as "Little Junior"—and "Hey, great idea! Let's call his dad, the big boss, 'Big Junior!' Yo! High-fives (if anyone can count that high) all around for that inspiration!" Samuel L. Jackson better put in a call to Tarantino for another role to keep inspira-



tion and interest going. Stanley Tucci as an ambitious member of the D.A.'s office seems to know he's wandering around in a kennel but relaxes because, what the hell, it's a good payday. Hunt's wasted. Kathryn Erbe plays sweet nicely.

Shroeder produced with Susan Hoffinan. Jack Baran executive produced.

Gramercy's *New Jersey Drive* Is A Slow Journey

By J.G.



Heroes look for respect by stealing a cop car. Guys (l-r) Sharron Corley, Andre Moore, Gabe Casseus just want to have fun till the sun comes up over *New Jersey Drive*.

WHAT ARE THE ODDS of seeing two movies in two days with boosting cars and ignorance as central elements? I shoulda bought a lottery ticket this week with luck like that!

New Jersey Drive's got a lot of car theft only, unlike *Kiss Of Death*, money isn't these thieves central issue here. These guys just like to have fun and get their props by stealing. They want respect(?) from cops by overwhelming them with car theft...!?? The logic misses. What are the cops supposed to do, smile and say, "Good job! Have fun, guys!?" Well, here the courts can't

deter the activity; neither do threats, head-knocking or even gunfire and death. What's the solution? According to the latest auteur-credited writer/director Nick Gomez: beautifully graffiti a wall in tribute to the dead and continue on. *He does* do a closing voice over with a central character questioning his life and style. Lip service.

Ostensibly, but loosely and subjectively, based on true incidents in New Jersey, the lines are so simplistically drawn as to be cartoonish: cops are gun-snapping, trigger-happy, sadistic oafs and the teenage car thieves are accorded something akin to hero status, at least amongst their own. That they have guts there's no question: one, *knowing* the cops are looking for him, rides around the streets in a stolen top-down convertible in broad daylight! Now *that's* guts and other anatomy, swinging and clanking, pal—if you want a hero, that is. Basically, it's really stupid filmmaking, with no thought to character, continuity or...story? We don't need no stinkin' story! (Oops, sorry, that's from a story.)

Gomez has most of his sto...action take place during what appears to be winter but drops in a summer make-out attempt between a male character in tank top and female in short shorts on a summer sun-drenched stoop which goes nowhere, means nothing, stems from nowhere else. Why?...In addition, he's encouraged his youthful, mostly and obviously novice actors to *improvise* so there are long, interminable sequences which are nothing more than overlapping, indistinguishable babble. And if he were to excise just the words "Yo, Man, fuck, motha-fucka, y'know what I mean?" from the piece he'd have at least 45 minutes of time he could devote to a story (that pesky word again, dammit). But then, to include something like *that* means the writer must deal with thought, logic, character, theme, actions-reactions, consequences...Nah, much easier to simply deal with the visceral.

Maybe that's all they deal with in the filmed milieu we're shown. If the answer is "That's real, pal. We show reality." Well, so does the 4, 5, 6, 10 and 11 o'clock news and newspapers. That action can be seen simply by stepping outdoors in any city. Who needs to *pay* to go see it on a movie screen?

And what about those poor schlubs who've worked 40-80 hours a week to make the payments on those cars these heroes steal and crash to get their respect? Are they not accorded any respect? Not here anyway. Sorry, can't work up a lot of respect or sympathy. Sort of like Donald Trump saying, "I'm down to my last \$50 million, I'm going to have to move from the 75-room mansion to the 65-roomer."

Performances are spotty with Gwen McGee coming off best as a mother trying to keep her kids in school, caring, worrying, but forging on with life in the face of the offspring's me-only-me attitudes. She manages to rise above the material and make you care for the character.

Larry Meistrich and Bob Gosse produced. Spike Lee executive produced and Rudd Simmons co-produced.

Top 15 Weekly Film Grosses

| RANK/TITLE | DISTRIBUTOR | WEEK | SCREENS | WKND TOTAL | AVG | TOTAL |
|---------------------------------------|--------------|------|---------|--------------|---------|---------------|
| 1. <i>Bad Boys</i> | Columbia | 2 | 2,132 | \$11,016,040 | \$5,167 | \$32,503,442 |
| 2. <i>Rob Roy</i> | MGM/UA | 2 | 1,521 | \$7,190,047 | \$4,727 | \$11,193,191 |
| 3. <i>A Goofy Movie</i> | Buena Vista | 2 | 2,176 | \$5,264,979 | \$2,420 | \$14,024,923 |
| 4. <i>Jury Duty</i> | TriStar | 1 | 2,169 | \$4,831,622 | \$2,228 | \$6,308,667 |
| 5. <i>Tommy Boy</i> | Paramount | 3 | 2,186 | \$4,205,846 | \$1,924 | \$22,456,450 |
| 6. <i>Don Juan De Marco</i> | New Line | 2 | 1,211 | \$3,704,804 | \$3,059 | \$9,785,985 |
| 7. <i>Outbreak</i> | Warner Bros. | 6 | 1,825 | \$2,863,295 | \$1,569 | \$58,786,414 |
| 8. <i>Circle Of Friends</i> | Savoy | 5 | 891 | \$2,720,517 | \$3,053 | \$13,423,414 |
| 9. <i>Dolores Claiborne</i> | Columbia | 4 | 1,256 | \$2,009,299 | \$1,600 | \$19,280,147 |
| 10. <i>Major Payne</i> | Universal | 4 | 1,803 | \$1,947,240 | \$1,080 | \$21,137,435 |
| 11. <i>Forrest Gump</i> | Paramount | 41 | 1,047 | \$1,301,882 | \$1,243 | \$325,572,841 |
| 12. <i>Muriel's Wedding</i> | Miramax | 6 | 660 | \$1,140,728 | \$1,728 | \$11,493,623 |
| 13. <i>The Pebble And The Penguin</i> | MGM/UA | 1 | 1,315 | \$1,123,041 | \$854 | \$1,457,395 |
| 14. <i>Pulp Fiction</i> | Miramax | 27 | 751 | \$978,690 | \$1,303 | \$101,843,291 |
| 15. <i>Dumb And Dumber</i> | New Line | 18 | 774 | \$723,860 | \$935 | \$123,099,830 |

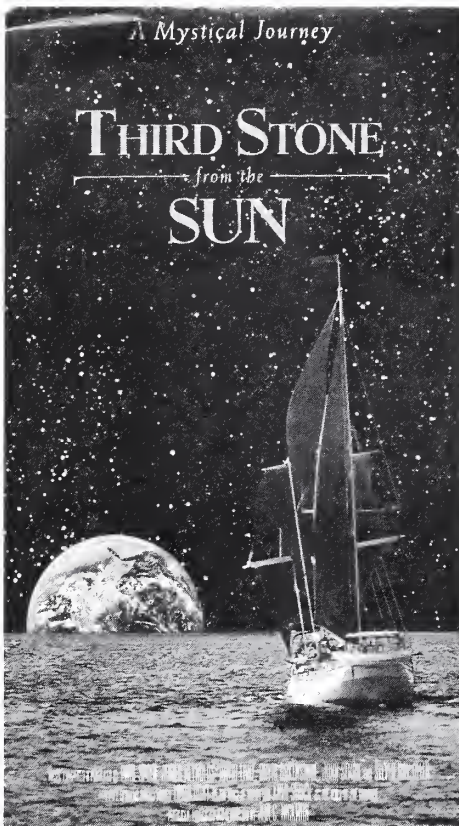
Domestic box-office, which includes USA and Canada for the weekend of April 14-16, totaled \$51,021,890, breaking down to a \$2,349 per screen average off a total of 21,717 screens, thus giving a combined yearly total of \$772,367,048. (Courtesy Entertainment Data, Inc.)

VIDEO / INT'L

Video Review

By John Goff

Third Stone From The Sun



THAT'S US. Third from the sun. "Rock." "Planet." "Stone." Call it what you like, but there's no getting away from the orbital position, commonly called Earth. Could call it "the rapidly declining or disassembling" third rock/stone/planet from the sun. Maybe, in another hundred years, "third apartment building" from the sun. By then *Earth*, used to denote the topsoil of the planet's crust, could be just just another extinct specie like trees and wildlife and any number of things Man continues to run roughshod over. *Earth* as "land," that which God's not making any more of these days, will be just another term on some ignored computer chip.

But in the meantime, Miramar's *Third Stone From The Sun* celebrates what's left of the rapidly

declining wilderness of our tenuous habitat with some marvelous photography to remind anyone who cares that there is tremendous beauty still out there. Alaska here, captured by producer-photographer-director Jan C. Nickman, who also did Miramar's *The Mind's Eye*. Some of his time-lapse photography is simply stunning, especially a night sequence which gives the impression this third stone from the sun swims through the blackness of space. Clouds boil and scud between the sun and cause tenuous shadows to float over mountainsides. Nickman's camera inside a forest with the sun moving over the face of the earth cause the trees to shift in shadow and magical moments to embrace the eye.

Nickman's work with his camera is magical oftentimes. Not only does he take us inside the forests and undersea but he allows us to feel suspended over ice packs, frozen rivers, above and then down waterfalls.

It's all tied together with a slight story of a young boy sent here by "the elders" to find something lost. He traverses the waters on a sailing vessel guided only by the voice of the Guardian Verua (spoken by Linda Hunt). Explorations and observations are made of the seas, birds, fish, lands, forests and frozen and falling ice mountains. What the boy appears to find that the Elders have lost is *Nature*, which contains the warning to those of us about to lose it now; once our natural habitat is gone, there is no more. A warning? No. A reality.

The music by David Lanz, Paul Speer, Jonn Serrie, James Reynolds, David Arkenstone and Steven Ray Allen moves compassionately with the camera.

The piece is a thought-provoking look at wildernesses we're allowing to be destroyed in the name of "progress," a literal term which translates into "putting some bucks in the pockets of someone who already has too much."

Miramar Productions. **BMG Distribution.** 35 minutes.

News From Japan And The Orient

By Sachio Saito

THE TOTAL REVENUES OF SONY MUSIC ENTERTAINMENT for the first six months of fiscal 1994 (April 1 to September 30, 1994) were, according to a survey conducted by *Cash Box*-Tokyo, \$498.38 million, up 0.46% over the prior six months while down 0.29% from the comparable months of the prior year. Net income after tax was \$51.28 million, down 15.1% from the comparable period the year before.

Breaking down the total: audio were \$379.62 million, 76.2% of the total, up 5.47% over the prior six months while up 0.4% over the comparable period of fiscal '93. Of the total audio, local repertoire represented \$269.73 million, 71.1% of the audio total, up 2.11% over the prior six months while down 10.2% from the comparable '93 period; international repertoire were \$109.89 million, 28.9% of the total audios, up 14.7% and 38.9% over each above-mentioned period.

The increased sales of international repertoire were attributed to smash hits in which *Music Box* by **Mariah Carey**, *Greatest Hits* by **WhiteSnake**, *True To Life* by **Lisette Menderes**, and *Dance Pool Vol. 1, A Super Hits Collective* were included.

THE FIRST RELEASE from the new **VAP Record Company** label **Eyem**, "Missing" by **Media Youth**, hits the market April 26, while the album *Spirit* will debut July 1.

MTV & POLYGRAM IN ASIA: **MTV Networks**, a division of **Viacom, Inc.**, and **PolyGram N.V.** announced they have agreed to co-own and operate two MTV channels for Asia. **MTV Mandarin** will launch April 21 and **MTV Asia**, May 5. MTV Networks and PolyGram each own 50% of the companies that will develop and operate the MTV channels. MTV retains principal creative responsibility for the channels which are run by **Peter Jamieson**, MTV Asia president.

MTV Mandarin originates from Singapore and will be delivered via satellite on Apstar 1 and PanAmSat 2 to more than 20 countries throughout Asia. At launch MTV Mandarin will be distributed in approximately 2.5 million homes, predominantly in Taiwan. MTV Asia launches May 5, originates from Singapore and will be delivered via satellite on Palapa B2P (moving to Palapa C1) and PanAmSat 4 to more than 39 countries throughout Asia.

Alain Levy, president and CEO of PolyGram N.V., commented, "We believe Asia and especially the youth market in Asia offers tremendous opportunities...we believe that by linking our very strong presence in local artistry with a franchise name such as MTV and the proven expertise offered by MTV, we will create a very successful partnership serving the tastes of youth in the whole of Asia...."

LOCAL 45s TOP 10

| TW | LW | Title (Label) | Artist |
|----|----|---|------------------------------------|
| 1 | 1 | "Wow War Tonight" (Avex) | H Jungle With T |
| 2 | 2 | "Overnight Sensation" (Avex) | Trf |
| 3 | - | "Teenage Dream" (Bgram) | Deen |
| 4 | 3 | "Ra Ra Ra" (Bgram) | Maki Daikoku |
| 5 | 4 | "Maicca" (Epic/Sony) | East End X Yuri |
| 6 | 9 | "Thank You" (Epic/Sony) | Dreams Come True |
| 7 | 8 | "Kiseki No Chikyū" (Victor, Toys Factory) | Keisuke Kuwata & Mr. Children |
| 8 | 5 | "Hello" (BMG Victor) | Masaharu Fukuyama |
| 9 | - | "Jealousy" (Tokuma Japan) | Ziggy |
| 10 | 10 | "Try Me" (Toshiba EMI) | Namiho Yasumuro With Super Monkeys |

LOCAL CDs TOP 10

| | | | |
|----|----|---|-------------------|
| 1 | 1 | <i>Delicious</i> (Epic/Sony) | Dreams Come True |
| 2 | - | <i>Dance To Positive</i> (Avex) | Trf |
| 3 | 2 | <i>Do The Best (One Up)</i> | Chisato Moritaka |
| 4 | 3 | <i>Forever You</i> (Bgram) | Zard |
| 5 | 6 | <i>Subhuman Race</i> (EastWest Japan) | Skid Row |
| 6 | 4 | <i>29</i> (Sony) | Tamio Okuda |
| 7 | 5 | <i>Decade</i> (Sony) | Kome Kome Club |
| 8 | - | <i>Grace</i> (BMG Victor) | Toshi |
| 9 | 8 | <i>Greatest Hits</i> (Sony) | Bruce Springsteen |
| 10 | 10 | <i>Guitarhythm Forever Vol. 1</i> (Toshiba EMI) | Torayasu Futai |



News From The Commonwealth & Europe

By David Courtney

PIRACY ON THE INTERNET: The threat of piracy on the information superhighway has promoted the BPI to take action. The governing body is already having discussions with various consultants in a bid to defend the music industry against piracy. The BPI predict that, as technology improves, piracy on the Internet will become a serious problem. A spokesperson for the BPI says, "Downloading music from the Internet takes forever and the quality is pretty poor right now, but we know it is going to improve. It will be working well within a few years and we want to make sure we are ready for it."

MTV AWARDS '95: MTV Europe are to stage its second "European Music Awards" at the 1,000-capacity **Le Zenith** in Paris on November 23. The show will be hosted by **Jean Paul Gaultier**, the fashion designer and presenter of **Channel Four's** "Eurotrash." **Sara Martin** will be executive producer of the awards show for the second year.

MILLION-SELLING BEATLES LIVE: The Beatles' *Live At The BBC* album has racked up 5.5 million sales worldwide since its release last November. The album has achieved more than one million sales in the U.K. alone.

WARNERS MOVE TO TOP SLOT: Warners market share was boosted by its recent cut-price retailer promotion, which has reflected in the new quarterly figures published by CIN yesterday. The new report shows WEA as the biggest albums company with 7.2%, in the first quarter of the year, ahead of **Virgin** on 6.1%. WEA's lead is largely due to the promotion offering the entire **Smiths** back catalogue and albums by **Madonna**, **Eric Clapton** and **Simply Red** for £5.99 in chain stores, including **Woolworths** and **Our Price**. The campaign boosts Warners to the position of biggest mid-price company by far with 35.6% of the market. **EMI** is second on 14.2%.

CORPORATE MOVES

GORDON MOVES TO CHRYSALIS: **Lisa Gordon**, formerly director of communications at **IFPI**, has taken the position of director of corporate development at **Chrysalis Music**. She will report directly to chairman **Chris Wright**.

PWL: **PWL** managing director **Peter Price** has made his first major appointment by poaching **Tim Tuer** from **PolyGram**. Tuer, formerly head of sales for **Mercury**, takes up the new position of sales and marketing director. Price has also appointed **Sam Tomlin**, former pop journalist and PR for **Blitz**, as press officer.

WARNERS SPLIT SENIOR ROLES: **Warner Music International** has split the functions of corporate communications and artist development. **Brian Southall**, who has been responsible for public relations, has been appointed senior corporate communications director and **Tracy Nicholas Bledsoe** becomes vice president, artist services to concentrate full time on the development of the company's artists.

POLYGRAM: **Matthieu Lauriot-Prevost**, former managing director of Paris-based **Remark Records**, is to succeed **Chris Griffin** as director of catalogue marketing at **PolyGram International**. Lauriot-Prevost will report directly to the group's vice president of catalogue and marketing development, **Dieter Radecki**.

SONY: **Sony Music** has appointed **Adam Sieff** as jazz marketing manager, reporting to director of catalogue marketing **Chris Black**. Sieff was previously manager of the jazz department at **Tower Records**, London Piccadilly Circus. Sieff's arrival coincides with the appointment of **Sharon Kelly** to the position of jazz coordinator for the label. Kelly was formerly with publishers **Campbell Connelly**.

PICKWICK MD EXIT STAGE LEFT: **Garry Le Count**, MD at **Pickwick**, is to leave after 15 years with the company. Le Count, who has been MD for two years, is to be replaced by **Gerry Donohoe**, currently the managing director of sister company **DHE (Direct Home Entertainment)**. No explanation of Le Count's departure was given.

U.K. SINGLES CHART:

1. "Back For Good" Take That
2. "Don't Stop (Wiggle, Wiggle)" The Outthere Brothers
3. "Two Can Play That Game" Bobby Brown

4. "Have You Ever Really Loved A Woman" Bryan Adams
 5. "Baby, Baby" Corona
 6. "U Sure Do" Strike
 7. "Chains" Tina Arena
 8. "If You Love Me" Brownstone
 9. "Not Over Yet" Grace
 10. "I Need You" Deuce
- Highest climber of the week at #17 is "Love City Groove" by Love City Groove; highest entry at #4, Bryan Adams' "Have You Ever Really Loved A Woman"

U.K. ALBUM CHART:

1. *Picture This* Wet Wet Wet
 2. *Greatest Hits* Bruce Springsteen
 3. *The Choir—Music From The BBC-TV Series* Anthony Way
 4. *The Colour Of My Love* Celine Dion
 5. *No Need To Argue* Cranberries
 6. *Medusa* Annie Lennox
 7. *ParkLife* Blur
 8. *Dummy* Portishead
 9. *Wake Up* The Boo Radleys
 10. *Elastica* Elastica
- Highest climber of the week at #26 is *Automatic For The People* by R.E.M.; highest entry at #1, *Picture This* by Wet Wet Wet.

U.K. RAP SINGLES CHART:

1. "Only The Strong Survive" Mobb Deep
 2. "I'll Be There For You" Method Man
 3. "Who Shot Yer?" The Notorious B.I.G.
 4. "Ah Yeah" K.R.S. One
 5. "O! Dirty Bastard" Brooklyn Zoo
 6. "Mad Izm" Channel Live
 7. "Keep Their Heads Ringin'" Dr Dre
 8. "Bring It On (Re-Mix)" Organised Konfusion
 9. "I Can't Wait" Redman
 10. "Gettin No AirPlay" LL Cool J
- (courtesy of Sam Schneider U.K.)

U.K. MUSIC VIDEO CHART:

1. *No Quarter Unledded* Jimmy Page & Robert Plant
2. *Always & Forever (An Evening of Songs)* Luther Vandross
3. *Show Time* Blur
4. *Murder Was The Case* Snoop Doggy Dogg
5. *Songs That Won The War* Various
6. *The Seekers 25-Year Reunion* Judith Durham
7. *Janet* Janet Jackson
8. *Live! Tonight! Sold Out!* Nirvana
9. *Cross Road (Best Of)* Bon Jovi
10. *Monks Chorus Silos* Canto Gregoriano

THE U.K. TOP 10 RENTAL VIDEOS

1. *Forrest Gump*
 2. *The Client*
 3. *Mary Shelley's Frankenstein*
 4. *Trial By Jury*
 5. *Killing Zoe*
 6. *I Love Trouble*
 7. *It Could Happen To You*
 8. *Wes Craven's New Nightmare*
 9. *Airheads*
 10. *The Shadow*
- courtesy of Blockbuster U.K. Group, for the week ending April 21, 1995

INDIE

Indie News: On The Cutting Edge

By Steve Baltin



BRUUUCE! Bruce Springsteen, who's back at top of the charts with his current *Greatest Hits* album, joined some fellow New Jersey singer/songwriters onstage recently for a late-night jam session of Buddy Holly and Elvis tunes. Said Greg Kihn, who has returned to his acoustic roots with his *Mutiny* album, "It's always been a mutual admiration society between the five of us. When one of us performs, if one of the other guys is nearby, he's always sure to drop in." Pictured backstage (l-r): John Eddie; Kihn; Springsteen; Elliot Murphy; and Marshall Crenshaw.

DISC MAKERS, the leading cassette and CD manufacturer for the independent music industry, recently opened a full-service duplication office in Fremont, CA. The facility was purchased from **Music Annex**, which now means that the company is bi-coastal, with their other plant being based in Pennsauken, NJ. Disc Makers specializes in high-quality audio packages that include graphic design and insert printing.

"We are very excited to become an integral part of the West Coast independent music scene," relates Disc Makers president **Larry Ballen**. "Manufacturing in California allows us to become a true local vendor to independent bands and labels up and down the West Coast. As a matter of fact, California is already our second largest state in terms of dollar sales, and these purchases will allow us to increase our service to these clients. It is part of a larger vision of excellent product quality and customer service for bands and labels across the country."

Music Annex president **David Porter** adds, "We have decided to focus on our core business—providing premium recording and post-production services to the entertainment, broadcast and advertising communities. Disc Makers will provide an extensive range of services for our clientele, so I believe there will be a good fit. We intend to continue working closely with Disc Makers."

The Fremont facilities name was changed to Disc Makers/Music Annex when the two companies' agreement went into effect March 13.

RYKODISC SIGNS ALEJANDRO ESCOVEDO: Rykodisc recently announced the signing of **Alejandro Escovedo**, the former frontman of **True Believers** and a legendary Austin-based singer/songwriter. The multi-album deal was finalized at this year's **South By Southwest Music Conference**.

Escovedo made his mark as member of the early '80s L.A. band **Rank and File** before moving on to **True Believers**. Since that time he has released two critically-acclaimed solo albums, *Gravity* and *13 Years*.

Escovedo is expected to record his first solo album for Rykodisc this summer (the label previously released the two **True Believers** albums on one disc).

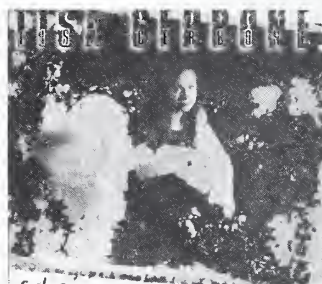


Capricorn recording artist **Cake** recently celebrated the release of their *Motorcade of Generosity* album with a party and show at San Francisco's **Bottom Of The Hill** club. Pictured (l-r, standing): Capricorn's **Michael Ehrenberg**, Northwest promotion director; **G. Scott Walden**, director of artist development; **Cake's Victor Damiani**, **Todd Roper** and **Vince DiFiore**; Capricorn's **Roger Mayer**, Southwest promotion director; (sitting): **Cake's Greg Brown**; Capricorn's **Bryan Thompson**, artist development coordinator; and **Cake's John McCrea**.

REVIEWS By Steve Baltin and M.R. Martinez

■ LISA CERBONE: *Close Your Eyes* (Ichiban International 24853)

A pop singer/songwriter, Cerbone's debut is dazzling at times ("Blue Frog," "Manic Depressive Jubilation") and well above average the rest of the time. Cerbone, who plays guitar, keyboards and percussion in addition to her aforementioned duties, carries listeners into a dream state with her little-girl singing. As a writer, Cerbone shows a knack for both catchiness and drama on the ten-song collection. A winner all the way. (S.B.)



■ SONIA DADA: *A Day At The Beach* (Capricorn 42037)

Sonia Dada are huge in Australia...I mean *really* huge. It's unlikely they will ever achieve the same level of success here, but they are already picking up support from AAA for this new effort and have established a solid fan base from their previous domestic releases. The unusual thing about *A Day At The Beach* is the lack of a musical base. On the CD's first three tracks, the band goes through soul, jazz, gospel and world-beat. There's nothing wrong with diversity, but there's no clear foundation, so it becomes

hard to get a handle on who Sonia Dada really are. But if that doesn't bother you, then you'll dig this. (S.B.)

■ TRILOK GURTU: *Crazy Saints* (CMP 75)

Gurtu proves on this rhythmically rich collection of neo-fusion-esque excursions that he earned his #1 percussionist billing in the 1994 *Downbeat* critic's poll. With tasty contributions from guitarist David Gilmore, keyboardist Daniel Goyone and bassist Chris Minh Doky, Gurtu and company create polyrhythmic sonic tapestry that suggest vivid images yet leave the edges fuzzy enough for the imagination. The odd measures of the rocky title track, the swooning "Vak" and the playful "The Western Front" are among the unique offerings on this adventurous album. (M.R.M.)



■ BOX THE WALLS: *Stuff* (Countdown Records 77722)

Happy and jovial pop music that would make a depressed person want to strangle someone, **Box The Walls** are a quintet who do straight alternative music. There's no punk undertones, grunge overtones or folk middle tones. This is alternative music with guitar-based pop hooks. A pleasant enough diversion, but little more. (S.B.)

PICK OF THE WEEK



■ ARCHERS OF LOAF: *Vee Vee* (Alias 00642)

Coming from the fertile scene of Chapel Hill, NC, the Archers just held an opening spot for Weezer and are now on the road with Flaming Lips. In other words, this is a band being groomed for success. Anticipated since their 1993 release *Icky Mettle*, *Vee Vee* is both a worthy successor and a growth experience. The Archers' college sound is laced, at times, with gentle pop melodies ("Nevermind The Enemy") and fiery vocals ("Greatest Of All Time"). A dazzlingly tight quartet, Archers have all the ingredients for a run at big-time stardom. Among the highlights are "Underdogs Of Nipomo," "Nostalgia" and "Death In The Park." (S.B.)

Country's Growth Continues

By Richard McVey

CMA Country Music Index



COUNTRY MUSIC IS CONTINUING its steady upward pace, according to the latest CMA Index, which measures country music's expansion.

The 1994 CMA Index displays that country music business revenues for 1994 increased by 13 percent from 1993. Revenues have more

than doubled since the base year—from 100 points in 1990 to 232 points in 1994.

"We are pleased with the obvious trend of continued overall growth and demand," says CMA executive director **Ed Benson**. "These numbers continue to reflect the entrenchment of country music as a mainstream entertainment medium."

The CMA Index compares a cumulative sampling of country music record sales, radio advertising revenue, cable television revenues, concert revenues and magazine circulation revenues. However, the index is not intended to be a measurement of the total dollar revenues within the industry.

The largest area of growth sampled was in cable TV net revenues, which grew from \$208 million in 1993 to \$243 million in 1994, and magazine circulation revenues, which saw a 73 percent increase from \$32 million in 1993 to \$55 million in 1994. New publications such as *Country Weekly* and *New Country Magazine* are cited as the primary factor for the huge increase.

Brooks Opens GB Management

GARTH BROOKS has opened his own management company, **GB Management Inc.** The company will be staffed by three of Brooks' longtime associates: his brother **Kelly Brooks**, who has served as his tour manager for the past five years, and **Scott Stem** and **Karen Macauley**, who handled his publicity in his previous relationship with **Doyle/Lewis Management**.

"With the dissolution of Doyle/Lewis Management, I'm in the position where I need a staff to handle the day-to-day business of my career," says Brooks. "Now I can get back to what I do—writing, recording and performing."

The new office will be located at 1111 17th Ave. S. in Nashville.

Performers Set For ACM Awards

PERFORMERS ARE SET FOR the 30th annual "Academy of Country Music Awards" special, which airs live on NBC-TV, May 10 from the **Universal Amphitheatre** in California.

The three-hour show will see performances by **Alabama**, **John Anderson**, **Garth Brooks**, **Brooks & Dunn**, **Vince Gill**, **Alan Jackson**, **Tracy Lawrence**, **Barbara Mandrell**, **Reba McEntire**, **Willie Nelson** and **Pam Tillis**, along with hosts **Clint Black**, **Tanya Tucker** and **Jeff Foxworthy**.

Also performing will be **Joe Diffie**, **Faith Hill**, **Little Texas**, **Patty Loveless**, **Kathy Mattea** and **Doug Stone**, who will perform many of the winners in the Single Record of the Year category from the past 30 years.

Additionally, newcomer nominees **David Ball**, **John Berry**, **Lisa Brokop**, **Tim McGraw**, **Victoria Shaw**, **The Tractors**, **John & Audrey Wiggins** and **Chely Wright** will perform on location at **Universal Studios Hollywood** and **Florida**.

In Other News...

RCA RECORDS HAS MARKED AN INDUSTRY "first" by releasing **Jon Randall's** debut album *What You Don't Know* in the United Kingdom one full month before its domestic street date. Randall will be touring the U.K. with **Mary Chapin Carpenter** through much of May in support of the release.

YOU'LL BE SEEING A LOT OF RADNEY FOSTER. He's been chosen as CMT's May Showcase Artist. His upcoming album, *Labor Of Love*, is scheduled for release this month.

SEVERAL ARTISTS WERE HONORED WITH a "Star Booth" at **Country Star Hollywood**. The list includes **The Mavericks**, **Billy Dean**, **Randy Travis**, **Sammy Kershaw** and **Kenny Chesney**.

IN AN EFFORT TO FURTHER MUSIC education and availability, the **Nashville Chapter of NARAS** announced an expansive music initiative designed to provide over 60 free, in-school concerts during April. The schedule of concerts is being co-produced by **The Leonard Bernstein Center**.

LEONARD T. RAMBEAU, president of **Balmur Ltd.** and personal manager to **Anne Murray**, **George Fox** and **Rita MacNeil**, died April 13 of cancer at the age of 49.



Stacy Dean Campbell performed songs from his upcoming **Columbia Records** release *Hurt City* in front of a crowd of industry VIPs at the **Captain's Table** restaurant in Nashville. The album's debut single, "Eight Feet High," is looking to hit the chart soon. Pictured (l-r): **Scott Siman**, sr. v.p./Sony Music Nashville; **Tom Gibson**, v.p. marketing and artist development/Columbia Records Nashville; **Allen Butler**, executive v.p./Jg.m./Sony Music Nashville; **Campbell**; **Mike Kraski**, v.p. sales/Sony Music Nashville; **Debi Fleischer**, sr. director national promotion/Columbia Records Nashville; **Blake Chancey**, sr. director A&R/Columbia Records Nashville; **Bob Mitchell**, director national promotion/Columbia Records Nashville; **Anita Hogin**, International Artist Management; and **Ted Hacker**, International Artist Management.



RCA artist Jon Randall visits with showcase attendees following his performance at Nashville's **Javelina Recording Studio**. Randall's single, "I Came Straight To You," hit airwaves April 17. Pictured (front row, l-r): **Scott Hoffman**, Southeast regional promotion manager, RCA Records and **Suzette Tucker**, Southwest regional promotion manager, RCA Records; (second row): **Mike Blakeney**, PD, KJLO/Monroe, LA.; **Theda Sandford**, MD, WYNY/New York; **John Hart**, consultant; **Randall**; and **Keith Gale**, Northeast regional promotion manager, RCA Records; (third row): **Jay Phillips**, consultant; **Patti Olsen**, national director, promotion, RCA Records; and **Moon Mullins**, consultant, Pollack-Mullins; (fourth row): **Randy Goodman**, sr. v.p./Jg.m., RLG; and **Mike Wilson**, v.p., national promotion, RCA Records.

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

APRIL 29, 1995



#1 SINGLE: Alabama



TO WATCH: John Anderson #50



HIGH DEBUT: Shenandoah #46



#1 INDIE: Western Flyer #34

| | | Total Weeks ▼ | Last Week ▼ | | Total Weeks ▼ | Last Week ▼ | |
|----|--|---------------|-------------|-----|--|-------------|----|
| 1 | GIVE ME ONE MORE SHOT (RCA 6410) | 2 | 12 | 50 | MISSISSIPPI MOON (BNA 66417) | 64 | 2 |
| 2 | I CAN LOVE YOU LIKE THAT (Atlantic) | 3 | 8 | 51 | DADDY FINALLY MADE IT TO CHURCH (SONG-1) | 51 | 15 |
| 3 | LITTLE MISS HONKY TONK (Arista 2790) | 4 | 9 | 52 | ROCKIN' THE ROCK (Columbia 66411) | 53 | 3 |
| 4 | THE BOX (Warner Bros.) | 5 | 11 | 53 | BIG CITY GIRL (Starcut) | 54 | 11 |
| 5 | THE KEEPER OF THE STARS (MCA 10991) | 6 | 9 | 54 | ONE OF THOSE NIGHTS (Patriot 89252) | 56 | 3 |
| 6 | SONG FOR THE LIFE (Arista) | 7 | 10 | 55 | WHICH BRIDGE TO CROSS (MCA 11047) | 28 | 12 |
| 7 | REFRIED DREAMS (Curb) | 9 | 9 | 56 | DIDN'T HAVE YOU (Magnatone) | 57 | 3 |
| 8 | GONNA GET A LIFE (Decca 11094) | 10 | 9 | 57 | WILL YOU STAY WITH ME FOREVER? (SOR 0081) | 58 | 7 |
| 9 | WHAT MATTERED MOST (Epic 77843) | 11 | 9 | 58 | SOMEBODY LOVES ME (Ladoir) | 60 | 10 |
| 10 | I WAS BLOWN AWAY (Arista) | 15 | 7 | 59 | AMY'S BACK IN AUSTIN (Warner Bros.) | 39 | 16 |
| 11 | THAT'S HOW YOU KNOW (RCA) | 12 | 13 | 60 | EASY AS ONE, TWO, THREE (Liberty 79056) | 62 | 3 |
| 12 | WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Mercury) | 14 | 14 | 61 | THINKIN' ABOUT YOU (MCA 54973) | 52 | 15 |
| 13 | ADALIDA (MCA 11092) | 18 | 4 | 62 | FOR A CHANGE (Atlantic) | 55 | 16 |
| 14 | STANDING ON THE EDGE OF GOODBYE (Patriot 28495) | 16 | 4 | 63 | DOWN IN FLAMES (Arista 2718) | 59 | 17 |
| 15 | STAY FOREVER (Curb) | 11 | 11 | 64 | I DON'T KNOW BUT I'VE BEEN TOLD (Mercury 314526) | 61 | 8 |
| 16 | I DON'T BELIEVE IN GOODBYE (Curb) | 21 | 6 | 65 | YOU WIN AGAIN (NFE/Fly) | 71 | 5 |
| 17 | THE HEART IS A LONELY HUNTER (MCA-10994) | 1 | 10 | 66 | I SHOULD HAVE BEEN TRUE (MCA) | 63 | 14 |
| 18 | FAITH IN ME, FAITH IN YOU (Columbia) | 22 | 8 | 67 | HOG WILD (MCG/Curb) | 68 | 3 |
| 19 | BETWEEN THE TWO OF THEM (Liberty) | 19 | 11 | 68 | COST OF LOVIN' (Fraternity) | 70 | 7 |
| 20 | SUMMER'S COMIN' (RCA 66419) | 27 | 3 | 69 | MIKE'S BIKE (EOS/Beacon) | 65 | 16 |
| 21 | YOU AIN'T MUCH FUN (Polydor 314523) | 23 | 5 | 70 | THIS WOMAN AND THIS MAN (Giant 24582) | 66 | 15 |
| 22 | YOU DON'T EVEN KNOW WHO I AM (Epic 64188) | 24 | 6 | 71 | WHEREVER YOU GO (RCA 66419) | 67 | 14 |
| 23 | I'M STILL DANCIN' WITH YOU (Columbia 66412) | 26 | 6 | 72 | LOOKING FOR THE LIGHT (Columbia) | 69 | 11 |
| 24 | IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Mercury 314522) | 30 | 6 | 73 | SHE FEELS LIKE A BRAND NEW MAN TONIGHT (RCA) | 72 | 9 |
| 25 | HOUSE OF CARDS (Columbia 64327) | 29 | 5 | 74 | SOMEWHERE IN THE VICINITY OF THE HEART (RCA) | 73 | 20 |
| 26 | WHEN YOU SAY NOTHING AT ALL (BNA) | 31 | 8 | 75 | THE CARPENTER MAN (Rider) | 70 | 3 |
| 27 | IF I WERE YOU (Epic 53952) | 32 | 3 | 76 | WHAT'LL YOU DO ABOUT ME (BNA) | 74 | 14 |
| 28 | SO HELP ME GIRL (Epic 64357) | 8 | 12 | 77 | TRUE TO HIS WORD (Curb) | 75 | 18 |
| 29 | TEXAS TORNADO (Atlantic) | 41 | 2 | 78 | QUALITY TIME (SONG-1) | 76 | 15 |
| 30 | CAIN'S BLOOD (Polydor) | 33 | 6 | 79 | I NEVER THOUGHT I'D SEE THE DAY (Platinum Plus) | DEBUT | |
| 31 | FALL IN LOVE (BNA 66562) | 34 | 4 | 80 | AS ANY FOOL CAN SEE (Atlantic 82656) | 77 | 15 |
| 32 | CLOWN IN YOUR RODEO (Mercury 518852) | 38 | 4 | 81 | GOOD-BYE HEARTACHE (Platinum Plus) | DEBUT | |
| 33 | TELL ME I WAS DREAMING (Warner Brothers 45603) | 43 | 2 | 82 | ANYWAY THE WIND BLOWS (Asylum) | 78 | 10 |
| 34 | CHEROKEE HIGHWAY (SOR) | 36 | 5 | 83 | SLEEPIN' LIKE A BABY (Platinum Plus) | DEBUT | |
| 35 | WHERE I USED TO HAVE A HEART (RCA 07863-66288) | 35 | 6 | 84 | FRIENDS BEHIND BARS (Platinum Plus) | 79 | 17 |
| 36 | WORKING FOR THE WEEKEND (Epic 53746) | 37 | 5 | 85 | WHO AM I FOOLING (Platinum Plus) | DEBUT | |
| 37 | BUBBA HYDE (Arista) | 13 | 12 | 86 | LOOK AT ME NOW (Asylum 9081) | 81 | 16 |
| 38 | PARTY CROWD (MCA) | 40 | 6 | 87 | TIED TO THE TRACK (Platinum Plus) | DEBUT | |
| 39 | I'M LIVING UP TO HER LOW EXPECTATIONS (Giant 17902) | 45 | 3 | 88 | BLACK DRESSES (River North) | 82 | 5 |
| 40 | THAT'S JUST ABOUT RIGHT (Arista) | 47 | 2 | 89 | MAMA'S LOVE (Platinum Plus) | DEBUT | |
| 41 | GET OVER IT (Atlantic) | 42 | 5 | 90 | BEND IT UNTIL IT BREAKS (BNA) | 83 | 18 |
| 42 | LIPSTICK PROMISES (Liberty) | 20 | 17 | 91 | BETWEEN AN OLD MEMORY AND ME (Warner Bros. 455603) | 84 | 20 |
| 43 | ONE AND ONLY YOU (Reprise 45676) | 44 | 4 | 92 | UPSTAIRS DOWNTOWN (Polydor 523407) | 85 | 22 |
| 44 | LOOK WHAT FOLLOWED ME HOME (Warner Bros.) | 25 | 14 | 93 | YOU CAN'T MAKE A HEART LOVE SOMEBODY (MCA) | 86 | 16 |
| 45 | WILLIN' TO WALK (Arista) | 46 | 4 | 94 | SOMEBODY WILL (MCA 54986) | 87 | 10 |
| 46 | DARNED IF I DON'T (DANGED IF I DO) (Liberty) | DEBUT | | 95 | LITTLE BY LITTLE (Epic 57501) | 88 | 19 |
| 47 | THE LIKES OF ME (MCA 11204) | 48 | 4 | 96 | OLD ENOUGH TO KNOW BETTER (Columbia 66412) | 89 | 22 |
| 48 | I AM WHO I AM (River North 51416) | 49 | 3 | 97 | I BRAKE FOR BRUNETTES (Decca) | 90 | 14 |
| 49 | BIGGER FISH TO FRY (Curb) | 50 | 4 | 98 | SEA OF COWBOY HATS (Polydor) | 91 | 12 |
| | | | | 99 | BAD DOG, NO BISCUIT (Giant) | 92 | 12 |
| | | | | 100 | HONEY DON'T PAY THE RANSOM (Step One 0083) | 93 | 13 |

COUNTRY MUSIC

COUNTRY SINGLES INDEX

| | |
|---|-----|
| ADALIDA Mike Geiger, Woody Mullis & Michael Huffman (Sixteen Stars Music/Dixie Stars Music, BMI/ASCAP) | 13 |
| AMY'S BACK IN AUSTIN B. Seals, S. Davis (Square West Music, Inc./Howlin' Hits Music, Inc., ASCAP/Red Brazos Music, Inc./Original Hometown Street Music, BMI) | 59 |
| ANYWAY THE WIND BLOWS J.J. Cole (Anagram songs, BMI) | 52 |
| AS ANY POOL CAN SEE P. Nelson, K. Beard (Sony Tree Publ. Co., Inc., BMI/Golden Reed Music, Inc., ASCAP) | 80 |
| BAD DOG, NO BISCUIT W. Kitchens, R. Ferrell (Careers BMG Music Pub./Four Of A Kind Music, BMI) | 99 |
| BEND IT UNTIL IT BREAKS J. Anderson, L. Delmore (Almo Music Corp./Holmes Creek Music/PolyGram International Pub. Inc./Toggy, ASCAP) | 90 |
| BETWEEN AN OLD MEMORY AND ME K. Stegall, C. Craig (EMI April Music Inc./Keith Stegall Music, ASCAP/EMI Blackwood Music Inc., BMI) | 91 |
| BETWEEN THE TWO OF THEM M. Cates (Alabama Band Music, ASCAP) | 19 |
| BIG CITY GIRL J. Harper (Starcat Music, BMI) | 53 |
| BIGGER FISH TO FRY Jeffrey Steele (Farrar-Curtis Music, BMI) | 49 |
| BLACK DRESSES S. Kolander (Jasmine Music/Baloo Music, BMI) | 88 |
| BUBBA HYDE C. Wiseman, G. Nelson (Almo Music Corp., ASCAP/Warner-Tamerlane Pub./Mr. Charlie Music, BMI) | 37 |
| CAIN'S BLOOD J. Sundad, M. Johnson (Magnasonic Music/Red Quill Music, Almo Music, BMI/ASCAP) | 30 |
| CHEROKEE HIGHWAY Darryl Myrick & Tony Wood (Careers BMG Music Publishing, Inc./BMG Songs, Inc., BMI/ASCAP) | 34 |
| CLOWN IN YOUR RODEO Wayne Kirkpatrick (Emmy Boode, Inc./c/o Careers-BMG Music Pub., Inc., BMI) | 32 |
| COST OF LOVIN' (N/A) | 68 |
| DADDY FINALLY MADE IT TO CHURCH J. Fullen (Aasma Publ., BMI) | 51 |
| DARNED IF I DON'T (DANGED IF I DO) Ronnie Dunn, Dean Dillon (Sony Tree Publ. Co., Inc./Showbilly Music/Acuff Rose Music, Inc., BMI) | 46 |
| DIDN'T HAVE YOU Billy Montana, Jamie K. Watson (Magnasonic Music Publishing/Red Quill Music/Killer Boy Music/Semi Quaver Music, BMI) | 56 |
| DOWN IN FLAMES M. Clark, J. Stevens (Warner-Tamerlane Music Corp./Flying Dutchman Music/Jeff Stevens Music, BMI) | 63 |
| EASY AS ONE, TWO, THREE John Bunzow (EMI Blackwood Music, Inc., BMI) | 60 |
| FAITH IN ME, FAITH IN YOU D. Loggins, T. Bruce (WB Music Corp./Big Tractor Music/Avalon Way Music, ASCAP) | 18 |
| FALL IN LOVE Kenny Chesney, Buckley Brock, Kim Williams (Acuff Rose Music, Inc., BMI/Sony Cross Keys Pub. Co., Inc./Kim Williams Music, ASCAP) | 31 |
| FOR A CHANGE (N/A) | 62 |
| FRIENDS BEHIND BARS (N/A) | 64 |
| GET OVER IT (N/A) | 41 |
| GIVE ME ONE MORE SHOT T. Genery, R. Owen, R. Rogers (Maypop Music, BMI) | 1 |
| GONNA GET A LIFE F. Dyeus, J. Lauderdale (Warner Source Songs/Dynada Jam Music, SESAC/Mighty Nice Music/Laudersongs, BMI) | 8 |
| GOOD-BYE HEARTACHE (N/A) | 81 |
| HOG WILD Hank Williams, Jr., Rick L. Arnold (Bocephus Music, Inc./Pag's Eye Publishing, Inc., BMI) | 67 |
| HONEY DON'T PAY THE RANSOM R. Crosby, K. Blazy, J. McDowell (Music Corp. of America/Sophie's Choice Music/Lullie Mae Music, BMI) | 100 |
| HOUSE OF CARDS Mary Chapin Carpenter (Why Walk Music, ASCAP) | 25 |
| I AM WHO I AM Holly Dunn, Tom Shapiro, Chris Waters (Harratstein Cumberland Music/Diamond Struck Music, BMI) | 48 |
| I BRAKE FOR BRUNETTES S. Ramos, R. Akms (Reynsng Pub. Howe Sound Music/Lawyers Wit Music/Sony Tree Publ., BMI) | 97 |
| I CAN LOVE YOU LIKE THAT (N/A) | 2 |
| I DON'T BELIEVE IN GOODBYE M. Miller, S. Emeneck, B. White (Travelin' Zoo Music/Seventh Son Music, ASCAP/Club Zoo Music, BMI) | 16 |
| I DON'T KNOW (BUT I'VE BEEN TOLD) W. Dennis (Warner-Tamerlane Pub., BMI) | 64 |
| I NEVER THOUGHT I'D SEE THE DAY (N/A) | 79 |
| I SHOULD HAVE BEEN TRUE R. Malo, S. Lytch (Sony Tree Pub. Raul Malo Music/The Night Rainbow Music/Matanzas Music, BMI/ASCAP) | 66 |
| I WAS BLOWN AWAY L. Martine, Jr. (Careers - BMG Music/Doo Layng Songs, BMI) | 10 |
| IF I WERE YOU John Hobbs, Chris Farrer (Soundbeam Music, BMI/FullKeelMusic Co./Farreruff Music, ASCAP) | 27 |
| IF YOU'RE GONNA WALK, I'M GONNA CRAWL B. Cannon, L. Bastian (Songs of Polygram Int'l/HotDogGone Music/Burnswallow Music, BMI) | 24 |
| I'M LIVING UP TO HER LOW EXPECTATIONS Bob McDill, Tommy Rocco (PolyGram Int'l Pub., Inc./Ranger Bob Music, ASCAP/Nothin' But Nel Music, Inc., SESAC) | 39 |
| I'M STILL DANCIN' WITH YOU C. Rams, W. Hayes (Sony Tree Pub., BMI) | 23 |
| LIPSTICK PROMISES G. Dyeus, T. Sillers (PolyGram Int. Pub., Inc./Veg-O Music/Tom Collins Music Corp., ASCAP/BMI) | 42 |
| LITTLE BY LITTLE J. House, R. Bowles (Sony Tree Publ. Co., Inc./Ah Rollins Music/Maypop Music, BMI) | 95 |
| LITTLE MISS HONKY TONK R. Dunn (Sony Tree Publishing, Showbilly Music, BMI) | 8 |
| LOOK AT ME NOW B. White, D. George, J. Tiro (Seventh Son Music, ASCAP/New Court Music, BMI) | 36 |
| LOOK WHAT FOLLOWED D. Ball, T. Polk (EMI Blackwood Music/Front Hills Music, BMI) | 44 |
| LOOKING FOR THE LIGHT L. Hengber, T. Menay (Starstruck Writers Group/WB Music Corp./Patix James Music/Heart Of Child Music, ASCAP) | 72 |
| MAMA'S LOVE (N/A) | 89 |
| MIKE'S BIKE M. Grande (Mr. G Publishing, BMI) | 69 |
| MISSISSIPPI MOON Tony Joe White, Carson Whitsett (Tony Joe White Music Adm. By Screen Genes EMI Music And High Horse Music, BMI) | 50 |
| OLD ENOUGH TO KNOW BETTER C. Rams, W. Hayes (Sony Tree Publ. Co., Inc., BMI) | 96 |
| ONE AND ONLY LOVE Steven Dale Jones, Bobby Tomberlin (BMG Songs, Inc., ASCAP/Careers-BMG Music Pub., Inc., BMI) | 43 |
| ONE OF THOSE NIGHTS Conway Twitty, Troy Seals (Warner-Tamerlane Publishing Corp./Sony Tree Publishing Co., Inc., BMI) | 54 |
| PARTY CROWD D. L. Murphy, J. Hinson (N2D Publishing/American Romance Songs, ASCAP) | 38 |
| QUALITY TIME G. Kirkpatrick (Juno Publ., ASCAP) | 76 |
| REFRIED DREAMS J. Foster, M. Peterson (Zomba Songs/Milhouse Music, BMI) | 7 |
| ROCKIN' THE ROCK Gary Burr (MCA Music Publishing/Gary Burr Music, Inc., ASCAP) | 52 |
| SEA OF COMBOY HEATS C. Wright, D. Dodson, J. Mellon (Songs Of Polygram Int'l/Sony Cross Keys Pub./Ben Hall Music, BMI/ASCAP) | 98 |
| SHE FEELS LIKE A BRAND NEW MAN TONIGHT A. Tippin, M.P. Heaney (Acuff Rose Music/Bantry Bay Music, BMI) | 73 |
| SLEEPIN' LIKE A BABY (N/A) | 83 |
| SO HELP ME GIRL H. Perdue, A. Spooner (Songwriters Ink/Texas Wedge Music, BMI) | 28 |
| SOMEBODY LOVES ME L. Layne, J. Luak (BMI) | 58 |
| SOMEBODY WILL W. Aldridge, B. Cnisher, S.D. Jones (Rick Hall Music/Watertown Music/BMG Songs, ASCAP) | 94 |
| SOMEWHERE IN THE VICINITY OF THE HEART B. LaBonty, R. Chadacoff (Erasing Music Corp., BMI/Hidden Planet Music, BMI/Gouda Music, ASCAP/Bachu Music, ASCAP) | 74 |
| SONG FOR THE LIFE R. Crowell (Tessa Publishing, BMI) | 6 |
| STANDING ON THE EDGE OF GOODBYE J. Berry, S. Harris (Kicking Bird Music/Sony Tree Publishing/Edisto Sound International, BMI) | 14 |
| STAY FOREVER B. Teach, H. Ketchum (WB Music Corp./Blue Gator Music/Mavenck Music, ASCAP/Hecktonic Music/Foreshadow Songs Inc., BMI) | 15 |
| SUMMER'S COMIN' Clint Black, Hayden Nicholas (Blackened Music, BMI) | 30 |
| TELL ME I WAS DREAMING Travis Tritt, Bruce Kay Brown (Post Oak Publishing, Inc./Brass Crab Publishing, BMI) | 23 |
| TEXAS TORNADO (N/A) | 29 |
| THAT'S HOW YOU KNOW L. White, C. Cannon (Almo Music/LaSongs Pub., ASCAP Taste Auction Music/Wacissa River Music, BMI) | 11 |
| THAT'S JUST ABOUT RIGHT Jeff Black (Warner-Tamerlane Publishing Corp., BMI) | 40 |
| THE BOX R. Travis, B. Moore (Sometimes You Win Music, ASCAP/Nocturnal Eclipse Music/Mimetonika Music, BMI) | 4 |
| THE CARPENTER MAN Roger Murrah, James Dean Hicks (Murrah Music Corp., BMI/On The Maid Music, BMI) | 75 |
| THE HEART IS A LONELY HUNTER M. Sanders, E. Hill, K. Williams (Starstruck Writers Group/Mark D. Music/New Haven Music/Sony Cross Keys Pub., ASCAP/BMI) | 17 |
| THE KEEPER OF THE STARS D. Lee, D. Mayo, K. Staley (Songs Of Polygram Int./Pal Time Music/New Haven Music/Pulpat Rock Music, BMI) | 5 |
| THE LIKES OF ME Larry Boone, Rick Bowles (Maypop Music, BMI/Sony Cross Keys Pub. Corp., ASCAP) | 47 |
| THINKIN' ABOUT YOU B. Regan, T. Shapiro (Sierra Home Music, ASCAP/Great Cumberland Music/Diamond Struck Music, BMI) | 61 |
| THIS WOMAN AND THIS MAN J. Pennig, M. Lunn (Almo Music Corp./Banatic Music, Inc./WB Music Corp./Lanomatic, ASCAP) | 70 |
| TIED TO THE TRACK (N/A) | 87 |
| TRUE TO HIS WORD J. Steele, C. Farrer, G. Harrison (Farrar-Curtis Music/Mike Curb Music, BMI/Farreruff Music/Full Keel Music, ASCAP/August Wind Music/Longlake Music Co./Georgian Hills Music, BMI) | 77 |
| UPSTAIRS DOWNTOWN T. Keith, C. Goff, Jr. (Songs of PolyGram Int'l, Inc./Tokico Tunes, BMI) | 92 |
| WHAT'LL YOU DO ABOUT ME D. Link (Columbia Music, BMI) | 76 |
| WHAT MATTERED MOST G. Burr, V. Melamed (Gary Burr Music/MCA Publishing, ASCAP, August Wind Music/Longlake Music/Abera's Paw Music, BMI) | 9 |
| WHEN YOU SAY NOTHING AT ALL D. Schultz, P. Overstreet (ASCAP/BMI) | 26 |
| WHERE I USED TO HAVE A HEART C. Backlund (Hayes Street Music/Craig Backlund Music, ASCAP) | 35 |
| WHEREVER YOU GO C. Black, H. Nicholas (Blackened Music, BMI) | 71 |
| WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) V. Gill, B. Anderson (Benefit Music/Stallion Music, BMI) | 55 |
| WHO AM I FOOLING (N/A) | 85 |
| WHOSE BED HAVE YOUR BOOTS BEEN UNDER? S. Twain, J. Lange (Loon Echo Music, BMI/Zomba Enterprises, ASCAP) | 12 |
| WILL YOU STAY WITH ME FOREVER? D. Chance (Almanac Music, BMI) | 57 |
| WILLIN' TO WALK Rodney Foster (PolyGram International Publishing, Inc., St. Julien Music, ASCAP) | 48 |
| WORKIN' FOR THE MONEY Jerry Capri, Janice Honeysutt, Ken Melton (Capt. Music, BMI/Capt. Memories, ASCAP) | 36 |
| YOU AIN'T MALKIN' FUN Tony Keith, Carl Goff, Jr. (Songs of PolyGram Int'l, Inc./Tokico Tunes, BMI) | 21 |
| YOU CAN'T MAKE A HEART LOVE SOMEBODY S. Clark, J. MacRae (Victoria Kay Music/BMG Songs, Inc./Little Beagle Music, ASCAP) | 93 |
| YOU DON'T EVEN KNOW WHO I AM G. Peters (Sony Cross Keys Pub./Purple Crayon Music, ASCAP) | 22 |
| YOU WIN AGAIN Hank Williams, Sr. (Acuff Rose Music/Mintam Music) | 65 |

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WIXK\New Richmond, WI

ALABAMA—"Give Me One More Shot"

JOHN MICHAEL MONTGOMERY—"I Can Love You Like That"

BROOKS & DUNN—"Little Miss Honky Tonk"

TRACY BYRD—"The Keeper Of The Stars"

RANDY TRAVIS—"The Box"

KERR\Polson, MT

REBA MCENTIRE—"The Heart Is A Lonely Hunter"

JOE DIFFIE—"So Help Me Girl"

ALABAMA—"Give Me One More Shot"

BROOKS & DUNN—"Little Miss Honky Tonk"

GEORGE DUCAS—"Lipstick Promises"

KNCI\Sacramento, CA

HAL KETCHUM—"Stay Forever"

JOHN BERRY—"Standing On The Edge Of Goodbye"

TY HERNDON—"What Mattered Most"

BROOKS & DUNN—"Little Miss Honky Tonk"

TIM MCGRAW—"Refried Dreams"

KULP\EI Campo, TX

REBA MCENTIRE—"The Heart Is A Lonely Hunter"

JOE DIFFIE—"So Help Me Girl"

ALABAMA—"Give Me One More Shot"

JOHN MICHAEL MONTGOMERY—"I Can Love You Like That"

VINCE GILL—"Which Bidge To Cross"

WMDH\New Castle, IN

ALABAMA—"Give Me One More Shot"

JOHN MICHAEL MONTGOMERY—"I Can Love You Like That"

BROOKS & DUNN—"Little Miss Honky Tonk"

TY HERNDON—"What Mattered Most"

RANDY TRAVIS—"The Box"

KLMX\Clayton, NM

ALABAMA—"Give Me One More Shot"

SHANIA TWAIN—"Whose Bed Have Your Boots Been Under"

DIAMOND RIO—"Bubba Hyde"

HAL KETCHUM—"Stay Forever"

REBA MCENTIRE—"The Heart Is A Lonely Hunter"

WSLC\Roanoke, VA

RANDY TRAVIS—"The Box"

ALAN JACKSON—"Song For The Life"

BROOKS & DUNN—"Little Miss Honky Tonk"

TRACY BYRD—"The Keeper Of The Stars"

TIM MCGRAW—"Refried Dreams"

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

APRIL 29, 1995

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

Last Week Total Weeks

| | | | | |
|----|--|-------------------------|-------|-----|
| 1 | JOHN MICHAEL MONTGOMERY (Atlantic 82728) | John Michael Montgomery | 1 | 2 |
| 2 | THE HITS (Liberty 29689)(P5) | Garth Brooks | 2 | 15 |
| 3 | NO ORDINARY MAN (MCA 10991)(G) | Tracy Byrd | 4 | 43 |
| 4 | NOW THAT I'VE FOUND YOU - A COLLECTION (Rounder 0325) | Alison Krauss | 5 | 8 |
| 5 | NOT A MOMENT TOO SOON (Curb 77659)(P3) | Tim McGraw | 6 | 54 |
| 6 | YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P) | Jeff Foxworthy | 8 | 32 |
| 7 | IF I COULD MAKE A LIVING (Giant 24582)(G) | Clay Walker | 7 | 26 |
| 8 | GREATEST HITS 1990-1995 (Curb 77689) | Sawyer Brown | 9 | 11 |
| 9 | THINKIN' ABOUT YOU (MCA 11201) | Trisha Yearwood | 3 | 8 |
| 10 | THIRD ROCK FROM THE SUN (Epic 64357)(P) | Joe Diffie | 11 | 33 |
| 11 | WHAT A CRYING SHAME (MCA 10961)(P) | The Mavericks | 10 | 60 |
| 12 | WHEN LOVE FINDS YOU (MCA 11047)(P) | Vince Gill | 14 | 43 |
| 13 | GREATEST HITS III (RCA 07863)(G) | Alabama | 13 | 25 |
| 14 | LEAD ON (MCA 11092)(P) | George Strait | 24 | 21 |
| 15 | COME TOGETHER: AMERICA SALUTES THE BEATLES (LIBERTY 31712) | Various Artists | DEBUT | |
| 16 | THE TRACTORS (Arista 18728)(P) | The Tractors | 19 | 35 |
| 17 | READ MY MIND (MCA 10994)(P2) | Reba McEntire | 20 | 49 |
| 18 | YOU GOTTA LOVE THAT (Atlantic) | Neal McCoy | 18 | 9 |
| 19 | THINKIN' PROBLEM (Warner Bros. 45562)(G) | David Ball | 23 | 42 |
| 20 | THE WOMAN IN ME (Mercury 522886) | Shania Twain | 16 | 7 |
| 21 | WHO I AM (Arista 18759)(P2) | Alan Jackson | 17 | 40 |
| 22 | STANDING ON THE EDGE (Patriot 28495)(G) | John Berry | 12 | 5 |
| 23 | WISHES (RCA 66395) | Lari White | 21 | 40 |
| 24 | OLD ENOUGH TO KNOW BETTER (Columbia) | Wade Hayes | 22 | 14 |
| 25 | STONES IN THE ROAD (Columbia 64327)(P) | Mary Chapin Carpenter | 15 | 25 |
| 26 | LOVE A LITTLE STRONGER (Arista 18745) | Diamond Rio | 27 | 36 |
| 27 | FIRE TO FIRE (Liberty 28943) | Tanya Tucker | 26 | 3 |
| 28 | WAITIN' ON SUNDOWN (Arista 18765)(P) | Brooks & Dunn | 28 | 26 |
| 29 | WHEN FALLEN ANGELS FLY (Epic 64188)(G) | Patty Loveless | 29 | 31 |
| 30 | HOG WILD (Curb) | Hank Williams Jr. | 25 | 13 |
| 31 | SWEETHEART'S DANCE (Arista 18758)(G) | Pam Tillis | 33 | 49 |
| 32 | THE MARTY PARTY HIT PACK (MCA 11204) | Marty Stuart | 32 | 4 |
| 33 | KICKIN' IT UP (Atlantic 82559)(P3) | John Michael Montgomery | 30 | 62 |
| 34 | LOOKING FOR THE LIGHT (Columbia) | Rick Trevino | 31 | 5 |
| 35 | I SEE IT NOW (Atlantic)(P) | Tracy Lawrence | 37 | 28 |
| 36 | BOOMTOWN (Polydor 523407)(G) | Toby Keith | 38 | 27 |
| 37 | ANYWAY THE WIND BLOWS (Asylum 61724) | Brother Phelps | 40 | 4 |
| 38 | GREATEST HITS VOL. II (MCA 11201)(P3) | Reba McEntire | 35 | 77 |
| 39 | BLACKHAWK (Arista 18708)(P) | BlackHawk | 42 | 58 |
| 40 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3) | George Strait | 44 | 127 |
| 41 | THE ROAD GOES ON FOREVER (Liberty 2809) | Highwaymen | DEBUT | |
| 42 | COME ON COME ON (Columbia 4881)(P3) | Mary Chapin Carpenter | 47 | 137 |
| 43 | IN THE VICINITY OF THE HEART (Liberty 31109) | Shenandoah | 34 | 18 |
| 44 | ONE EMOTION (RCA 66419)(G) | Clint Black | 39 | 25 |
| 45 | KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416) | Various Artists | 54 | 27 |
| 46 | JOHN BERRY (Liberty 80472)(G) | John Berry | 45 | 52 |
| 47 | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4) | Alan Jackson | 49 | 124 |
| 48 | FAITH IN ME FAITH IN YOU (Epic 66803) | Doug Stone | 50 | 2 |
| 49 | TAKE ME AS I AM (Warner Bros. 45389)(P) | Faith Hill | 40 | 66 |
| 50 | HARD WORKIN' MAN (Arista 18716)(P3) | Brooks & Dunn | 52 | 107 |
| 51 | BORN THAT WAY (Curb 77691) | Boy Howdy | 43 | 6 |
| 52 | TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P) | Travis Tritt | 68 | 46 |
| 53 | GREATEST HITS (Epic 66803) | Doug Stone | 41 | 19 |
| 54 | FLYER (Elektra 61681) | Nanci Griffith | 46 | 28 |
| 55 | BRAND NEW MAN (Arista 18658)(P4) | Brooks & Dunn | 55 | 187 |
| 56 | WHAT A WAY TO LIVE (Decca 11094)(G) | Mark Chesnutt | 58 | 29 |
| 57 | KICK A LITTLE (Warner Bros. 45739)(G) | Little Texas | 48 | 27 |
| 58 | THE WAY THAT I AM (RCA 66288)(G) | Martina McBride | 51 | 76 |
| 59 | KEN MELLONS (Epic 53746) | Ken Mellons | 59 | 29 |
| 60 | EVERY LITTLE WORD (Curb 77660) | Hal Ketchum | 64 | 20 |
| 61 | THIS IS ME (Warner Bros. 45501)(G) | Randy Travis | 60 | 48 |
| 62 | STORM IN THE HEARTLAND (Mercury 526081)(G) | Billy Ray Cyrus | 56 | 20 |
| 63 | I STILL BELIEVE IN YOU (MCA 10630)(P3) | Vince Gill | 63 | 132 |
| 64 | IN PIECES (Liberty 80857)(P5) | Garth Brooks | 57 | 122 |
| 65 | A THOUSAND MEMORIES (Decca 11098) | Rhett Akins | 53 | 13 |
| 66 | COUNTRY 'TIL I DIE (BNA 66417) | John Anderson | 62 | 23 |
| 67 | GEORGE DUCAS (Liberty 28329) | George Ducas | 61 | 3 |
| 68 | NO FENCES (Liberty 93866)(P13) | Garth Brooks | 70 | 231 |
| 69 | NO DOUBT ABOUT IT (Atlantic 82568)(G) | Neal McCoy | 71 | 61 |
| 70 | BIG TIME (Warner Bros. 45276)(P) | Little Texas | 67 | 94 |
| 71 | FEELIN' GOOD TRAIN (Mercury 522125)(G) | Sammy Kershaw | 65 | 40 |
| 72 | GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096) | Various Artists | 69 | 24 |
| 73 | COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3) | Various Artists | 73 | 73 |
| 74 | LOOKIN' BACK AT MYSELF (RCA 66420) | Aaron Tippin | 66 | 20 |
| 75 | ROPIN' THE WIND (Liberty 96330)(P10) | Garth Brooks | 75 | 177 |

Cash Box COUNTRY RADIO

High Debuts

1. SHENANDOAH—"Darned If I Don't (Danged If I Do)"—(Liberty)—#46

Most Active

1. JOHN ANDERSON—"Mississippi Moon"—(BNA)—#50
2. TRACY LAWRENCE—"Texas Tornado"—(Atlantic)—#29
3. TRAVIS TRITT—"Tell Me I Was Dreaming"—(Warner Bros.)—#33
4. BLACKHAWK—"That's Just About Right"—(Arista)—#40

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is led by the Alabama single "Give Me One More Shot." The chart displays several big movers with only one debut breaking into the Top 50. John Anderson leads the way in the most-movement category, up a lofty 14 spots to #50 with "Mississippi Moon." Tracy Lawrence follows, jumping 12 spots to #29 with "Texas Tornado." Travis Tritt with "Tell Me I Was Dreaming" moves 10 positions to #33. Finally, BlackHawk continue their rise, jumping seven places to #40 with "That's Just About Right" to finish out the big movers this week.

As for debuts, Shenandoah at #46 with "Darned If I Don't (Danged If I Do)" is the only act to hit this week's Top 50.

Songwriters Of The Week: Congratulations go out to Teddy Gentry, Randy Owen and Ronnie Rogers, who penned Alabama's #1 hit "Give Me One More Shot."

CMT Top 12 Video Countdown

1. JOE DIFFIE "So Help Me Girl" (Epic)
2. TRACY BYRD "The Keeper Of The Stars" (MCA)
3. LARI WHITE "That's How You Know (When You're In Love)" (RCA)
4. THE MAVERICKS "I Should Have Been True" (MCA)
5. JOHN MICHAEL MONTGOMERY "I Can Love You Like That" (Atlantic)
6. BROOKS & DUNN "Little Miss Honky Tonk" (Arista)
7. TIM MCGRAW "Refried Dreams" (Curb)
8. ALAN JACKSON "Song For The Life" (Arista)
9. RANDY TRAVIS "The Box" (Warner Bros.)
10. MARK CHESNUTT "Gonna Get A Life" (Decca)
11. TY HERNDON "What Mattered Most" (Epic)
12. SHANIA TWAIN "Whose Bed Have Your Boots Been Under" (Mercury)

—Compliments of CMT video countdown, week ending April 19, 1995.

Cash Box COUNTRY INDIE

Indie Chart Action

This was another busy week for the independents. A total of 13 independent artists are currently finding their way up the Top 100 *Cash Box* chart. Leading the independents for their third week is **Western Flyer** on the **Step One** label with "Cherokee Highway." The single currently resides at #34 on the chart. In the second highest spot for the indies is **Jamie Harper**, who moves to #53 with "Big City Girl." To finish out the movers, **Billy Montana** moves to #56 with "Didn't Have You," **P.J. LaDoir** with "Somebody Loves Me," moves to #58, **Daniel Ray Edwards** moves to #65 with "You Win Again," **Elaine Diehl** moves to #68 with "Cost Of Lovin'," and finally, **W.C. Taylor** moves to #75 with "The Carpenter Man" to finish out the movers.

Six independent acts debuted on this week's chart. Leading the indie debuts was **John Wesley Carpenter** with "I Never Thought I'd See The Day" at #79. **Gerald Curry** follows at #81 with "Good-Bye Heartache." **Dave Clark** hits the chart at #83 with "Sleepin' Like A Baby." Coming in at #85 is **Tim White** with "Who Am I Fooling." **Nikki Rose** comes in at #87 with "Tied To The Track," while **Christy Lynn** hits the chart at #89 with "Mama's Love" to finish out the debuts this week.

Top Ten Rising Independents

1. WESTERN FLYER—"Cherokee Highway"
2. JAMIE HARPER—"Big City Girl"
3. BILLY MONTANA—"Didn't Have You"
4. P.J. LADOIR—"Somebody Loves Me"
5. DANIEL RAY EDWARDS—"You Win Again"
6. ELAINE DIEHL—"Cost Of Lovin'"
7. W.C. TAYLOR—"The Carpenter Man"
8. JOHN WESLEY CARPENTER—"I Never Thought I'd See The Day"
9. GERALD CURRY—"Good-Bye Heartache"
10. DAVE CLARK—"Sleepin' Like A Baby"

Out-Of-The-Box Independent Releases

CHRIS WRIGHT—"Cold Turkey"
 JASON YOUNG—"Dancin' Shoes"
 DON RICHMOND—"Ridin' Out The Storm"
 AL PETTY—"The Government Dance"

Single Reviews



■ WILLIE NELSON & CURTIS POTTER: "Turn Me Loose & Let Me Swing" (SOR 492)

Written and produced by Ray Pennington, this is anything but your average, same-ol', same-ol' country song. Off Nelson's *Six Hours At Pedemales*, this song is exactly as the title implies—a little country, a little big-band and a little swing. As usual, Nelson's vocals are outstanding.

■ DON RICHMOND: "Ridin' Out The Storm" (TIMA)

Don Richmond, who's also looking to land this single on the Positive Country chart, is sure to hit with this one. The single is an upbeat guitar- and piano-led tune that is led by Richmond's strong vocals.



Indie Spotlight

Gerald Curry: Country's In His Blood



FOR SINGER/SONGWRITER Gerald Curry, country music runs in the family. "My dad used to sing on the radio," says Curry. "He used to sing with Eddy Arnold way back when Eddy Arnold was just Eddy Arnold." Unfortunately, Curry's father didn't pursue a career in the music business. Adds Curry, "My dad didn't think that Eddy Arnold or himself would amount to anything if they didn't get a real job. He didn't think there was any money in music. I guess Eddy proved him wrong."

With influences that range from Willie Nelson and Waylon Jennings to Hank Williams and Marty Robbins, Curry's love for country music first blossomed at the age of 14 when his father bought him his first guitar. According to Curry, it wasn't much longer before he started performing. "I started playing around the house when I was 15. Then I started playing around other people's houses from the ages of 15 to 20. From there I started playing in churches, and when I was about 25, I started playing in clubs."

His love for performing other people's music soon gave way to performing his own songs. In all, it's difficult for Curry to say just how many songs he's written over the years, but one thing that he does acknowledge is that his love for songwriting has never wavered. His debut album, *Reflections*, which contains four Curry-penned songs, is a testament to just that fact. "One song's about my mother titled, 'She's The One (Mother)'. It's kind of my reflection. I also wrote 'Sharp Bottom Boogie,' which is about a place where I live called Sharp Bottom. I also wrote 'More And More' about my wife. I really just love writing songs."

It was Curry's songwriting that, in a roundabout way, led to the recording of *Reflections*. "My son, Greg Curry, liked my songwriting," says Curry. "So for my birthday, he had a friend of mine record eight of my songs. When I got the tape, I liked it, but I wasn't crazy about the music. So I went and made my own album."

The album, which contains many of Nashville's seasoned studio musicians, is comprised of 10 cuts and is driven by Curry's distinctive vocal styles. "To me, I don't sound like anybody," admits Curry. "But some people say I sound like Willie Nelson or 'Boxcar' Willie and even Hank Williams. So, as a joke, they decided to call me Willie 'Boxcar' Williams."

Curry, who likes to perform primarily at benefit concerts, says that he enjoys performing. "I'd like to perform all the time," says Curry. "I like people and I love to perform for them. People mean more to me than anything."

Born with country music in his blood and lyrics in his heart, this singer/songwriter seems not only able to sum up his musical goals, but his life in general: "I'd like to play at the Grand Ole Opry. I'd like to be a member of the Grand Ole Opry. As far as being famous, I really don't care about being what you call 'famous.' I just want to make a living and be happy."

POSITIVE COUNTRY

Manuel Family Band: Keepin' It Country

By Wendy Newcomer

POP IN THE LATEST CD or cassette of the Manuel Family Band and you'll hear lots of fiddle, steel guitar and country harmony. What you won't hear, however, are lyrics that speak of cheatin' or drinkin' or any of the other "traditional" themes long associated with country music. This group, like many other new artists in the Positive Country format, gives their music and message a positive focus.

That focus has paid off in recent years, resulting in three #1s for the family band from New Waverly, Texas. After debuting at #8 on the *Cash Box* Positive Country chart, "Pardon Me I've Been Pardoned" went to #1 in October 1993 and "The Pen Remains In The Author's Hand" reached #1 in February 1994. A year later, the band topped the chart again with their latest, "Gloryland Hold On."

"Country was always just our music. It's not what we've adapted to or what we've decided to do, it's what we are. It's always been country," says Mike Manuel, lead vocalist for the Manuel Family Band. The family was raised with country music beginning with Mike's father, who sang regionally around Texas with a country band. Naturally, when Mike and his two brothers came of age, they, too, became musicians. "As we got older, we all started out together as a group. All of us played instruments and just picked it up on the way," he says.

The band has been playing Positive Country since they cut their first album in 1990. With the exception of two traditional Christmas songs on a Christmas album, the Manuels write their own material. Their latest CD, *Keepin' It Country*, contains songs that speak of unity and family values. Of his songwriting, Mike Manuel says he gets his inspiration from real-life, everyday situations. "Of course, I believe it's a gift from above. Nearly all of my songs come to me with music. I've never been able to sit down and write lyrics, for instance, and then put music with it. It's always come together... the music and the words," he says. "Somewhere in my subconscious there's a real-life situation that this thing stems from, even though I can't say it was close and I remember patterning it after something. Most of my songs just come out country—beans and cornbread country."

Many artists find labeling to be a hindrance to their music. But Manuel is satisfied to be labeled Positive Country. "Everybody wants to put a label on what it is. I say play the song. If people like it, play it. If they don't like it, put it up. We'll do another one. That's kind of my idea," he says.

"Gonna Find Me A Doctor" is the first single to be released from *Keepin' It Country*. The ballad tells a story of the typical man/woman break-up-and-make-up scenario, but with a positive twist. "In the first verse, the man's leaving...and he makes the statement that he's going to find a doctor 'and let him work on this heart,'" says Manuel. "Then in the second verse, while he's leaving, he's driving down the road, turns the radio on and hears 'Amazing Grace.' He finds out that it's not a doctor he's looking for, but the Lord."

Manuel adds that this single contains a hidden salute to radio within the lyrics. "In the song, it talks about this guy turning on the radio...he heard



(Left to right) Mike Manuel, Brandon Loman and Shellie Manuel.

a song that touched him and got his life straightened out. Not only does it promote family values, but it kind of gives the radio deejay...a shot in the arm," he says. "It's our way of complimenting the tremendous asset that radio is to a Positive Country song."

Radio support of the group has been a key factor in the Manuel Family Band's success thus far. "Radio has overwhelmingly, from the very start, accepted us. When we released our first single...we probably visited between 50 and 75 of the stations that we had sent out to. It would be incomplete for me to tell you that we just stuck it out there and it did something. We promoted it from Day One. We went on tours, doing nothing but visiting radio stations," he says. "I've always believed a song should travel on its own merit, and I think our songs have done that. People have recognized what we have to offer. The people like it, so radio's playing it."

To support and promote their latest project, the Manuels plan to continue visiting radio stations and touring throughout 1995. For a Positive Country band, this includes performing in various auditoriums and churches. "We love the churches, and we'll probably always do churches as long as we can. But we also want to get out of the church," Manuel says. "And I mean that in the right way—to get out of the church and into another crowd. You've got somebody on one hand who's hollering 'compromise,' saying, 'Well, you're compromising and you shouldn't do this.' We are focusing on outside the church...to reach out to people who need a positive influence in their lives. That's where I'm coming from."

Over the years, members of the family band have changed. The trio now consists of Mike, his daughter Shellie and Brandon Loman, who is not related to the Manuels. "I have a statement that I always make about Brandon," says Manuel,

laughing. "I say he wanted to be a part of the family, but it just didn't work out." Loman, in addition to singing, is also the group's drummer. "He does a great job, and I think we have a good blend," Manuel says of Loman.

Manuel's daughter is fairly new to performing and surprised her father with her abilities. "She was sitting there many times in concerts, and unaware to me, she was learning harmony. I actually never taught her harmony," he says. "She just came up listening to her dad and uncles sing, and it was just there. Two times, she had been in front of people. We put her in and she never missed a lick." True to the saying that nothing is closer than blood harmonies, Manuel says that Shellie is an asset to the band's sound. "It's amazing how much the characteristics of a child follow that of the parent. It carries through in vocal abilities, because she knows what I'm going to do. She knows how to follow me and how to make me sound good, as well as make the group blend together."

With the development of Positive Country as a new format, many critics have wondered aloud why there is a need for yet another division of country music. But Manuel thinks that the country is looking for a different means of musical expression. "I think with all the religious breakups and problems that we've had in the last 10 years, people are looking for something real. I think that's why secular country music has always been a very hot format, because it deals with real-life issues. Even if it's negative, it's real-life issues. So I think there is a wave and a trend going through the industry now to create a real-life, but a good, positive format," he says.

"I'd like to be the first Positive Country artist—someone coming from the Christian market into a Positive Country market—to sell a million

(Continued on page 28)



Ken Holloway recently finished recording his as-yet untitled sophomore release for Ransom Records/Brentwood Music. Holloway's debut release garnered him three #1 singles. His follow-up release is slated to hit stores in July and features appearances by RCA recording artist Lari White and Sparrow Records artist Charlie Daniels. Pictured here are Holloway and Lari White recording the cut "Fall To Pieces."

POSITIVE COUNTRY

APRIL 29, 1995

| | | | | |
|----|---|------------------------------|-------|----|
| 1 | TRAILER HITCH (Ransom/Brentwood) | Ken Holloway | 3 | 11 |
| 2 | HE IS MINE (Gospel Choice) | Del Way | 1 | 8 |
| 3 | I WANNA THANK YOU (Pakaderm) | Lisa Dags | 5 | 7 |
| 4 | OVER THE EDGE (Mark Five) | Rivers & Owens | 4 | 9 |
| 5 | TAKE IT TO THE ROCK (Integrity) | Susie Luchsinger | 6 | 4 |
| 6 | JESUS DIED FOR YOU (Sparrow) | Charlie Daniels | 7 | 6 |
| 7 | MONKEY SEE, MONKEY DO (Genesis) | Brent Lamb | 17 | 5 |
| 8 | HE NO LONGER SIGNS MY PAYCHECK (Windfall) | Southern Chapel | 8 | 8 |
| 9 | I WENT BACK (Cheyenne) | The Days | 9 | 8 |
| 10 | WITHOUT YOU (I HAVEN'T GOT A PRAYER) (Warner Alliance) | Mid South | 2 | 11 |
| 11 | NO ONE KNOWS MY HEART (Starsong) | Brian Barrett | 12 | 10 |
| 12 | DOUBLE YELLOW LINES (Cheyenne) | Ronny McKinley | 11 | 10 |
| 13 | FEARLESS (Brentwood) | Terri Lynn | 15 | 4 |
| 14 | BY WAY OF THE SON (Ransom) | Seneca | 10 | 8 |
| 15 | WHITE HAired PREACHER MAN (Hilltop) | Mark Hampton | 22 | 5 |
| 16 | SPEAK TO THE MOUNTAIN (Chapel) | Jeff & Sheri Easter | 25 | 4 |
| 17 | MERCY IS THE REASON (Heartwrite) | David Patillo | 21 | 4 |
| 18 | THE MOUNTAIN (Sparrow) | Steven Curtis Chapman | 24 | 3 |
| 19 | WRITING ON THE WALL (Thoroughbred) | The Clarks | 19 | 6 |
| 20 | JESUS & JOHN (Cheyenne) | Bruce Haynes | 14 | 15 |
| 21 | WHOLE LOT OF PEOPLE DOING RIGHT (Cheyenne) | Paula McCulla | 16 | 11 |
| 22 | JESUS IS A COWBOY (HeavenSpun) | Ted White | 30 | 3 |
| 23 | WHAT THEN (Warner Alliance) | Ron David Moore | 13 | 14 |
| 24 | WATCH ME RUN (Star Song) | Andy Landis | 23 | 15 |
| 25 | GOD CAN BREAK ALL THE CHAINS (PCC) | Harvey Perdue | 27 | 3 |
| 26 | SWINGIN' BRIDGE (Benson) | Brush Arbor | 18 | 13 |
| 27 | DON'T KILL THE WOUNDED (Homeland) | Margo Smith & Holly | 26 | 16 |
| 28 | OUT OF THE WILDERNESS (Gateway) | Dinah & the Desert Crusaders | 32 | 2 |
| 29 | CARPENTER MAN (Circuit Rider) | W. C. Taylor | DEBUT | |
| 30 | A LOVE LIKE THIS (Liberty) | Cleve Francis | 20 | 6 |
| 31 | I WANNA TAKE THE LIGHT OF JESUS (CJM) | Clifton Jansky | 28 | 5 |
| 32 | THE NIGHT OLE JACK DANIELS MET JOHN3:16 (Daywind) | James Payne | DEBUT | |
| 33 | GRANDPA WAS A FARMER (Circuit Rider) | Marksmen | 29 | 11 |
| 34 | I'M GONNA HAVE A LITTLE TALK (Warner Bros) | Randy Travis | 31 | 14 |
| 35 | LOVE THAT ALWAYS WILL (Morgan) | Lynn Drysdale | DEBUT | |
| 36 | THERE IS LOVE (My Music) | Chuck Maxwell | DEBUT | |
| 37 | THE BOY IN ME (New Haven) | Glen Campbell | 33 | 14 |
| 38 | THE NARROW PATH (MBS) | Jason Campbell | 34 | 13 |
| 39 | I'LL TRUST A MIGHTY GOD (Rising Star) | Gene Reasoner | 35 | 19 |
| 40 | ONLY CHRISTIAN COUNTRY (Circuit Rider) | Marvell | 36 | 18 |

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COVER STORY

Dove Awards Highlight GMA Week

By Richard McVey



(Left to right) Steven Curtis Chapman, CeCe Winans, Twila Paris and Gary Chapman.

GMA WEEK, the Gospel Music Association's annual celebration of Christian music in its many forms, gets underway Sunday, April 23 at the Stouffer Hotel and Nashville Convention Center. The five-day event will feature various seminars, exhibits, a multitude of concerts/showcases and will once again be punctuated by the 26th annual Dove Awards.

Some of the events that will no doubt stand out during the week begin with the Sunday Evening Worship Service hosted by Steve Camp at the Ryman Auditorium. The event will also feature such acts as Amy Grant, Michael W. Smith, 4HIM, Gary Chapman, Point of Grace, Cindy Morgan and many others. The worship service will be followed

by a Songwriters Showcase hosted by Harry Chapman at the Stouffer Hotel.

The following Monday morning, Josh McDowell will present the keynote address for the GMA's annual membership meeting. During this "Monday Morning Live!" meeting, awards will be handed out in the following categories: "Impact Award," "Lifetime Achievement Award" and the "International Award."

Later that evening, Word Records will showcase its artists in the Monday Evening Spectacular. Other Monday night showcases include Myrrh Records, Ransom Records and Benson Music Group.

Tuesday night will see even more showcases as Diamante Music Group, Building Bridges and Rugges Records/Salt, Inc. all showcase their artists at various clubs around Nashville.

Those at the Ryman Auditorium Wednesday night will be treated to the Wednesday Evening Spectacular presented by Benson Music Group, featuring 4HIM, NewSong and Michael O'Brien, among others. Other Wednesday night showcases include Grrr Records and Cheyenne Records, as well as a talent competition at 328 Performance Hall for new acts.

Last, but certainly not least, is the presentation of the 26th Annual Dove Awards on Thursday night at the Grand Ole Opry. Hosted by Steven Curtis Chapman, CeCe Winans, Twila Paris and Gary Chapman, the two-hour show will be broadcast live on The Family Channel.

Of the 33 awards to be given out during the 1995 Dove Awards, the following is a partial list of key category nominations:

—**ARTIST OF THE YEAR:** 4HIM; Amy Grant; Point of Grace; Steven Curtis Chapman; and Twila Paris

—**MALE VOCALIST OF THE YEAR:** Bryan Duncan; Clay Crosse; Gary Chapman; Larnelle Harris; and Steven Curtis Chapman

—**FEMALE VOCALIST OF THE YEAR:** Amy Grant; Christine Dente; Kathy Troccoli; Sandi Patty; Susan Ashton; and Twila Paris

—**GROUP OF THE YEAR:** 4HIM; Ashton, Becker & Dente; DC Talk; Newsboys; and Point of Grace

—**NEW ARTIST OF THE YEAR:** Cheri Keaggy; Clay Crosse; East to West; Michael Sweet; and Rebecca St. James

—**SONGWRITER OF THE YEAR:** Charlie Peacock; Ray Boltz; Steven Curtis Chapman; Twila Paris; and Wayne Kirkpatrick

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ASSOCIATION
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DOVE
AWARDS

Thursday, April 27, 1995

8:00 - 10:00pm

(Eastern & Pacific)



—**SONG OF THE YEAR (song/writer):** "America Again"/Carman; "Children of the World"/Tommy Sims, Amy Grant, Wayne Kirkpatrick; "Creed"/Rich Mullins, Beaker; "For Future Generations"/Dave Clark, Mark Harris, Don Koch; "God Is In Control"/Twila Paris; "Heaven In The Real World"/Steven Curtis Chapman; "I Pledge Allegiance To The Lamb"/Ray Boltz; "I Surrender All"/Dave Moffitt, Regie Hamm; "Jesus Will Still Be There"/Robert Sterling, John Mandeville; "My Life Is In Your Hands"/Kathy Troccoli, Bill Montvilo; "Say The Name"/Margaret Becker, Charlie Peacock; "Teach Me To Love"/Steve Green, Larnelle Harris; "We Believe In God"/Amy Grant, Wes King.

(Continued from page 26)

copies of an album," Manuel says. According to him, one goal the group has is "to get our music to the person that listens to country music...to at least give them the opportunity to say whether they like our music or not....It seems that there's an overwhelming majority of country radio listeners who are Christian. They profess Christianity, and so I guess that pushes them to want something positive."

While Manuel is thankful for the success his group has had on the Positive Country charts, he maintains that an ultimate goal of his is to cross-over to the secular country charts. "I'm finding out that there is a big market for Positive Country music in secular, mainstream country. There's so

many songs with lyrical content that would not have been accepted a few years back. But because of the Positive Country folks like Paul Overstreet and (Ricky) Skaggs, who have put things out that are promoting family values and have hit it so big, it's just opened the door. So this is definitely where we've always been headed. We've been trying to get there ever since we started. I can tell you that you won't hear from us a negative song. It will be positive, even though it could crossover."

"We're trying to live an upstanding life—not a better-than-anybody-else life—a good, clean life," he says. "Country music has always tried to relate to people, and it often relates to them under the banner of 'misery loves company.' I

think our music relates and then gives hope that there is a better lifestyle to live and to promote."

Whenever the Manuel Family Band tours, Mike Manuel always shares this philosophy about positive country music with his audience: "When we were saved, when we came into the church and altered our lifestyle, God did not take away the desire for country music. I always like to add that. It gave us hope, it gave us new songs in the same style of music, yet the lyrics have changed. Rather than negative, now it's positive. Everybody wants to throw out the baby with the bathwater. He didn't take away the style of country music. From a Christian perspective, I kind of think God's country."

POSITIVE COUNTRY

POSITIVE COUNTRY RADIO

This Week's Debuts

W.C. TAYLOR—"Carpenter Man"—(Circuit Rider)—#29

JAMES PAYNE—"The Night Ole Jack Daniels Met John 3:16"—(Daywind)—#32

LYNN DRYSDALE—"Love That Always Will"—(Morgan)—#35

CHUCK MAXWELL—"There Is Love"—(My Music)—#36

Most Active

BRENT LAMB—"Monkey See Monkey Do"—(Genesis)—#7

MARK HAMPTON—"White Haired Preacher Man"—(Hilltop)—#15

JEFF & SHERI EASTER—"Speak To The Mountain"—(Chapel)—#16

TED WHITE—"Jesus Is A Cowboy"—(HeavenSpun)—#22

Powerful On The Playlist

The #1 spot on this week's *Cash Box* Positive Country Singles chart is held by **Ken Holloway's** "Trailer Hitch." **Del Way** and "He Is Mine" drops to #2 and **Lisa Daggs' "I Wanna Thank You"** jumps two to the #3 position. "Over The Edge" by **Rivers & Owens**, still strong on airplay, holds at #4. Moving up to the #6 spot is **Susie Luchsinger's** "Take It To The Rock," while **Charlie Daniels'** latest, "Jesus Died For You," follows at #7. Holding at the #8 position this week is **Southern Chapel's** "He No Longer Signs My Paycheck," and in the same tradition **The Days** hold #9 with "I Went Back." "Without You (I Haven't Got A Prayer)" by **MidSouth** drops off to #10."

Looking Ahead

"Retirement Plan" by **Charlie Shearer**, "Say It Now" by **Judy DeRamus**, **Randy Travis** with "The Box" and the **Kendalls** with "Make A Dance" are all seeing a sizable amount of spins this week.

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WBIU\Denham Springs, LA

KEN HOLLOWAY—"Trailer Hitch"

BRUCE HAYNES—"Jesus And John"

MID SOUTH—"Without You"

RANDY TRAVIS—"I'm Gonna Have A Little Talk"

MARGO SMITH & HOLLY—"Don't Kill The Wounded"

KEXS\Excelsior Springs, MO

LISA DAGGS—"I Wanna Thank You"

DEL WAY—"He Is Mine"

SUSIE LUCHSINGER—"Take It To The Rock"

SOUTHERN CHAPEL—"He No Longer Signs My Paycheck"

CHARLIE DANIELS—"Jesus Died For You"

WPUV\Pulaski, VA

RONNY MCKINLEY—"Double Yellow Lines"

RIVERS & OWENS—"Over The Edge"

ANDY LANDIS—"Watch Me Run"

DEL WAY—"He Is Mine"

PAULA MCCULLA—"Whole Lot Of People Doing Right"

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COIN MACHINE

ACME Show Honors Six Firms For "Product Excellence"

CHICAGO—Among the many highlights of the annual ACME trade convention is the presentation of the Sales Achievement Awards. This year's presentation ceremony took place on Thursday, March 23, at the All-Show Cocktail Party on opening day.

These awards, which recognize companies for sales excellence, are presented at four different levels—Silver, Gold, Platinum, and the ultimate honor, the Diamond award. This year, the six companies singled out took home a total of 20 awards.

In the video category, Silver awards went to **Capcom USA, Inc.** for *Super Street Fighter II Turbo*, *Alien vs. Predator* and *Dungeons And Dragons—Tower of Doom*. The Gold-level award went to *Revolution X* by **Midway Manufacturing**, Capcom's *Dark Stalkers* and *Rai-Den II* by **Fabtek**. On the Platinum level, the award went to *NBA Jam Tournament Edition—Kit* by Midway Manufacturing. The top award, Diamond, was presented to Midway Manufacturing for *Mortal Kombat II—Kit*, *Cruis'n USA* and *Killer Instinct*. Also receiving Diamond awards were **Sega Enterprises** for *Daytona Twin* and **SNK Corporation** for the NEO-GEO System.

In the pinball category, two companies were honored at the top three levels. Gold awards were presented to **Williams Electronics Games** for *The Flintstones* and Midway Manufacturing for *Popeye* and *Corvette*. On the Platinum level, awards went to Midway for *World Cup Soccer* and Williams for *Road Show* and *Demolition Man*. Williams also took a top award for its *Star Trek, The Next Generation* pinball machine.

In the redemption category, **Lazer-Tron Corporation** received a Gold award for *Aftershock*.

Rowe's LaserStar Ruby



Rowe's LaserStar Ruby

Rowe/AMi began shipping the *LaserStar Ruby* in April and will continue shipment of the *Diamante* model.

"Now operators have their choice—a diamond or a ruby," states **Joel Friedman**, executive vice president. "Operators need different types and choices of jukeboxes to satisfy their diverse location requirements. We at Rowe/AMi listen and react to the needs of music operators. We know that music-operator success is our success."

Rowe's LaserStar Ruby

CHICAGO—The latest in the outstanding line of **Rowe/AMi** jukeboxes was introduced by the factory at the recently-held ACME convention in Reno, Nevada. It is called *LaserStar Ruby*, and as the name implies, the new model is encased in a stunning red cabinet.

The new machine was produced in response to worldwide operator requests for another red AMi jukebox to follow-up the success of last year's *Lady In Red*, according to the factory.

The predominant red color, along with the detailing of diamond chase lights, animated display and theatrical halo lighting, reflect the brilliance of a ruby.

AAMA Presents '94 Manufacturer/Distributor Awards

CHICAGO—The American Amusement Machine Association AAMA Awards were established in 1990 to honor manufacturers and distributors for outstanding achievement in the coin-op industry. One firm from each category is selected each year.

The Manufacturer of the Year prize for 1994 went to **Valley Recreation Products** of Bay City, Michigan. Elected by AAMA distributor members, the factory was singled out for excellence in the areas of design, product quality and customer satisfaction.

Taking home top honors in the Distributor category was **American Vending Sales** of Elk Grove Village, Illinois. As the 1994 Distributor of the Year, this company received high marks from AAMA manufacturer members in the areas of sales, product enthusiasm, marketing support, and parts and service.

The AAMs are presented each year in conjunction with the American Coin Machine Exposition, which was held March 23-25 in Reno, Nevada.

AAMA president **Steve Koenigsberg** served as emcee at the March 24 awards presentation, which took place during the American Amusement Machine Charitable Foundation Annual Appreciation Dinner in honor of **Jerry Gordon**.

New "Thrust Cut" Dart From Bottelsen

CHICAGO—Since the introduction of its revolutionary GT dart design in 1985, **Bottelsen Dart Co.** of Santa Maria, CA has continued to improve and perfect the concept. Over the years, the GT has often been referred to as the "ultimate dart," according to the company.

The latest manifestation, the "Thrust Cut" dart, is designed to boost the dart player's throwing power by giving added finger registration and greater forward thrust without sacrificing accuracy.

Further information may be obtained by contacting Bottelsen Dart Co., Inc., 945 West McCoy Lane, Santa Maria, CA 93455.



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INFORMATION

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POSITIVE COUNTRY

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