

# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE



## FRIDAY: A "Dream Vision" In Synergy

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# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

## NUMBER ONES

### POP SINGLE

I Know  
Dionne Farris  
(Columbia)

### R&B SINGLE

Ask Of You  
Raphael Saadiq  
(550 Music)

### RAP SINGLE

Keep Their Heads Ringing  
Dr. Dre  
(Priority)

### COUNTRY SINGLE

The Keeper Of The Stars  
Tracy Byrd  
(MCA)

### POP ALBUM

Friday  
Soundtrack  
(Priority)

### 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

Take It To The Rock  
Susie Luchsinger  
(Integrity)

### TROPICAL

El Pasajero  
Giro  
(SDI)

### LATIN CONTEMPORARY POP

Todo O Nada  
Luis Miguel  
(WEA Latin)

### TEXAN / TEJANO

Toma Mi Amor  
La Mafia  
(Sony)

### MEXICAN REGIONAL

El Taxista  
Los Dinnos  
(Fonovisa)

## Cover Story

### Friday: A "Dream Vision" In Synergy

A marriage made in soundtrack and box-office heaven has apparently come about in *Friday*, the New Line Cinema film just released with its accompanying soundtrack already positioned as the #1 seller on both the *Cash Box* Top 100 Pop and Top 75 R&B Albums charts. Rapper/actor Ice Cube and his manager and business partner Patricia Charbonnet were prominently involved in seeing the combined project come to fruition, and both observed "T.G.I.F." with *Cash Box's* Mike Martinez.

—see page 5

### Indie Spotlight: Kirsty MacColl

When members of *your* fan club include the likes of U2's Bono, Morrissey, Evan Dando and Billy Bragg, you might actually be entitled to have a big head, but I.R.S. singer/songwriter Kirsty MacColl still manages to maintain a down-to-earth manner and sense of humor about her.

—see page 14

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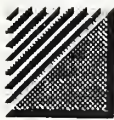
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*CASH BOX* (ISSN 0008 7289) is published weekly (except Christmas holidays) by *Cash Box*, P.O. Box 2089, Cliffside Park, NJ 07010 for \$180 first class. Copyright 1995 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to *Cash Box*, 6464 Sunset Blvd., #605, Hollywood, CA 90028.



**SONIC YOUTH, HOLE HEAD LOLLA '95:** Sonic Youth and Courtney Love's *Hole* will be #1 and #2 *Lollapalooza '95*, announced tour co-founder Perry Farrell. Farrell heaved a sigh of relief, since as little as three weeks ago he was wondering whether or not the five-year-old summer festival had run its course. **Neil Young** was forced to withdraw earlier, as was **Snoop Doggy Dogg** and others due to one problem or another. Just when it was looking darkest to Farrell, everything fell into place.

Joining the headliners will be **Cypress Hill**, **Pavement**, **Sinead O'Connor**, **Jesus Lizard**, **Beck** and **The Mighty Mighty Bosstones** for the early July through late August tour.

Though the acts may not have the drawing power of some of their predecessors, Farrell feels this tour will be going back to the spirit of 1990's first *Lollapalooza*, the one which started it all. "This is back to the roots," Farrell said.

Other non-musical plans are set for the tour, which will include an expansion of computer facilities for concert-goers tied into the tour's new Internet World Wide Web site and a related CD-ROM project called *Teeth* (as reported in last week's *Cash Box*).

**ASCAP'S 10TH FILM & TV AWARDS:** ASCAP's 10th Annual Film & Television Music Awards honoring the composers and lyricists of the most performed TV themes, TV background scores, themes and underscores from the top TV series and boxoffice film scores will be held Wednesday, May 3 at the Beverly Hilton Hotel's International Ballroom.

Industry luminaries participating include **Diane Sawyer**, **Sylvester Stallone**, **Bill Conti**, **Darren Starr**, **Marilyn & Alan Bergman**, **Gil Cates**, **Jerry Leiber & Mike Stoller**, **Diane Warren**, **Jimmy Jam & Terry Lewis**, **Mark Isham** and others to be announced. Sawyer and Stallone will pay a special tribute to Conti, who will receive ASCAP's top honor, the Golden Soundtrack Award.

Conti is one of Hollywood's most sought-after composers and conductors. His compositions have sold in excess of eight million albums and singles, and he has won an Oscar for Best Original Score for *The Right Stuff* and three Emmys.

**"ROCK THE ROCKIES" COUNTRY FEST SET:** A line-up of rock and country music stars including **Lynyrd Skynyrd**, **The Charlie Daniels Band**, **Foreigner**, **Tanya Tucker**, **The Smithereens**, **The Freddy Jones Band**, **John Berry**, **Jeff Foxworthy** and **Bad Company** is scheduled to appear in "Rock The Rockies," a 12-hour outdoor concert extravaganza to be held May 28 at Denver, CO's Stapleton Airport, now closed to air traffic.

Major sponsors of the event are **Skoal Music**, **Total Petroleum Convenience Stores** and **King Soopers** supermarkets. Producers of the event are **Pace Concerts, Inc.** and **Corlew & Associates**, both Nashville-based operatives.

**Steve Hauser**, Pace Southeast president, said, "'Rock The Rockies' will be a milestone in music, an eclectic line-up of Platinum-status, Grammy-winning rock and country stars, joined by some exciting new rising stars. Fans will be treated to a rare venue featuring some of the top talent in both country and rock....We chose Denver as a venue for the mega-event because of the accessibility and size of Stapleton Airport; it is centrally located and can accommodate large numbers of people. 'Rock The Rockies' logistically will be quite an ambitious undertaking; and artistically, it will be great music and a great time.

Tickets went on sale April 1 through **Ticketmaster** at \$28.50 each.



**NARAS' Michael Greene** accepts a \$260,000 donation from BMG's **Worth Linen** and Warner's **Robert Morgado** as title sponsors of the 1995 *Grammy In The Schools* program, which is planned to reach 50,000 students nationwide through master classes, workshops, seminars and concerts. Shown at the presentation ceremony are (l-r) **Morgado**, chairman/CEO Warner Music Group; **Linda Moran**, v.p. group and external relations Warner Music Group; **Greene**, president/CEO NARAS; and **Linen**, president/CEO BMG Direct.

## ON THE MOVE



Baker



Klein



Ostroff



McPartland

■ **Steven Baker** has been named president of **Warner Bros. Records**. With a tenure that began in 1978 as a tape evaluator in the A&R department, Baker was most recently vice president of product management for the label. **Howie Klein** has been named president of **Reprise Records**. Beginning his music industry career as a Bay Area journalist, radio personality and owner/operator of the independent label 415 Records, Klein became vice president/general manager of Sire Records in 1987 and a year later was named Warner Bros. Records vice president and general manager for Sire Records. Also, as part of the major restructuring in the Warner Bros. jazz department announced earlier this year, **Jeff Levenson** has been named vice president of jazz, **Marylou Badeaux** becomes vice president of product management/jazz and **Kathe Charas** has been appointed manager of marketing/jazz. ■ **MCA Music Entertainment Group** has promoted **Michael Ostroff** to senior vice president, business and legal affairs. He was previously vice president, business and legal affairs. ■ **Thomas McPartland** has joined the **Zomba Group of Companies** as executive vice president/North America. He has for the past ten years been working in a variety of executive positions at **BMG Entertainment North America**, and his last executive position was senior vice president/business development. ■ **Christoph Rucker** has been named vice president, international marketing, **BMG International**. He joined **BMG International** in 1990 as vice president for **MCA/Geffen/GRP**, the

MCA-owned labels distributed by **BMG International** outside the U.S. ■ **Atlantic Records** has promoted **Samantha Schwam** to vice president of finance. She had been the company's director of finance since early last year. Also, **Ron Sarner** has been promoted to controller for the label. He joined **Atlantic Records** in 1980 and had been assistant controller since 1985. ■ **Nancy Farbman** has been appointed vice president, international, **RCA, U.K.** She joined **BMG** in 1987 as director, artist development, **BMG International** and in 1990 she was named vice president, marketing and promotion, **BMG International**. Previously, Farbman was East Coast manager of press and artist relations at **Capitol Records**. ■ **Elektra Entertainment Group** has made three appointments in the alternative promotion department: **Joel Klaiman** has been appointed senior national director, alternative promotion and **Brian Landau** and **Margie Weatherly** have both been appointed national director, alternative/AAA promotion. Also, **Dawn Pierson** has been appointed manager, video production for **EEG**. ■ **EMI Records (EMI/Chrysalis/SBK)** has promoted **Allison Bandier-Koffman** to senior director, video promotion. She joined the company in 1989 as marketing manager for **SBK Records** in London, in 1990 moved to New York to become manager of product development for **SBK Records**, and was later named manager, local video promotion following the **EMI** merger. ■ **Robert Weiger** has been named senior director, marketing for **Sony Music Video** and **Sony Wonder**. Weiger spent ten years at **Arista Records**, where he served as senior director, product management since 1992. ■ **Jive Records** has promoted **Janet Kleinbaum** to senior director, artist development and video promotion. She was previously director, product management. Also, Jive has hired a new regional sales and marketing staff, headed by marketing/sales vice president **Tom Carrabba**. Jive previously had a shared sales arrangement with **RCA Records**. **Julia Dillon** has been named West Coast regional manager; **David Sanders** has been named Southeast regional manager; **Linda Finke** has been hired as Midwest regional manager; and **Mark Flaherty** has been named Northeast regional manager. ■ **Warner Music Group** has named **Camille Hackney** manager, new media market development. Previously, she had her own consulting firm in Boston and New York. ■ **Capricorn Records** has appointed **Dee Ann Metzger** to the newly-created position of Denver regional promotion manager. Most recently, she worked for **Virgin Records** as regional marketing director for two years. ■ **Patrick Kennedy** has joined **permusic** as manager of information services. Kennedy joins **permusic** from **Sony Music Entertainment**, where he had been director of management information systems since 1983. ■ **Craig Marks** has been promoted to the position of executive editor for **SPIN** magazine. He joined the magazine as music editor in 1992.

# INDUSTRY BUZZ

## Cash Box EAST COAST



Shown in the broadcast booth atop the Brendan Byrne Arena are (l-r): WNEW-FM deejay and underground radio on-air guest Carol Miller; Atlantic Low Power Radio Ventures director Bob Kranes; and Atlantic v.p. of promotion Danny Buch.

**PAGE/PLANT-ED "UNDERGROUND":** Earlier this month, Atlantic Records provided ticketholders for the sold-out Jimmy Page/Robert Plant concerts at the Meadowlands' Brendan Byrne Arena with an unprecedented "underground" broadcast utilizing a Low Power radio signal. Programming was designed to entertain the 40,000-plus Zep fans during both pre-show tailgate parties and the inevitable post-show traffic snarl.

Label interns and staffers were positioned at gates throughout the parking lot with sandwich boards directing drivers to tune into "Page/Plant Underground Radio" at 91.9-FM. Trivia contests, prize giveaways and, of course, music from the recent Atlantic *No Quarter* and *Encomium: A Tribute To Led Zeppelin* albums were all part of the radio fare for the evenings of April 6th and 7th.

"I think it's fantastic that Atlantic Records has gone to so much trouble to try to put some of our music across on Underground Radio," said Plant. "[*No Quarter*] is an extension of our work over the years—together and separately—to try to stretch the music. Jimmy and I both know that it's not always the kind of music program planners put on the radio. It doesn't always fit into the general format of what radio wants to play."

**"PUMP YA" PARTY:** *Pump Ya Fist: Hip-Hop Inspired By The Black Panthers* made its New York debut last week as several rappers that contributed tracks to the project joined Avatar Records to celebrate the release.

Chuck D of Public Enemy, Rakim, Grand Puba, The Fugees, KRS-One, Malik Yoba ("New York Undercover"), Bad Boy president Sean "Puffy" Combs as well as recording artists DaBrat, Sudden Change, Craig Mack, The Notorious B.I.G., MC Lyte, Busta Rhymes, Mad Lion, A Tribe Called Quest and others all congregated at Club Esso on West 38th St. on Wednesday with *Pump Ya Fist's* co-executive producers Mario Van Peebles (director of Gramercy Pictures' *Panther*) and Avatar president Larry Robinson.

"Mario and I agreed that performers like Chuck D, KRS-One and Speech could easily address the issues of Black America 30 years ago and give them relevance for today," said Robinson.

All of the performers who contributed tracks to the album did so for almost no fee primarily because of the commitment Avatar made on behalf of the project. Avatar recently donated \$10,000 to the International Campaign To Free Geronimo Pratt. Attorney Johnnie Cochran accepted the check on behalf of his imprisoned client. Avatar is also donating \$10,000 to the Huey P. Newton Foundation, which provides numerous community programs in the San Francisco area.

## Cash Box WEST COAST

By Steve Baltin

**GREEN DAY** will perform two benefit concerts in their Bay Area hometown on May 27 and 28, their first in the area since their appearance on the *Lollapalooza* tour last summer. The band, whose Reprise debut *Dookie* has sold over seven million copies, will play at Oakland's **Henry J. Kaiser Auditorium**.

All proceeds from the concerts, which will be opened by **Pansy Division**, will go directly to The Berkley Free Clinic, Haight-Ashbury Free Clinic, Food Not Bombs and the San Francisco Coalition on Homelessness, all organizations whose services Green Day members have used in the past. Tickets for both shows sold out in a matter of moments.

**IN FURTHER HUMANITARIAN NEWS**, the **Black Crowes** have rescheduled their May 2 date in Oklahoma City to May 10 and will donate all proceeds from the performance at **The Music Hall** to various charities aiding victims of the Federal Building bombing. The money will be donated to the following organizations: The Red Cross, Feed The Children and The Salvation Army.

In addition, the band's label **American Recordings** will match the group's donation and **Creative Artists Agency** (the group's booking agency) and **Beaver Productions** (the show's promoter) will donate their commissions from the show....

Not to be outdone, **Zoo Entertainment's** **Matthew Sweet** donated all proceeds from his April 26 date at **The Will Rogers Center** to The American Red Cross Disaster Relief Fund. Donations to the fund can be sent to:

The American Red Cross Disaster Relief Fund  
601 NE. 6th St  
Oklahoma City, OK 73104.

**THE MONTH OF MAY** will see a glut of shows hit the Southern California area, starting with the outstanding double-bill of **Slash** band **Soul Coughing** opening for **Columbia** recording artist **Jeff Buckley** at the **American Legion Hall** on May 2. With all the big-name shows coming to town, this one may still be the best, as both of these acts have shown they will have a lot to offer to rock's future.

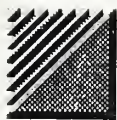
The following night sees a tough choice as **4AD's** **Wolfgang Press** is joined at the **Roxy** by the up-and-coming **Warner Bros.'** band **Suddenly Tammy**. That same night, **Virgin's** **Joe Jackson** will be doing a sold-out show at **House Of Blues**. Also on May 3, **Ani DiFranco**, described as "a one-woman acoustic punk band," plays the **Troubadour**. For the more daring, DiFranco is always a rewarding experience.

Other hot shows that week: **Samiam** at the **Roxy**, May 4; **39 Steps** at **The Whisky**, May 4; **Veruca Salt** with **The Muffs** at **Palace**, May 5; **Gipsy Kings** at the **Greek Theatre**, May 5-7; **Wild Colonial** at the **Troubadour**, May 6; **J Mascis** at **McCabe's**, May 7. And don't miss **I.R.S.'** **Gren** doing a free show at the **Whisky**, May 8.

In Phoenix that Saturday, May 6, **Veruca Salt**, **The Muffs** and **Wolfgang Press** will be joined by a plethora of other bands, including **World Domination's** **Sky Cries Mary**, **MCA's** **Water** and **Atlantic's** **Jill Sobule** for "Edge Fest 3," an all-day show at **Compton Terrace** sponsored by local radio station **The Edge 106.3**.



The list of things you can buy through TV continues to grow as concert tickets are now part of the list. Following the success of their "Tom Petty Tickets First" promotion in January, **VH1** teamed up with **Melissa Etheridge** to provide fans of the raspy vocalist with the first crack at tickets for her upcoming tour. Fans jumped at the opportunity as **Ticketmaster** was besieged with over 10 million phone calls during the two-and-a-half-hour live broadcast. Pictured (l-r): **Marge Doherty**, **VH1** producer; **Jeff Panzer**, director, **West Coast** production, **VH1**; **Etheridge**; **Moon Zappa**, host of "Tickets First"; and **Uli Peretz**, **Leopold Management**.



## Cover Story

# Friday: A "Dream Vision" In Synergy

By M.R. Martinez

**I**T WON'T BE A \$170 MILLION BUDGET that brings this film home. It won't be the traditional Hollywood marketing and advertising drive that builds audience awareness and excitement. The album soundtrack to and the film *Friday*, starring rapper/actor Ice Cube, will blacken the bottom line because of respect and food—not necessarily in that order. "Great food and love of an artist will take a project a long way," says Patricia Charbonnet, who produced the New Line Pictures film released last week and is the executive producer of the Priority Records soundtrack which rests at #1 on both the *Cash Box* Pop and R&B Albums lists.

Shot in 20 days on a \$2.3 million budget, the film is Cube's debut as a screenwriter and film executive producer. Directed by F. Gary Gray—a video director in his feature debut—the story is a filmic slice in the life of a South Central youngster (see review below). In departure from his previous roles as a seething antagonist in films like *Boyz 'N The Hood* and *Higher Learning*, this film is framed as a comedy. "We shot [in South Central Los Angeles] in the hot summer with a lot of people working for less money than they normally can earn," relates Charbonnet, who is also Ice Cube's manager and business partner, "but the thing that seemed to work was that I always had great food. People didn't walk off the set during those 14-hour days."

The Priority soundtrack, which has already culled the hot single and video "Keep Their Heads Ringin'" by Dr. Dre, also features new material by Ice Cube, Scarface, Cypress Hill, Funkdoobiest, E-A-Ski, Tha Alkaholiks, 2 Live Crew and others. According to Charbonnet, "One of the reasons that the soundtrack features so many multi-Platinum artists is because of the respect they have for Cube." Priority is even

releasing a second "Old School" soundtrack featuring seminal R&B artists.

Another factor that could make this project a blueprint for success in music and film synergistic niche marketing is the compatibility of the two corporations releasing the recorded music and film. Charbonnet calls the resultant *Friday* consummation a "dream vision," and Priority general manager Art Jaeger agrees enthusiastically, noting how the situation brings together "great music and a great film." Jaeger says the beauty of the Priority-New Line marriage on *Friday* is that "both companies agreed on the target demographics for the film and the music." Priority released Ice Cube's Platinum-plus albums after leaving seminal gangsta rap crew N.W.A., including *AmeriKKKa's Most Wanted* (1989) and *Kill At Will* (1991), and New Line has forged a reputation with release of the *House Party* trilogy and *Menace II Society*.

Despite the obvious bottom-line potential of the project, the script (co-written by Ice Cube with music posse member DJ Pooh) nearly became a completely independent film project. During an interview at a round-robin press day, Ice Cube told *Cash Box* that, after his experience with Universal Pictures over his script to *De-Fence*, "I really didn't want to wait for a major studio to do my next movie. Universal really taught me a lesson I didn't want to go through again. They took me to the 11th hour, then told me they didn't want to do it. It was over a year and a half."

Charbonnet says of *Friday*, "We dumped our own money into the film," financing a large portion of the film in pre-production before New Line convinced the Cube/Charbonnet trust that they could finish the movie the way they wanted with the company's money and blessings. Charbonnet emphasizes that several people working on the film did so because they were convinced of Ice Cube's passion and com-

petitive edge. Cube and Charbonnet are convinced that the film will make enough money for recouped investments and profits. As Cube puts it, "This movie should make a big money grip."

It started with release of Dr. Dre's single two months before the April 26 release date of the film and the soundtrack album three weeks before the film's release. Jaeger says that Priority moved the record through pop crossover and heavy video rotation even before the album was released. In a new marketing wrinkle, the Dr. Dre video is being tagged to the opening of the film in each theatre where it is being shown. Priority and New Line have worked out compatible campaigns that target the markets where the single and soundtrack are selling well. Advertising for the film, which utilizes the Dre video, has already aired on Fox-TV (the network of youthful choice) and also on BET and on The Box pay-per-view video channel. Sources at New Line also say that the company plans to have a solid screen presence in such markets as Los Angeles, San Francisco, Atlanta, Philadelphia, Detroit, Dallas, Boston, New York and Washington D.C. *Friday* will be seen on between 15 and 70 screens in those markets. Priority plans to release the E-A-Ski track "Blast If I Have To" as the next single, followed by Ice Cube's title track.

The soundtrack and film could benefit from marketing campaigns that do not resemble the multi-million dollar "drives" major studios put behind many of their releases. The underground street marketing will continue through the film's opening weekend. As people leave the theater after the movie, presumably still laughing, they will be given flyers highlighting the film's soundtrack. The more people hear the soundtrack, the more they might be drawn to the box-office. And so on. Sounds like more than just meat and potatoes....

## Film Review

# No Square Meal On Cube's *Friday*



Chris Tucker as Smokey (r) and Ice Cube as Craig try to find something in the fridge to cure the munchies.

**SOME MOVIES ARE LIKE REAL LIFE.** It doesn't always make for the best movie, however. In the screenwriting and executive production debut for arguably the most consistently controversial rapper/producer in the last six years, Ice Cube stars in a comedy that is short on the very ingredient that was to give his already widely-hailed acting talent more dimension.

Yes, if you spent any time in the 'hood, you will recognize many of the archetypes that make this film a potential box-office cash cow burdened on the

backs of its core audience. The music will be attractive for this same audience and for others who like the in-your-face honesty of rap or the classic sounds of R&B. But Cube's script with long-time cohort DJ Pooh and the directorial debut by video director F. Gary Gray come up short on nuance and rely on gags that might make Rudy Ray Moore, well, gag. To its credit, the film attempts (sometimes successfully) to point out that the 'hood is not just a domestic Bosnia. There are a cornucopia of recognizable neighborhood traumas that take place, exhibiting that African-American neighborhoods—despite their flavor—are inhabited by just plain folks. There's also a thinly-veiled message about manhood and guns vs. fists that is properly pointed.

But there is precious little comedic or dramatic framework on which to hang a feature-length film. Basically, on this particular *Friday*, Cube as Craig Jones gets fired on his day off, is threatened by his parents (veterans John Witherspoon and Anna Maria Horsford) with eviction, tries to lose one girlfriend (Paula Jai Parker) while attracting another (Nia Long), ducks rifts with the 'hood bully (Tiny "Zeus" Lister) and gets involved with the dope dealings of his chronic-smoking best buddy (Chris Tucker).

It is Tucker that is a find here. While his kinetic portrayal of Smokey (aptly named) goes over the top, Tucker brings a believability and enthusiasm to the comedic demands of the role that should afford him more opportunities to hone his skills in this genre.

Ultimately, Cube's talents as an actor never really blossom in this setting. Witherspoon dumps toilet humor, Horsford is an appendage, Lister merely a scowling bad-ass, and Long and Parker are just nice to watch. This film has its moments, but this slice of life is almost too regular to make you laugh after leaving the theater.

The New Line Pictures release was produced by Patricia Charbonnet

# TOP 100 R&B SINGLES

MAY 6, 1995



#1 SINGLE: Raphael Saadiq



TO WATCH: Karyn White



HIGH DEBUT: Immature

|    |   |                                  |    |    |     |   |   |       |    |
|----|---|----------------------------------|----|----|-----|---|---|-------|----|
| 1  | ASK OF YOU (FROM "HIGHER LEARNING")<br>(550 Music/Epic 77862)   | Raphael Saadiq                   | 2  | 7  | 50  | CREEP (LaFace/Arista 2-4082)  | TLC   | 47    | 38 |
| 2  | GRAPEVINE (MJJ/Epic 77864)                                      | Brownstone                       | 4  | 6  | 51  | RUB UP AGAINST YOU<br>(Scotti Bros. 78018-4)                                      | Freddie Jackson                             | 43    | 10 |
| 3  | THIS IS HOW WE DO IT<br>(PMP/RAL/Island 851 468)                | Montell Jordan                   | 1  | 10 | 52  | YOU'RE SORRY NOW (Motown 867-0254)  | Zhane                                       | 28    | 9  |
| 4  | FREAK LIKE ME (EastWest 9094)                                   | Adina Howard                     | 5  | 15 | 53  | 1-LUV (Sick Wid'it/Jive 42289)  | E-40 Feat. Levity                           | 53    | 8  |
| 5  | JOY (Interscope 95769)  | Blackstreet                      | 8  | 6  | 54  | LOVE TODAY (A&M 09704)  | Vertical Hold                               | 76    | 3  |
| 6  | COME ON (A&M 580 972)   | Barry White                      | 3  | 12 | 55  | THANK YOU (Motown 1270)   | Boyz II Men                                 | 46    | 11 |
| 7  | CAN'T YOU SEE (FROM "NEW JERSEY DRIVE")<br>(Tommy Boy 676)      | Total Feat. The Notorious B.I.G. | 11 | 5  | 56  | DON'T TAKE IT PERSONAL (Arista 5041)  | Monica                                      | 77    | 3  |
| 8  | THINK OF YOU (LaFace/Arista 2-4094)                             | Usher                            | 9  | 13 | 57  | I LIKE WHAT YOU'RE DOING TO ME<br>(Atlas/Polygram 08764)                          | Joya  | 62    | 7  |
| 9  | RED LIGHT SPECIAL (LaFace/Arista 02744)                         | TLC                              | 6  | 11 | 58  | BEFORE I LET YOU GO (Interscope 98211)  | Blackstreet                                 | 55    | 34 |
| 10 | DEAR MAMA (Interscope 98273)                                    | 2Pac                             | 10 | 9  | 59  | ON BENDED KNEE (Motown 0244)  | Boyz II Men                                 | 58    | 25 |
| 11 | CRAZY LOVE (FROM "JASON'S LYRIC")<br>(Mercury 856 730)          | Brian McKnight                   | 12 | 7  | 60  | GET LIFTED (Jive 42282)   | Keith Murray                                | 38    | 8  |
| 12 | FOR YOUR LOVE (Motown 1261)                                     | Stevie Wonder                    | 7  | 11 | 61  | GET DOWN (Bad Boy/Arista 7-9012)  | Craig Mack                                  | 57    | 16 |
| 13 | WATER RUNS DRY (Motown 860 358)                                 | Boyz II Men                      | 54 | 2  | 62  | LET'S DO IT AGAIN (Kaper/RCA 64310)   | Blackgirl                                   | 48    | 9  |
| 14 | I CAN CALL YOU (Capitol 58264)                                  | Portrait                         | 14 | 12 | 63  | IF YOU THINK YOU'RE LONELY NOW<br>(Mercury 856 572)                               | K-Ci Hailey Of Jodeci                       | 61    | 11 |
| 15 | EMOTIONS (Luke 185)   | H-Town                           | 29 | 5  | 64  | I'D RATHER BE ALONE (Warner Bros. 17922)  | Karyn White                                 | 88    | 2  |
| 16 | I LIKE (Keia/Elektra 64486)                                     | Kut Klose                        | 20 | 10 | 65  | FIRE (Motown 1300)  | Subway                                      | 86    | 1  |
| 17 | IT'S BEEN YOU (Elektra 9148)                                    | Anita Baker                      | 19 | 5  | 66  | MAD IZM (Capitol 58313)   | Channel Live                                | 59    | 13 |
| 18 | GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH<br>(Epic 77755)       | Luther Vandross                  | 18 | 8  | 67  | IF IT'S ALRIGHT WITH YOU<br>(Luke 184)  | Lorenzo Feat. Keith Sweat                   | 72    | 3  |
| 19 | BABY (Atlantic 82610)   | Brandy                           | 15 | 24 | 68  | DEVOTE ALL MY TIME (Scotti Bros. 78023)   | Gerald Alston                               | 70    | 6  |
| 20 | NEVER FIND SOMEONE LIKE YOU<br>(Columbia 77817)                 | Keith Martin                     | 21 | 11 | 69  | GOOD THANGZ (Underworld/Capitol 79558)  | Hami  | 79    | 2  |
| 21 | CANDY RAIN (Uptown/MCA 54906)                                   | Soul For Real                    | 17 | 20 | 70  | DO WHAT U WANT (FROM "NEW JERSEY DRIVE")<br>(Tommy Boy 674)                       | Black Panta                                 | 75    | 4  |
| 22 | MAKE SWEET LOVE TO ME (Capitol 58330)                           | Whispers                         | 22 | 11 | 71  | OH YEAHI (Ill Town/Mad Sounds/Motown 631 243)                                     | Rottin Razkals                              | 74    | 6  |
| 23 | FREEDOM (FROM "PANTHER") (Mercury 856 800)                      | Various Artists                  | 42 | 2  | 72  | MY OL' LADY (Motown 2484)   | Blu   | DEBUT |    |
| 24 | JUST ROLL (Big Beat/Atlantic 98175)                             | Fabu                             | 25 | 11 | 73  | I WANNA KNOW YOU (Caliber 2012)   | Howard Hewett                               | 80    | 4  |
| 25 | NEXT TIME (MCA 55011)   | Gladys Knight                    | 28 | 5  | 74  | FIRST LOVER (Raging Bull 5013)  | Gap Band                                    | 1     | 2  |
| 26 | I'D RATHER BE ALONE (MCA 54992)                                 | IV Xample                        | 31 | 8  | 75  | THE I.N.C. RIDE<br>(Delicious Vinyl/Capitol 58376)                                | Masta Ace Incorporated                      | 89    | 2  |
| 27 | GIVE IT 2 YOU (So So Def/Work/Columbia 77836)                   | Da Brat                          | 30 | 4  | 76  | FROGGY STYLE (Jive 42296)   | Nuttin' Nyce                                | DEBUT |    |
| 28 | KEEP THEIR HEADS RINGIN' (FROM "FRIDAY")<br>(Priority 53188)    | Dr Dre                           | 29 | 7  | 77  | PEOPLE DON'T BELIEVE<br>(Rap-A-Lot/Noo Trybe 38469)                               | Scarface Feat. Ice Cube                     | 1     | 9  |
| 29 | WHEN U CRY I CRY (Capitol 58329)                                | Jesse                            | 33 | 2  | 78  | SARAH SMILE/DRIFTIN' (Bellmark 72538)   | Lenny Williams                              | 78    | 5  |
| 30 | SHY GUY (FROM "BAD BOYS")<br>(The Work Group 77678)             | Diana King                       | 35 | 7  | 79  | JERI'S SONG (Blue Note 58366)   | Everette Harp                               | 84    | 3  |
| 31 | IS IT ME (MCA 54990)  | Monteco Feat. Immature           | 36 | 8  | 80  | I DON'T MIND (MCA 55015)  | Immature                                    | DEBUT |    |
| 32 | THE WAY THAT YOU LOVE<br>(Wmg/Mercury 1422)                     | Vannessa Williams                | 38 | 4  | 81  | HEART OF A MAN (Virgin 38473)   | Tony Terry                                  | 68    | 8  |
| 33 | SOMEONE TO LOVE (550 Music 77895)                               | Jon B. Feat. Babyface            | 60 | 2  | 82  | LET'S GET IT ON (Epic 77833)  | Shabba Ranks                                | 63    | 13 |
| 34 | THIS TIME (MCA 5501)  | Chante Moore                     | 34 | 11 | 83  | IF ONLY YOU KNEW (GRP/MCA 3058)   | Phil Perry                                  | 67    | 13 |
| 35 | GOOD OLE FASHION LOVE (Perspective 8403)                        | Lo-Key                           | 37 | 6  | 84  | ROLLIN' WIT DANE<br>(Lifestyles/Maverick/Warner Bros. 17907)                      | Dana Dane                                   | 90    | 2  |
| 36 | KEEP IT RIGHT THERE<br>(Spoiled Rotten/Big Beat/Atlantic 98187) | Changing Faces                   | 41 | 7  | 85  | EVERY LITTLE THING (Uptown 3356)  | Soul For Real                               | DEBUT |    |
| 37 | CRAZIEST (Tommy Boy 666)  | Naughty By Nature                | 40 | 4  | 86  | ELEVATION (FREE MY MIND) (Priority 53176)   | The Bums                                    | DEBUT |    |
| 38 | HOLIDAY (EastWest 64457)  | Men At Large                     | 39 | 8  | 87  | IF YOU SAY (Giant 17875)  | Christopher Williams                        | DEBUT |    |
| 39 | I'M GOIN' DOWN (Uptown/MCA 55008)                               | Mary J. Blige                    | 32 | 4  | 88  | YOU BETTER RECOGNIZE (FROM "MURDER WAS THE CASE")<br>(Death Row/Interscope 17875) | Sam Sneed                                   | DEBUT |    |
| 40 | ANSWERING SERVICE (EastWest 9122)                               | Gerald Levert                    | 13 | 12 | 89  | FREAK ME BABY (Epic Street/Epic 77845)  | Dis'N'Dat Feat. 95 South, 69 Boyz & K-Knock | DEBUT |    |
| 41 | BIG POPPA/WARNING<br>(Bad Boy/Arista 7-9015)                    | The Notorious B.I.G.             | 23 | 16 | 90  | I WANNA BE DOWN (Atlantic 87225)  | Brandy                                      | 83    | 36 |
| 42 | THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252)                  | Subway                           | 16 | 21 | 91  | SITTIN' IN MY CAR (Def Jam 853992)  | Slick Rick                                  | 66    | 4  |
| 43 | SO FINE (Perspective 587 478)                                   | Mint Condition                   | 24 | 14 | 92  | CAN I STAY WITH YOU? (Warner Bros. 18007)   | Karyn White                                 | 34    | 23 |
| 44 | TAKE IT TO THE FRONT (Island 851 616)                           | Vybe                             | 52 | 6  | 93  | SAFE SOUND (Profile 5432)   | DJ Quik                                     | 82    | 8  |
| 45 | I'LL BE AROUND<br>(Chrysalis/EMI 58331)                         | Rappin' 4-Tay Feat. The Spinners | 50 | 6  | 94  | YOU GOTTA BE (550 Music 77551)  | Des'ree                                     | 85    | 4  |
| 46 | WALKING AWAY WITH IT<br>(Perspective 88405)                     | Raja-Nee                         | 51 | 5  | 95  | FOE THA LOVE OF \$<br>(Ruthless/Relativity 5540)                                  | Bone Thugs N Harmony                        | 94    | 13 |
| 47 | I APOLOGIZE (Elektra/EEG 64497)                                 | Anita Baker                      | 1  | 22 | 96  | RODEO (Rip-It 9511)   | 95 South                                    | 96    | 11 |
| 48 | I'LL BE THERE<br>(RAL/Def Jam 851 879)                          | Method Man Feat. Mary J. Blige   | 64 | 2  | 97  | LOVE OF MY LIFE (Capitol 58327)   | BeBe & CeCe Winans                          | 91    | 12 |
| 49 | IF YOU LOVE ME (MJJ/Epic 77732)                                 | Brownstone                       | 45 | 28 | 98  | LOVE CAN BE SO COLD (Warner Bros. 17975)  | George Duke                                 | 69    | 8  |
|    |   |                                  |    |    | 99  | CONSTANTLY (MCA 54948)  | Immature                                    | 65    | 22 |
|    |   |                                  |    |    | 100 | WE GOTTA RUN (Warner Bros. 17983)   | Casserine                                   | 73    | 12 |



## TOP 75 R&B ALBUMS

CASH BOX • MAY 6, 1995

|    |   |                        |       |    |
|----|---|------------------------|-------|----|
| 1  | ME AGAINST THE WORLD (Interscope 92399)                             | 2Pac                   | 1     | 6  |
| 2  | FRIDAY (Priority 53959)   | Soundtrack             | 2     | 2  |
| 3  | NEW JERSEY DRIVE VOL. I (Tommy Boy 1114)                            | Soundtrack             | 4     | 4  |
| 4  | MY LIFE (MCA/Uptown 11156)  | Mary J. Blige          | 6     | 21 |
| 5  | DO YOU WANNA RIDE? (Mecca Don/EastWest/EEG 61757)                   | Adina Howard           | 7     | 9  |
| 6  | THIS IS HOW WE DO IT (Def Jam/RAL 527179)                           | Montell Jordan         | 3     | 3  |
| 7  | CRAZYSEXYCOOL (LaFace/Arista 26009)                                 | TLC                    | 8     | 21 |
| 8  | RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659)                       | Ol' Dirty Bastard      | 5     | 4  |
| 9  | CANDY RAIN (Uptown/MCA 11125)                                       | Soul For Real          | 10    | 4  |
| 10 | READY TO DIE (Bad Boy/Arista 73000)                                 | The Notorious B.I.G.   | 13    | 29 |
| 11 | IN A MAJOR WAY (Sick Wid' It/Jive 41558)                            | E-40                   | 9     | 6  |
| 12 | FROM THE BOTTOM UP (MJJ/Epic 57829)                                 | Brownstone             | 12    | 15 |
| 13 | CONVERSATION PEACE (Motown 530238)                                  | Stevie Wonder          | 11    | 5  |
| 14 | SAFE + SOUND (Profile Records 1462)                                 | D.J. Quik              | 14    | 9  |
| 15 | TOAST TO THE LADIES (Capitol 30270)                                 | The Whispers           | 15    | 4  |
| 16 | BRANDY (Atlantic/AG 82510)  | Brandy                 | 16    | 27 |
| 17 | II (Motown 530323)  | Boyz II Men            | 17    | 32 |
| 18 | NEW JERSEY DRIVE VOL. II (Tommy Boy 1130)                           | Soundtrack             | 19    | 2  |
| 19 | THE ICON IS LOVE (A&M 0115)   | Barry White            | 20    | 26 |
| 20 | BAD BOYS (Wbrk/Columbia 67009)                                      | Soundtrack             | 18    | 5  |
| 21 | GROOVE ON (EastWest 92416)  | Gerald Levert          | 21    | 31 |
| 22 | D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS (Shot 7000)      | Various Artists        | DEBUT |    |
| 23 | SURRENDER (Keia/Elektra/EEG 61668)                                  | Kut Klose              | 24    | 5  |
| 24 | BLACKSTREET (Interscope 92351)                                      | Blackstreet            | 27    | 42 |
| 25 | KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)                        | Kirk Franklin & Family | 23    | 18 |
| 26 | ALL IN THE GAME (Suave 0003)  | Crime Boss             | 25    | 9  |
| 27 | BEGGIN' AFTER DARK (Luke 212)                                       | H-Town                 | 31    | 21 |
| 28 | JUST FOR YOU (MCA 10946)  | Gladys Knight          | 28    | 30 |
| 29 | VOLUME I (Interscope 92360)   | Thug Life              | 29    | 26 |
| 30 | TICAL (Def Jam/RAL/Island 523839)                                   | Method Man             | 30    | 21 |
| 31 | COCKTAILS (Dangerous/Jive 41553)                                    | Too Short              | 22    | 13 |
| 32 | STATION IDENTIFICATION (Capitol 28968)                              | Channel Live           | 26    | 5  |
| 33 | PRIVATE PARTY (Street Life/Scotti Bros. 75457)                      | Freddie Jackson        | 35    | 7  |
| 34 | NINETEEN NINETY QUAD (Rip-It 6901)                                  | 69 Boyz                | 54    | 43 |
| 35 | RHYTHM OF LOVE (Elektra 61555)                                      | Anita Baker            | 33    | 31 |
| 36 | GOOD TIMES (Biv/Motown 530354)                                      | Subway                 | 37    | 12 |
| 37 | NINE LIVES (Profile 140602)   | Nine                   | 32    | 6  |
| 38 | LIFESTYLEZ OV DA POOR & DANGEROUS (Columbia 53795)                  | Big L                  | 36    | 4  |
| 39 | ALL THAT MATTERS (Capitol 28709)                                    | Portriat               | 34    | 6  |
| 40 | PUMP YA FIST HIP HOP (Avatari/Atlas 124 048)                        | Various Artists        | 41    | 3  |
| 41 | NOT A PERFECT MAN (Giant/Warner Bros. 24564)                        | Christopher Williams   | 42    | 7  |
| 42 | MURDER WAS THE CASE (Death Row/Interscope/AG 92484)                 | Soundtrack             | 45    | 25 |
| 43 | THE DIARY (Rap-A-Lot/Noo Trybe 39946)                               | Scarface               | 43    | 26 |
| 44 | BOOTLEGS & B-SIDES (Priority 53921)                                 | Ice Cube               | 44    | 20 |
| 45 | FUNKDAFIED (So So Def/Wbrk/Columbia 66164)                          | Da Brat                | 61    | 41 |
| 46 | DIVA OF SOUL (Malaco 7476)  | Shirley Brown          | 47    | 4  |
| 47 | MAKE HIM DO RIGHT (Warner Bros. 45400)                              | Karyn White            | 49    | 27 |
| 48 | IV LIFE (MCA 11146)   | King Tee               | 38    | 3  |
| 49 | ONE MO'GEN (Rip-It 9501)  | 95 South               | 71    | 14 |
| 50 | I HATE YOU WITH A PASSION (In-A-Minute 8800)                        | Dre Dog                | DEBUT |    |
| 51 | HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)               | Soundtrack             | 57    | 15 |
| 52 | NEVER LET YOU GO (Underworld/Capitol 29476)                         | Jesse                  | 51    | 2  |
| 53 | USHER (LaFace/Arista 26008)   | Usher                  | 50    | 9  |
| 54 | THE BEST OF SADE (Epic 66686)                                       | Sade                   | 52    | 22 |
| 55 | CREEPIN ON AH COME UP (Ruthless/Relativity 5526)                    | Bone Thugs N Harmony   | 53    | 39 |
| 56 | IT'S TIME (Caliber 21008)   | Howard Hewett          | 39    | 20 |
| 57 | SEASON OF DA SICNESS (Black Market/Priority 53967)                  | Brotha Lynch Hung      | 40    | 6  |
| 58 | THE MOST BEAUTIFULST THING IN THIS WORLD (Jive 41555)               | Keith Murray           | 58    | 19 |
| 59 | ILLUSIONS (Warner Bros. 45755)                                      | George Duke            | 59    | 12 |
| 60 | PLAYTIME IS OVER (MCA 11068)  | Immature               | 75    | 35 |
| 61 | JASON'S LYRIC (Mercury 522915)                                      | Soundtrack             | 60    | 26 |
| 62 | THE SWEETEST DAYS (Wing/Mercury 526172)                             | Vanessa Williams       | 46    | 17 |
| 63 | MADE IN AMERICA (EastWest/EEG 61754)                                | Kam                    | 48    | 6  |
| 64 | SONGS (LV/Epic 57775)   | Luther Vandross        | 69    | 28 |
| 65 | DO YOU WANT MORE?!!!!?? (DGC/Geffen 24708)                          | The Roots              | 64    | 13 |
| 66 | ROTTIN TA DA CORE (Illtown/Mad Sounds/Motown 530461)                | Rottin' Razkals        | 62    | 4  |
| 67 | DAH SHININ' (Vweck/Nervous 2005)                                    | Smif-N-Wessun          | 68    | 14 |
| 68 | AMERIKKKA'S NIGHTMARE (Jive 41547)                                  | Spice 1                | 56    | 19 |
| 69 | DARE IZ A DARKSIDE (Def Jam/RAL/Island 523846)                      | Redman                 | 66    | 20 |
| 70 | SMOOTH GROVE: A SENSUAL COLLECTION VOL. 2 (Rhino/AG 71860)          | Various Artists        | 70    | 7  |
| 71 | PURE PLEASURE (GRP/MCA 4026)  | Phil Perry             | 67    | 22 |
| 72 | S.S.C. PRESENTS MURDER SQUAD NATIONWIDE (G.W.K./DJ West/RAL 124040) | Murder Squad           | 65    | 9  |
| 73 | COAST II COAST (Loud/RCA 66446)                                     | Tha Alkaholiks         | 63    | 7  |
| 74 | ROLLIN' WIT DANA DANE (Lifestyles/Maverick/Warner Bros. 45770)      | Dana Dane              | 55    | 3  |
| 75 | FIRST INSTRUMENT (Manhattan/Capitol 27823)                          | Rachell Ferrell        | 72    | 3  |

### THE RHYTHM

By M.R. Martinez



Ann Peebles, Syl Johnson, Otis Clay and Don Bryant were among the artists that performed during a tribute to Hi Records held at the House of Blues in Los Angeles. The revue also promoted the release of *Hi Times: The Hi Records R&B Years*, a three-CD boxed set compilation recently released by The Right Stuff label. Pictured at a reception that preceded the performance are (l-r): Michael Roden, CEMA director of national sales; Tom Cartwright, sr. director of product development, The Right Stuff; Miki Mulvihill, Syl Johnson's manager; recording artists Johnson, Bryant, Peebles and Gene Anderson; legendary comedian Rudy Ray Moore; and Clay.

**IT'S A NUTTY KIND OF THING:** Imagine a relentless wall of funky music pulsing forth from a stage where a continuum of musicians send out sonic messages that are danceable, jazzy, rhythm & bluesy, rock 'n' rollish and generally free of inertia. It's music to move and party to during four- to five-hour stretches. It happens with as many as 25 musicians on stage at one time. It's called **Nutmeg**, a funky festival featuring the Los Angeles-based collective **Trulio Disgracias**, which is comprised of members from **Fishbone**, the **Red Hot Chili Peppers**, **Suicidal Tendencies**, **Parliament/Funkadelic**, the **Brand New Heavies**, **Spearhead**, **The Solsonics**, **Weapon Of Choice**, **The Vickie Calhoun Band** and **Plum**. In addition to the collective, individual performances from **Weapon of Choice**, **Plum** featuring **Bronx Style Bob**, **Eek** and **Vickie Calhoun** are part of the non-stop music assault.

The collective's tour hits the road for dates scheduled for June 1-17 in Northern Cali, Oregon, Washington, Western Canada, Idaho, Montana and Nevada. Most of the venues, according to tour organizer **Dino Giacomazzi** of Southern California-based **Bravo Entertainment**, are 600- to 1,200-capacity clubs, where the bands will unveil new material, "whether it's inspired by [safe] sex, drugs or rock 'n' roll." Giacomazzi says that many alternative genres are mainstreaming or losing their edge and that "Nutmeg music," a term coined by **Weapon of Choice** leader **Lonnie "Mega Nut" Marshall** and the rest of the crew, is the next big thing. Or as **Eek** bassist **Numui Rayfield Jarvis** put it: "The philosophy of Nutmeg is to pursue creative freedom without the restraints of the multi-national conglomeration getting in the way."

The principal Nutmeg act has been **Weapon of Choice**, which started out on the independent **Nutmeg** label before signing a deal with **Sony**-distributed **Loose Groove Records**. The group has toured as an opening act for **Fishbone** and has headlined club dates throughout the Southwest, including some on **Trulio Disgracias'** successful sold-out dates in South California and Arizona. **Vickie Calhoun** will be accompanied by various members of the collective during her set, and **Plum's** line-up is still in the works, although special guests (the highly-regarded female rap duo of **Sin**) are expected to join the **Plum** fun. **Eek**—which features **Jarvis**, **Arik Marshall** on vocals and guitar and drummer **Ralph Penland**—will bring its jazzy rock/funk to the party. The show will open and close, however, with the juggernaut **Trulio Disgracias**, which is truly an awesome sound experience. "You have to experience this to believe it," Giacomazzi says. The concept is on.



THE  
RHYME

By M.R. Martinez



Capleton, the Jamaican-based dancehall artist known for "Tour," recently inked a recording deal with Def Jam Records. The artist is expected to have an album out in August. Pictured standing at the signing are (l-r): Herbie Miller, manager; Stuart Brown, manager-producer; Drew Dixon, director A&R; Frank Cooper, esq., v.p. of business affairs for Def Jam; (seated l-r) Russell Simmons, CEO of Def Jam/RAL; Capleton; and Lisa Davis, Capleton's attorney.

**GOOD REASONS?:** Apparently there's some serious negotiations going on for the rights to distribute both the film *Reasons* and its soundtrack. It appears that **Jive Records** has won the right to distribute the soundtrack which, in addition to **MC Eiht**, will feature a bevy of yet-to-be confirmed artists. The **Simone Nissan Films, Inc.** production stars West Coast hardcore rapper **MC Eiht**, actor/comedian **Bernie Mac**, **Mel Jackson**, **Gerardo Estervez**, **Lisa Raye** and **George Brashear**. The cautionary action/drama uses the mean streets of Chicago as a backdrop and details the relationship of a neighborhood crew whose initial foray into crime sucks them into a spiral of misdeeds involving murder, drugs and the breaking-up of friendships. The film is being produced and directed by **Monty Ross** in his directorial debut. The founder of **Simone Nissan Films**, Ross forged an industry presence through his work with **Spike Lee**. Executive producer on the project is **Ralph Clark**. A spokeswoman for **MC Eiht** says that at press time details for distribution of the film and soundtrack album were still being hammered out.

**SOUND NIBBLES:** **Tommy Boy** recording artist **Coolio** hits the film soundtrack trail with "Gangsta's Paradise," a song he wrote that will be used in the **Don Simpson/Jerry Bruckheimer** film starring **Michelle Pfeiffer** (the working title for the film is *Dangerous Minds*). Ex-**Prince** femme fatales **Wendy & Lisa** are set to score the film. **Coolio's** song is to be heard over the opening credits and several times through the film along with **Wendy & Lisa's** sounds. The film is based on the book *My Posse Don't Do Homework* by **Luanne Johnson**. The film is currently set for a July 28 release with the soundtrack (executive produced by **DeVante Swing** of **Jodeci**) due out in early July on **MCA Records**....

Also coming from **MCA** in conjunction with **Forty Acres and Mule MusicWorks** is the soundtrack to director **Rusty Cundieff's** *Tales From The Hood*. The **Savoy Pictures** release is called an urban anthological thriller and is being executive produced by **Spike Lee**. It stars **Corbin Bernsen**, **Rosalind Cash**, **David Alan Grier**, **Wings Hauser** and **Clarence Williams III**. The soundtrack features everybody from **Spice 1** and **The Gravediggaz** to **Scarface** and the **Wu-Tang Clan**. Other artists featured include **Domino**, **Compton's Most Wanted**, **MC Eiht**, **E-40 & The Click**, **South Central Cartel's Havoc** and **Prodigé** and **Ol' Dirty Bastard**. The soundtrack was released last week and the film is due in early May....

Los Angeles radio station **KKBT: The Beat** on Sunday, April 30 specially broadcast the program "Civil Unrest: Three Years Later" examining the state of the city since the April 29, 1992 uprising in Los Angeles and nationwide that erupted in the wake of the Rodney King verdicts. The station's "Street Science" program was expanded to three hours to accommodate the examination of the civil unrest that has changed attitudes and shaped the future of the communities scarred by the riots. Panelists, calls from the audience and other presentations were part of the program.

## TOP 25 RAP SINGLES

CASH BOX • MAY 6, 1995

|    |  |                                |       |    |
|----|--|--------------------------------|-------|----|
| 1  | KEEP THIER HEADS RINGING (Priority 53188)          | Dr Dre                         | 1     | 7  |
| 2  | DEAR MAMA (Interscope/AG 98273)                    | 2Pac                           | 2     | 9  |
| 3  | BIG POPPA/WARNING<br>(Bad Boy/Arista 7-9015)       | The Notorious B.I.G.           | 3     | 17 |
| 4  | GIVE IT 2 YOU (So So Def/Work/Columbia 77836)      | Da Brat                        | 4     | 4  |
| 5  | BROOKLYN ZOO (Elektra/EEG 64477)                   | Ol' Dirty Bastard              | 6     | 10 |
| 6  | GET DOWN (Bad Boy/Arista 7-9012)                   | Craig Mack                     | 5     | 33 |
| 7  | I'LL BE AROUND (Chrysalis/EMI 58331)               | Rappin 4'Tay                   | 7     | 6  |
| 8  | 1-LUV (Sick Wid'It/Jive 42289)                     | E-40 Feat. Levity              | 8     | 10 |
| 9  | CRAZIEST (Tommy Boy 666)                           | Naughty By Nature              | 10    | 4  |
| 10 | PEOPLE DON'T BELIEVE (Rap-A-Lot/Noo Tribe 38469)   | Scarface                       | 11    | 8  |
| 11 | RODEO (Rip-It 9511)                                | 95 South                       | 13    | 12 |
| 12 | SITTIN' IN MY CAR<br>(Def Jam/RAL/Island 853 922)  | Slick Rick Feat. Doug E. Fresh | 14    | 8  |
| 13 | GET LIFTED (Jive 42282)                            | Keith Murray                   | 17    | 11 |
| 14 | MAD IZM (Capitol 58313)                            | Channel Live                   | 9     | 14 |
| 15 | SAFE + SOUND (Profile 5432)                        | DJ Quik                        | 15    | 8  |
| 16 | FOE THA LOVE OF \$<br>(Ruthless/Relativity 5540)   | Bone Thugs N Harmony           | 12    | 11 |
| 17 | THE I.N.C. RIDE<br>(Delicious Vinyl/Capitol 58376) | Masta Ace Incorporated         | 22    | 2  |
| 18 | SHOOK ONES PART II (Loud/MCA 64294)                | Mobb Deep                      | 16    | 10 |
| 19 | FREAK ME BABY (Epic Street/Epic 77845)             | Dis-N-Dat                      | 20    | 2  |
| 20 | OH YEAH! (Ill Town/Mad Sounds/Motown 631 243)      | Rottin Razkals                 | 19    | 12 |
| 21 | OOH LAWD (PARTY PEOPLE) (Wrap/Ichiban 291)         | D.J. Smurf                     | 18    | 5  |
| 22 | PUT IT ON (Columbia 77899)                         | Big L                          | DEBUT |    |
| 23 | FIVE O FIVE O (Rip It 77890)                       | 69 Boyz                        | DEBUT |    |
| 24 | TOUR (Signet/RAL 162)                              | Capleton                       | 25    | 13 |
| 25 | KEEP IT REAL (Capitol 58355)                       | Milk Bone                      | DEBUT |    |



Members of **Naughty By Nature** and **Pepa** of **Salt 'N' Pepa** recently showed up at the **Real Deal Showcase** in Los Angeles, the longest-running such showcase on the West Coast, to support **Rottin' Razkals**, a discovery of **Naughty By Nature**. **Naughty** and **Pepa** got into the act, jumping on stage and rocked it with the **Razkals**, who recently dropped some sonic flava on the **Madsounds** label. After the show, the groups paused for the cause, taking a picture with the Showcase sponsor. Pictured are (l-r): **Bernard Tarver**, **Olde English 800** brand manager and a long-time supporter of the showcase; **Pepa**; and **Treach**, **K.G.** and **Vinnie** of **Naughty By Nature**.

TOP 100 POP SINGLES

MAY 6, 1995



#1 SINGLE: Dionne Farris



TO WATCH: Brownstone



HIGH DEBUT: Soul For Real

|    |   | Total Weeks ▼                    |    | Last Week ▼ |     |   |                                | Total Weeks ▼ |    | Last Week ▼ |  |
|----|---|----------------------------------|----|-------------|-----|---|--------------------------------|---------------|----|-------------|--|
| 1  | I KNOW (Columbia 77750)                                   | Dionne Farris                    | 1  | 14          | 51  | ANOTHER NIGHT (Arista 12724)                              | Real McCoy                     | 44            | 37 |             |  |
| 2  | THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)             | Montell Jordan                   | 3  | 9           | 52  | WONDERFUL (Capitol 58239)                                 | Adam Ant                       | 56            | 4  |             |  |
| 3  | RED LIGHT SPECIAL (LaFace 02744)                          | TLC                              | 2  | 11          | 53  | IF I WANTED TO/LIKE THE WAY I DO (Island 854 238)         | Melissa Etheridge              | 31            | 11 |             |  |
| 4  | FREAK LIKE ME (EastWest 9094)                             | Adina Howard                     | 4  | 14          | 54  | GET READY FOR THIS (Radikal/Critique 15535)               | 2 Unlimited                    | 32            | 23 |             |  |
| 5  | I BELIEVE (EMI 58320)                                     | Blessid Union of Souls           | 6  | 12          | 55  | WHITE LINES (Capitol 79557)                               | Duran Duran                    | 55            | 6  |             |  |
| 6  | WATER RUNS DRY (Motown 860 358)                           | Boyz II Men                      | 21 | 3           | 56  | LAY DOWN YOUR LOVE (Next Plateau/London/Island)           | 4 P.M.                         | 59            | 4  |             |  |
| 7  | RUN AWAY (Arista 1-2808)                                  | Real McCoy                       | 5  | 8           | 57  | EVERY LITTLE THING (Uptown 3356)                          | Soul For Real                  | DEBUT         |    |             |  |
| 8  | CANDY RAIN (Uptown/MCA 54906)                             | Soul For Real                    | 8  | 15          | 58  | MOVE IT (TO THE RHYTHM) (SBK/EMI 58359)                   | Technotronic                   | 58            | 5  |             |  |
| 9  | HOLD ON (Atlantic 87240)                                  | Jamie Walters                    | 9  | 14          | 59  | MR. PERSONALITY (Zoo 42094)                               | Gillette                       | 41            | 9  |             |  |
| 10 | BIG POPPA/WARNING (Bad Boy/Arista 7-9015)                 | The Notorious B.I.G.             | 7  | 17          | 60  | ON BENDED KNEE (Motown 860 244)                           | Boyz II Men                    | 60            | 25 |             |  |
| 11 | DEAR MAMA (Interscope 98273)                              | 2Pac                             | 11 | 9           | 61  | CLOSE TO YOU (Curb-Edel 76945)                            | Fun Factory                    | 64            | 6  |             |  |
| 12 | IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940)         | Martin Page                      | 12 | 16          | 62  | I'LL BE THERE (RAL/Def Jam 851 879)                       | Method Man Feat. Mary J. Blige | DEBUT         |    |             |  |
| 13 | BELIEVE (Rocket/Island 60144)                             | Elton John                       | 13 | 9           | 63  | CRAZIEST (Tommy Boy 666)                                  | Naughty By Nature              | 68            | 2  |             |  |
| 14 | TELL ME WHEN (EastWest/Elektra 5731)                      | Human League                     | 10 | 7           | 64  | GRAPEVINE (MJJ/Epic 77864)                                | Brownstone                     | 74            | 6  |             |  |
| 15 | LET HER CRY (Atlantic 87231)                              | Hootie & The Blowfish            | 20 | 6           | 65  | DOWN BY THE WATER (Island 6921)                           | PJ Harvey                      | 67            | 6  |             |  |
| 16 | TAKE A BOW (Maverick/Sire/Warner Bros. 18000)             | Madonna                          | 14 | 21          | 66  | THE WAY THAT YOU LOVE (Ving/Mercury 1422)                 | Vannessa Williams              | 72            | 2  |             |  |
| 17 | KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188) | Dr Dre                           | 17 | 8           | 67  | RAINY DAYS (Epic 77866)                                   | General Public                 | 75            | 3  |             |  |
| 18 | I LIVE MY LIFE FOR YOU (Epic 78124)                       | Firehouse                        | 19 | 11          | 68  | CONNECTION (Geffen 19385)                                 | Elastica                       | 76            | 4  |             |  |
| 19 | I'M GOIN' DOWN (Uptown/MCA 55008)                         | Mary J. Blige                    | 18 | 4           | 69  | ROLLIN' WIT DANE (Lifestyles/Maverick/Warner Bros. 17907) | Dana Dane                      | 70            | 4  |             |  |
| 20 | HAVE YOU EVER REALLY LOVED A WOMAN? (A&M 10282)           | Bryan Adams                      | 26 | 4           | 70  | FREEDOM (FROM "PANTHER") (Mercury 856 800)                | Various Artists                | 77            | 3  |             |  |
| 21 | STRONG ENOUGH (A&M 0798)                                  | Sheryl Crow                      | 16 | 16          | 71  | THINK OF YOU (LaFace/Arista 2-4094)                       | Usher                          | 69            | 8  |             |  |
| 22 | CAN'T STOP LOVIN' YOU (Warner Bros. 17909)                | Van Halen                        | 24 | 6           | 72  | DADDY'S HOME (Warner Bros. 17876)                         | Spanish Fly                    | 73            | 4  |             |  |
| 23 | COTTON EYED JOE (Jive 46500)                              | Rednex                           | 23 | 9           | 73  | DON'T TAKE IT PERSONAL (Arista 5041)                      | Monica                         | DEBUT         |    |             |  |
| 24 | NO MORE "I LOVE YOU'S" (Arista 1-2804)                    | Annie Lennox                     | 25 | 8           | 74  | STRANGE CURRENCIES (Warner Bros. 17900)                   | R.E.M.                         | DEBUT         |    |             |  |
| 25 | BABY (Atlantic 82610)                                     | Brandy                           | 22 | 14          | 75  | ALWAYS (Mercury 856 227)                                  | Bon Jovi                       | 65            | 31 |             |  |
| 26 | CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676)   | Total Feat. The Notorious B.I.G. | 42 | 5           | 76  | THE RHYTHM OF THE NIGHT (EastWest/EEG 98192)              | Corona                         | 57            | 24 |             |  |
| 27 | THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252)            | Subway                           | 15 | 12          | 77  | SECRET GARDEN (Columbia 77847)                            | Bruce Springsteen              | DEBUT         |    |             |  |
| 28 | IF YOU LOVE ME (MJJ/Epic 77732)                           | Brownstone                       | 28 | 20          | 78  | DECEMBER (Atlantic 87157)                                 | Collective Soul                | 88            | 2  |             |  |
| 29 | ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic)      | Raphael Saadiq                   | 35 | 6           | 79  | YOU GOT IT (FROM "BOYS ON THE SIDE") (Arista 1-2795)      | Bonnie Raitt                   | 61            | 11 |             |  |
| 30 | BEDTIME STORY (Maverick/Sire/Warner 17924)                | Madonna                          | 30 | 4           | 80  | EVERLASTING LOVE (Epic 77756)                             | Gloria Estefan                 | 80            | 13 |             |  |
| 31 | DREAM ABOUT YOU/FUNKY MELODY (Thump 2205)                 | Stevie B                         | 38 | 11          | 81  | YOU DON'T KNOW HOW IT FEELS (Warner Bros. 18030)          | Tom Petty                      | 63            | 23 |             |  |
| 32 | THANK YOU (Motown 1270)                                   | Boyz II Men                      | 33 | 11          | 82  | FAT BOY (S.O.S./Zoo 1006)                                 | Max-A-Million                  | 83            | 7  |             |  |
| 33 | SHY GUY (FROM "BAD BOYS") (The Work Group 77678)          | Diana King                       | 36 | 8           | 83  | LICK IT (S.O.S./Zoo 14214)                                | Roula                          | 87            | 3  |             |  |
| 34 | HOLD MY HAND (Atlantic 87230)                             | Hootie & The Blowfish            | 34 | 29          | 84  | I WISH (Sunshine/Scotti Bros. 78032)                      | Skee-Lo                        | DEBUT         |    |             |  |
| 35 | I'D RATHER BE ALONE (MCA 54992)                           | IV Xample                        | 37 | 6           | 85  | I'M THE ONLY ONE (Island 854068)                          | Melissa Etheridge              | 84            | 41 |             |  |
| 36 | JOY (Interscope 95769)                                    | Blackstreet                      | 43 | 5           | 86  | IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)          | K-Ci Hailey of Jodeci          | 62            | 11 |             |  |
| 37 | RUN-AROUND (A&M 8341)                                     | Blues Traveller                  | 40 | 7           | 87  | COME BACK (Radioactive 3202)                              | Londonbeat                     | 39            | 11 |             |  |
| 38 | YOU GOTTA BE (550 Music 77551)                            | Des'ree                          | 27 | 42          | 88  | 1-LUV (Sick Wid It/Jive 42289)                            | E-40 Feat. Levity              | 71            | 4  |             |  |
| 39 | TOTAL ECLIPSE OF THE HEART (Critique 15539)               | Nicki French                     | 54 | 5           | 89  | FOR YOUR LOVE (Motown 1261)                               | Stevie Wonder                  | 81            | 9  |             |  |
| 40 | SOMEONE TO LOVE (550 Music 77895)                         | Jon B. Feat. Babyface            | 66 | 3           | 90  | GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH (Epic 77755)    | Luther Vandross                | 94            | 2  |             |  |
| 41 | GIVE IT 2 YOU (So So Def/Work/Columbia 77836)             | Da Brat                          | 52 | 3           | 91  | (SHE'S GOT) SKILLZ (Blitz/Atlantic 5738)                  | All-4-One                      | 85            | 13 |             |  |
| 42 | CREEP (LaFace/Arista 40824)                               | TLC                              | 29 | 26          | 92  | GET DOWN (Bad Boy/Arista 7-9012)                          | Craig Mack                     | 91            | 13 |             |  |
| 43 | FEEL SO HIGH (550 Music 77693)                            | Des'ree                          | 45 | 5           | 93  | FOE THA LOVE OF \$ (Ruthless/Relativity 5540)             | Bone Thugs N Harmony           | 86            | 10 |             |  |
| 44 | HERE & NOW (Giant 17913)                                  | Letters To Cleo                  | 51 | 6           | 94  | SHE DON'T USE JELLY (Warner Bros. 41102)                  | The Flaming Lips               | 90            | 20 |             |  |
| 45 | NEVER FIND SOMEONE LIKE YOU (Ruffhouse/Columbia 77817)    | Keith Martin                     | 49 | 11          | 95  | TOUR (Signet 162)   | Capleton                       | 92            | 12 |             |  |
| 46 | UNTIL THE END OF TIME (Priority 53183)                    | Foreigner                        | 46 | 6           | 96  | BEFORE I LET YOU GO (Interscope 98211)                    | Blackstreet                    | 78            | 28 |             |  |
| 47 | MOVE IT LIKE THIS (Tommy Boy 633)                         | K-7                              | 47 | 9           | 97  | SHOOK ONES PART II (Loud/RCA 64294)                       | Mobb Deep                      | 89            | 7  |             |  |
| 48 | I'LL BE AROUND (Chrysalis/EMI 58331)                      | Rappin' 4-Tay Feat. The Spinners | 48 | 6           | 98  | EVERY DAY OF THE WEEK (Giant 17988)                       | Jade                           | 79            | 25 |             |  |
| 49 | IT'S GOOD TO BE KING (Warner Bros. 17925)                 | Tom Petty                        | 53 | 3           | 99  | SUKIYAKI (Next Plateau/London/Island 857 687)             | 4 P.M.                         | 82            | 33 |             |  |
| 50 | WHAT WOULD YOU SAY (RCA 2994)                             | Dave Matthews                    | 50 | 9           | 100 | THE SWEETEST DAYS (Ving/Mercury 851113)                   | Vanessa Williams               | 93            | 26 |             |  |

# POP SINGLES

## POP SINGLES INDEX

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| ALWAYS J. Ben Joni (Polygram Int'l/Bna Jovl, ASCAP, HL)  | 75  |
| ANOTHER NIGHT J Wind, Quackrus, O Jeggiza (Maximum Songs)  | 51  |
| ASK OF YOU R. Saadig, T. Riley, H. Nakamura, R. El (Polygram/Tony/Toni/Tone!/Toshiba EMI, ASCAP/Beachwood Music, BMI)  | 29  |
| BABY K. Crouch, K. Jones, R. Peterson (Young Legend/Ecastasoul, ASCAP/Human Rhythm, BMI)   | 25  |
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| BIG POPPA/WARNING The Notorious B.I.G. (Tee Tee/Justin Combs, ASCAP)   | 10  |
| CANDY RAIN Heavy D, T. Robinson, J. C. Oliver, S. Barnes (EMI April/E-Z-Duz-It/WB/Twelve And Under, ASCAP/Evelk/Slam U Well, BMI/WBM/HL)   | 8   |
| CAN'T STOP LOVIN' YOU E. Van Halen, A. Van Halen, S. Hagar, M. Anthony (Yessup/WB, ASCAP)  | 22  |
| CAN'T YOU SEE T. Robinson, M. South, J. Howell, F. Wesley, J. Starks, R. Ryan (Evelk/WB/South Of Soul/12 AM/Late Hours/Justin Combs/EMI April/Big Herbs, ASCAP/Roger Ryan, BMI)    | 26  |
| CLOSE TO YOU B. Ans, R. Kesselbauer, T. Cotura, R. Hardison (Big Ears, ASCAP)  | 61  |
| COME BACK Hendall, Helms, Chambers (N/A)   | 87  |
| CONNECTION J. Frischmann (EMI/EMI Blackwood, BMI)  | 68  |
| COTTON EYED JOE J. Encason, O. Pan, P. Renz (Zomba, ASCAP)   | 23  |
| CRAZIEST K. Gist, A. Cross, V. Brown (Naughty Music/WB, ASCAP)   | 63  |
| CREEP D. Austin (EMI April/D.A.R.P., ASCAP/HL)   | 42  |
| DADDY'S HOME N/A (N/A)   | 72  |
| DEAR MAMA T. Shukur, T. Pizarro (The Underground Condition, ASCAP/Jotana's Dream/Interscope Pearl/Warner-Tamerlane, BMI)   | 11  |
| DECEMBER N/A (N/A)   | 78  |
| DON'T TAKE IT PERSONAL D. Austin, D. Simmons (D.A.R.P./Afro Dred Lite, ASCAP/Nu Rhythm, BMI)   | 73  |
| DOWN BY THE WATER P.J. Harvey (Hot Head, BMI)  | 65  |
| DREAM ABOUT YOU/FUNKY... K. Katan, F.D. Alessandro, Stevie B. (B And It Is/Turkishman, BMI)  | 31  |
| EVERLASTING LOVE B. Canon, M. Gayden (Rising Songs/Blackwood, BMI)   | 80  |
| EVERY DAY R. Jerald, A. Amato, K. Miller (Irving Music/Little Jerald Jr. Music/Arnato Music Co./Ju Ju Bee Music, BMI)  | 98  |
| EVERY LITTLE THING N/A (N/A)   | 57  |
| FAT BOY M. Mohr, J. Flores, D. Estevez (Tango Rose, ASCAP)   | 82  |
| FEEEL SO HIGH Des'ree, M. Graves (Warner Chappell/WB, ASCAP/Sony, BMI)   | 43  |
| FOE THA LOVE OF \$ BONE, Eazy-E, Yella (Ruthless Attack, ASCAP/Dollarz-N-Sense/D.J. Yella, BMI)  | 93  |
| FOR YOUR LOVE S. Wonder (Stevie/N/A, ASCAP)  | 89  |
| FREAK LIKE ME E. Hanes, M. Valentine, L. Hill (Hanes, Hill & Valentine, ASCAP)   | 4   |
| FREEDOM D. Austin, J. Kirkland, J. Gilman (EMI April/D.A.R.P./Patrick Moxey/Diggin' In The Crates, ASCAP/Egion/Butter Ink, BMI)  | 70  |
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| GET READY FOR THIS R. Singard, P. Wilde, J. P. Decoster (Any Kind Of Music/MCA, ASCAP/HL)  | 54  |
| GIVE IT 2 YOU J. Dupin, C. Kelly (So So Def/EMI April/My World, ASCAP)   | 41  |
| GOING IN CIRCLES/LOVE THE... J. Peters, A. Force (Porpete Music, BMI)  | 90  |
| GRAPEVYNE N. Gilbert, A. Gilbert, D. Hall (Brown Hill/The Night Rambow/Stone Jam/Ness Nitty & Capone/WB, ASCAP)  | 64  |
| HAVE YOU EVER... B. Adams, R. J. Lan, M. Kamen (Babunij Music/Zomba, ASCAP)  | 20  |
| HERE AND NOW Letters To Cleo (Rebecca Lulu/Famous, ASCAP)  | 44  |
| HOLD MY HAND M. Bryan, D. Felber, D. Rucker, J. Sonefeld (EMI, ASCAP)  | 34  |
| HOLD ON S. Tyrell, K. Savagar, J. Walters, S. Tyrell (James Walters/Kevin Savagar/Almo, ASCAP/Tyrell/EMI Blackwood, BMI)   | 9   |
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| I KNOW M. Davis, W. Duvall (Sony/GMMI, ASCAP/Sony/Instofans, BMI)  | 1   |
| I LIVE MY LIFE... Leventy, Share (Sony/Wocka Wocka, ASCAP)   | 18  |
| I WISH Skee-Lo (Orange Bear, BMI)  | 84  |
| IT'S RATHER BE ALONE H. Boone, L. Moore III (MCA/Family Tree, ASCAP/Moore, BMI)  | 35  |
| I'LL BE AROUND A. Forte (Rap Top/Bellboy/Assorted, ASCAP)  | 48  |
| I'LL BE THERE N/A (N/A)  | 62  |
| I'M GOIN' DOWN N. Whitfield (Duchess, BMI)   | 19  |
| PM THE ONLY ONE M. Eberidge (MLE/Almo, ASCAP)  | 85  |
| JOY T. Riley, T. Lucas, M. Jackson (Zomba/T. Lucas Music/Mr Peanut Bunter, ASCAP/Mypac/Warner-Tamerlane, BMI)  | 36  |
| KEEP THEIR HEADS RINGIN' Dr. Dre, S. Sneed, J. Flex (Ain't Nuthin' Gonn' On But Fu Kin', ASCAP)  | 17  |
| LAY DOWN YOUR LOVE N/A (N/A)   | 56  |
| LET HER CRY M. Bryan, D. Felber, D. Rucker, J. Sonefeld (Monica's Reluctant To Lob, ASCAP)   | 15  |
| LICK IT C. Babe, M. Mohr (Tango Rose, ASCAP)   | 83  |
| MOVE IT LIKE THIS K-7 J. Gardner (Third & Lex/Blue Ink/Tee Girl/Zomba, BMI)  | 47  |
| MOVE IT (TO THE RHYTHM) J. Bogart, P. DeMeyer (Colgens EMI/ADM/P&M/Watermark/BMC/Bougm, ASCAP)   | 58  |
| MR. PERSONALITY M. Mohr, C. Bab. (Tango Rose, ASCAP)   | 59  |
| NEVER FIND SOMEONE M. Sharron, D. Scambello (Spinning Platinum/Famous/No Pam No Gam, ASCAP)  | 45  |
| NO MORE "I LOVE YOU'S" B. Freeman, J. Hughes (Anxious/Career, BMI)   | 24  |
| ON BENDED KNEE J. Harris III, T. Lewis (Flyie Tyne, ASCAP)   | 60  |
| RAINY DAYS A. Charney (Roger Mullin Music/Famous Music, ASCAP/Off The Rails, BMI)  | 67  |
| ROLLIN' WIT DANE D. McCleese, K. Gilliam, R. James (Tickle Your Fancy/Maverick/N. The Water/WB/Vent-Norr/Famous/Jobete, ASCAP)   | 69  |
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| SHE DON'T USE JELLY The Flaming Lips (Lovely Sons Of Death, BMI)   | 94  |
| SFOOK ONES PART II K. Mchuck, T. Johnson (Juvenile Hell, ASCAP)  | 97  |
| SOMEONE TO LOVE Babyface (Sony/Ecaf, BMI)  | 40  |
| (SHE'S) GOD SKILLZ G. St. Claire, T. O'Brien (Songcase, BMI)   | 91  |
| SHY GUY D. King, A. Marvel, K. Gardner (World Of Anky/W'n'r, ASCAP/Diana King/Kingsley Gardner/Nation Of Soul, BMI)  | 33  |
| STRANGE CURRENCIES B. Berry, P. Buck, M. Mills, M. Stipe (Night Garden/Warner-Tamerlane, BMI)  | 74  |
| STRONG ENOUGH S. Crow, B. Bottrell, D. Baerwald, K. Gilbert, R. Rickets, B. MacLeod (Zen Of Integrity/Almo/Ignorat/WB/Canvas Mattress 48/11, ASCAP/Warner-Tamerlane/Okl Crow, BMI) | 21  |
| SUKIYAKI M. P. Desantis, J. Melillo (Toshi-/EMI/Beachwood, BMI)  | 99  |
| SWEETEST DAYS, THE J. Lind, W. Waldman, P. Vlodston (Famous Music/Kazoom Music, ASCAP/EMI Virgin/Big Mystique/Longitude Music/Sprint Line, BMI)                                    | 100 |
| TAKE A BOW Babyface/Madonna (WB/Webo Girl, ASCAP/Ecaf/Sony Songs, BMI)   | 15  |
| TELL ME WHEN P. Beckett, P. Oakley (MCA/EMI Virgin, ASCAP)   | 14  |
| THANK YOU M.S. (EMI April/D.A.R.P., ASCAP/Black Panther/Vanderpoll/Awayaw/Shaw/Patrick/Eagion, BMI)  | 32  |
| THINK OF YOU C. Thompson, D. Jones, F. Evans, U. Raymond (Cluck Life/Starvin, ASCAP/China Baby/Jance Combs, BMI/EMI)   | 71  |
| THIS IS HOW WE DO IT M. Jordon, O. Pearce, R. Walters (Mo'Sawang, ASCAP/Oji's/Def American, BMI)   | 2   |
| THIS LIL' GAME WE PLAY G. Levent, E. T. Nicholas (Divided/Zomba/Ramal/Warner-Tamerlane, BMI)   | 27  |
| TOTAL ECLIPSE OF THE HEART J. Steunman (EMI Virgin, BMI)   | 39  |
| TOUR R. Waters, Capleton (Antella/Def American Songs, ASCAP)   | 95  |
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| WHAT WOULD YOU SAY D. Matthews (Coklen Grey)   | 50  |
| WHITE LINES M. Glover, S. Robinson (N/A)   | 55  |
| WONDERFUL M. Parroni, B. Hayes (EMI/Colgens/Firestars/Almo, ASCAP)   | 52  |
| YOU DON'T KNOW HOW... T. Petty (Gone Gator Music, ASCAP)   | 81  |
| YOU GOT IT... R. Ortonson, T. Pety, J. Lynn (Gone Gator, ASCAP/Orborgs/EMI Virgin, BMI)  | 79  |
| YOU GOTTA BE Des'ree, A. Ingram (Sony, BMI/HL)   | 5   |
| (Stuff Shirt, BMI/Warner-Tamerlane/Ecaf/Sony Songs/Boobie Loo, BMI/HL/WBM)   | 38  |

## REVIEWS By Steve Baltin

### ■ R.E.M.: "Strange Currencies" (Warner Bros. 43513)



For the follow-up to "Bang & Blame," the Athens lads have taken maybe the sweetest song from their multi-Platinum *Monster* album. There's a simple longing, mixed with reassuring, in the way Michael Stipe sings "I tripped and fell/did I fall/what I want to feel I want to feel it now." A sparse but lovely melody accompanies Stipe's tour de force. As a bonus, the CD single features live versions of "Drive," "Radio Free Europe" and Iggy Pop and David Bowie's "Funtime." Of course it will be a smash at the usual outlets, it's R.E.M.; but look for this one to break out at Top 40 and maybe even at Adult/Contemporary.



### ■ DINK: "Get On It" (Capitol 79570)

Disciples of Trent Reznor from the Ohio scene, Dink have parlayed their initial break into an impressively long run with their eponymous debut album. In fact, the band, who've already been out on the road with Pop Will Eat Itself, are now heading out with KMFDM. Incorporating elements of techno, rap and punk, Dink have created a delightful mish-mash of styles.

### ■ MONICA: "Don't Take It Personal (Just One Of Dem Days)" (Rowdy 5040)

Though the name of Monica's coming-out record is *Miss Thang*, don't let it mislead you. There's very little attitude on this highly warm and accessible track. Technically, this is not an overly impressive single, but that doesn't matter as most listeners aren't seeking virtuosity, especially this time of year. With the weather getting warmer, these are the songs fans want—and Monica has delivered with the first hit of the summer of '95.

### ■ MIKE & THE MECHANICS: "Over My Shoulder" (Atlantic 6050)

The second single from the band's *Beggar On A Beach Of Gold* album has received many generous reviews. Whatever...there's little imagination to this song, and the programmed rhythm has even managed to take the soul out of Paul Carrack's blue-eyed vocals. Lastly, any song that includes whistling, other than Otis Redding's "Dock Of The Bay," is asking for trouble. However, it'll still receive fair amounts of airplay, especially on Adult/Contemporary.

## PICK OF THE WEEK



### ■ OASIS: "Rock & Roll Star" (Epic 7024)

If any one song from their debut CD, *Definitely Maybe*, shows why Oasis have received the warm response they have from American audiences, this is the track. Against a wild but infectious backbeat, singer Liam Gallagher captures the fantasy of adolescents everywhere. Yet, this is more than a dream, it's a statement—we will make the fantasy come true. With their dazzling updating of the great pop hooks of the '60s, Oasis are well on their way to reaching the stardom they sing about. Look for this one to be a tremendously effective follow-up to "Live Forever" on Modern Rock outlets everywhere, with selected AOR stations realizing the joy of this track as well. This is what pop music should be.

CASH BOX CHARTS

TOP 100 POP ALBUMS

MAY 6, 1995



#1 ALBUM: Friday - Soundtrack



TO WATCH: Dave Matthews Band



HIGH DEBUT: FireHouse

|    |  | Total Weeks ▼ |    | Last Week ▼ |    |    |   | Total Weeks ▼ |    | Last Week ▼                  |          |
|----|--|---------------|----|-------------|----|----|---|---------------|----|------------------------------|----------|
| 1  | FRIDAY (Priority 53959)                                      | 1             | 2  | 52          | 2  | 52 | REARY TO DIE (Bad Boy/Ansta 73000)                                    | 54            | 26 | The Notorious B.I.G.         | 54       |
| 2  | THE LION KING (Walt Disney 60858)                            | 2             | 46 | 53          | 46 | 53 | CREEPIN ON AH COME UP (Ruthless/Relativity 5526)                      | 51            | 37 | Bone Thugs N Harmony         | 51       |
| 3  | ASTRO-CREEP 2000 (Geffen 24806)                              | 3             | 2  |             | 2  |    | BOYS ON THE SIDE (Arista 18748)                                       | 55            | 12 | Soundtrack                   | 55       |
| 4  | CRACKED REAR VIEW (Atlantic 82613)                           | 4             | 31 | 54          | 31 | 54 | FOUR (A&M 540265)   | 60            | 15 | Blues Traveler               | 60       |
| 5  | THROWING COPPER (Radioactive/MCA 10997)                      | 5             | 52 | 55          | 52 | 55 | FROM THE BOTTOM UP (MJJ Music/Epic 57827)                             | 57            | 15 | Brownstone                   | 57       |
| 6  | ME AGAINST THE WORLD (Interscope/AG 92399)                   | 6             | 5  | 56          | 5  | 56 | HOLD ME, THRILL ME, KISS ME (Epic 66205)                              | 59            | 27 | Gloria Estefan               | 59       |
| 7  | HELL FREEZES OVER (Geffen 24725)                             | 7             | 24 | 57          | 24 | 57 | LIVE THROUGH THIS (DGC/Geffen 24631)                                  | 77            | 36 | Hole                         | 77       |
| 8  | TUESDAY NIGHT MUSIC CLUB (A&M 0126)                          | 8             | 38 | 58          | 38 | 58 | IN A MAJOR WAY (Sick Wid'it/Jive 41558)                               | 53            | 6  | E-40                         | 53       |
| 9  | GREATEST HITS (Columbia 67060)                               | 9             | 8  | 59          | 8  | 59 | BIG ONES (Geffen 24716)   | 62            | 24 | Aerosmith                    | 62       |
| 10 | II (Motown 530323)   | 10            | 34 | 60          | 34 | 60 | WILD SEED-WILD FLOWER (Columbia 57359)                                | 74            | 8  | Dionne Farris                | 74       |
| 11 | CRAZYSEXYCOOL (LaFace/Arista 26009)                          | 11            | 23 | 61          | 23 | 61 | THE SIGN (Arista 18740)   | 63            | 65 | Ace Of Base                  | 63       |
| 12 | DOOKIE (Reprise/Warner Bros. 45529)                          | 12            | 62 | 62          | 62 | 62 | YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)                     | 76            | 31 | Jeff Foxworthy               | 76       |
| 13 | ANOTHER NIGHT (Arista 18778)                                 | 13            | 4  | 63          | 4  | 63 | ROTTING PINATA (Wbrk/Columbia 57800)                                  | 68            | 9  | Sponge                       | 68       |
| 14 | THIS IS HOW WE DO IT (Def Jam/RAL 527179)                    | 14            | 8  | 64          | 8  | 64 | DEFINITELY MAYBE (Creation/Epic 66431)                                | 61            | 12 | Oasis                        | 61       |
| 15 | JOHN MICHAEL MONTGOMERY (Atlantic 82728)                     | 15            | 4  | 65          | 4  | 65 | THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)                 | 69            | 60 | Nine Inch Nails              | 69       |
| 16 | NO NEED TO ARGUE (Island 524050)                             | 16            | 29 | 66          | 29 | 66 | WEEZER (DGC/Geffen 24629)   | 67            | 20 | Weezer                       | 67       |
| 17 | MADE IN ENGLAND (Rockef/Island 526188)                       | 17            | 5  | 67          | 5  | 67 | ICON IS LOVE (A&M 540115)   | 64            | 29 | Barry White                  | 64       |
| 19 | MEDUSA (Arista 25717)  | 19            | 6  | 68          | 6  | 68 | THE BEST OF SADE (Epic 66686)   | 66            | 23 | Sade                         | 66       |
| 19 | THE HITS (Liberty 29689)                                     | 19            | 20 | 69          | 20 | 69 | FEELS LIKE HOME (Elektra/EEG 61703)                                   | 71            | 5  | Linda Ronstadt               | 71       |
| 20 | SMASH (Epitaph 86432)  | 20            | 47 | 70          | 47 | 70 | SAFE + SOUND (Profile Records 1462)                                   | 58            | 8  | D.J. Quik                    | 58       |
| 20 | CANDY RAIN (Uptown/MCA 11125)                                | 20            | 4  | 71          | 4  | 71 | TANK GIRL (Elektra/EEG 61760)   | 65            | 4  | Soundtrack                   | 65       |
| 21 | CANDY RAIN (Uptown/MCA 11125)                                | 21            | 4  | 72          | 4  | 72 | THIRD ROCK FROM THE SUN (Epic 64357)                                  | 79            | 37 | Joe Diffie                   | 79       |
| 22 | ENCORIUM: A TRIBUTE TO LED ZEPPELIN (Atlantic 82731)         | 22            | 5  | 73          | 5  | 73 | WOWEE ZOWEE (Matador/Warner Bros. 45898)                              | 70            | 2  | Pavement                     | 70       |
| 23 | BALANCE (Warner Bros. 45760)                                 | 23            | 13 | 74          | 13 | 74 | AUGUST & EVERYTHING AFTER (DGC/Geffen 24528)                          | 80            | 64 | Counting Crows               | 80       |
| 24 | NEW JERSEY DRIVE VOL. 1 (Tommy Boy 1114)                     | 24            | 4  | 75          | 4  | 75 | 3 (Epic 57459)  | DEBUT         |    | Firehouse                    | DEBUT    |
| 25 | UNDER THE TABLE AND DREAMING (RCA 66449)                     | 25            | 28 | 76          | 28 | 76 | GREATEST HITS 1990-1995 (Curb 77689)                                  | 73            | 12 | Sawyer Brown                 | 73       |
| 26 | BAD BOYS (Wbrk/Columbia 67009)                               | 26            | 4  | 77          | 4  | 77 | IF I COULD MAKE A LIVING (Giant/Warner Bros 24582)                    | 75            | 25 | Clay Walker                  | 75       |
| 27 | YES I AM (Island 848660)                                     | 27            | 80 | 78          | 80 | 78 | PURPLE (Atlantic 82607)   | 81            | 44 | Stone Temple Pilots          | 81       |
| 28 | NEW JERSEY DRIVE VOL. 2 (Tommy Boy 1130)                     | 28            | 2  | 79          | 2  | 79 | THINKIN' ABOUT YOU (MCA 11201)  | 84            | 9  | Trisha Yearwood              | 84       |
| 29 | VITALOGY (Epic 66900)  | 29            | 22 | 80          | 22 | 80 | CROSS ROAD (Mercury 26013)  | 83            | 27 | Bon Jovi                     | 83       |
| 30 | RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659)                | 30            | 3  | 81          | 3  | 81 | JAMIE WALTERS (Atlantic 62600)  | RE-ENTRY      |    | Jamie Walters                | RE-ENTRY |
| 31 | THE LION KING: RHYTHM OF THE PRIDE LANDS (Walt Disney 60871) | 31            | 6  | 82          | 6  | 82 | SUBHUMAN RACE (Atlantic 82730)  | 77            | 4  | Skid Row                     | 77       |
| 32 | THANK YOU (Capitol 29419)                                    | 32            | 3  | 83          | 3  | 83 | LIVE AT THE ACROPOLIS (Private Music 82116)                           | 88            | 58 | Yanni                        | 88       |
| 33 | NO ORDINARY MAN (MCA 10991)                                  | 33            | 34 | 84          | 34 | 84 | LEAD ON (MCA 11092)   | RE-ENTRY      |    | George Strait                | RE-ENTRY |
| 34 | VOODOO SOUP (MCA 11236)                                      | 34            | 2  | 85          | 2  | 85 | COME TOGETHER/AMERICA SALUTES THE BEATLES (Capitol 31712)             | 72            | 3  | Various Artists              | 72       |
| 35 | MY LIFE (Uptown/MCA 11156)                                   | 35            | 21 | 86          | 21 | 86 | WHAT A CRYING SHAME (MCA 10961)                                       | 92            | 48 | The Mavericks                | 92       |
| 36 | PULP FICTION (MCA 11103)                                     | 36            | 26 | 87          | 26 | 87 | NINETEEN NINETY QUAD (Rip-It 6901)                                    | 91            | 37 | 69 Boyz                      | 91       |
| 37 | BRANDY (Atlantic 82610)                                      | 37            | 29 | 88          | 29 | 88 | CASCADE (Atlantic 92541)  | 89            | 2  | Peter Murphy                 | 89       |
| 38 | AMOR PROHIBIDO (EMI Latin 28803)                             | 38            | 3  | 89          | 3  | 89 | THE WOMAN IN ME (Mercury 522886)                                      | DEBUT         |    | Shania Twain                 | DEBUT    |
| 39 | WILDFLOWERS (Warner Bros. 45759)                             | 39            | 25 | 90          | 25 | 90 | KIRK FRANKLIN AND THE FAMILY (Gospo-Centric 2119)                     | 94            | 11 | Kirk Franklin And The Family | 94       |
| 40 | SIXTEEN STONE (Trauma/Interscope 92531)                      | 40            | 13 | 91          | 13 | 91 | THE TRACTORS (Arista 18728)   | 93            | 29 | The Tractors                 | 93       |
| 41 | I AIN'T MOVIN' (550 Music/Epic 64324)                        | 41            | 13 | 92          | 13 | 92 | TICAL (Def Jam/RAL/Island 523893)                                     | 87            | 23 | Method Man                   | 87       |
| 42 | UNPLUGGED IN NEW YORK (DGC/Geffen 24727)                     | 42            | 24 | 93          | 24 | 93 | MONSTER (Warner Bros 45740)   | 96            | 30 | R.E.M                        | 96       |
| 43 | BEDTIME STORIES (Mavenck/Sire/Warner Bros. 45767)            | 43            | 23 | 94          | 23 | 94 | CANDLEBOX (Mavenck/Sire/Warner Bros. 45313)                           | 99            | 64 | Candlebox                    | 99       |
| 44 | NOW THAT I'VE FOUND YOU (Rounder 325)                        | 44            | 9  | 95          | 9  | 95 | KING FOR A DAY/FOOL FOR A LIFETIME (Slash/Reprise/Warner Bros. 45723) | 56            | 4  | Faith No More                | 56       |
| 45 | GREATEST HITS (Capitol 30334)                                | 45            | 26 | 96          | 26 | 96 | SUPERUNKOWN (A&M 0198)  | 98            | 56 | Soundgarden                  | 98       |
| 46 | COLLECTIVE SOUL (Atlantic/AG 82745)                          | 46            | 6  | 97          | 6  | 97 | LOST DOGS & MIXED BLESSINGS (Oh Boy 0013)                             | 85            | 3  | John Prine                   | 85       |
| 47 | ABOVE (Columbia 67057)                                       | 47            | 6  | 98          | 6  | 98 | TO BRING YOU MY LOVE (Island 524085)                                  | 100           | 8  | PJ Harvey                    | 100      |
| 48 | DO YOU WANNA RIDE (Mecca Don/EastWest/EEG 61757)             | 48            | 7  | 99          | 7  | 99 | YES (Rykodisc 10320)  | 81            | 4  | Morphine                     | 81       |
| 49 | NOT A MOMENT TOO SOON (Curb 77659)                           | 49            | 55 |             | 55 |    |   |               |    |                              |          |
| 50 | FORREST GUMP (Epic Soundtrax/Epic 66329)                     | 50            | 34 |             | 34 |    |   |               |    |                              |          |
| 51 | CONVERSATION PEACE (Motown 30238)                            | 51            | 4  |             | 4  |    |   |               |    |                              |          |



## REVIEWS by Steve Baltin

### CHRIS WHITLEY: *Din Of Ecstasy* (Columbia 52970)

Whitley's debut album, *Living With The Law*, was released in 1991 to critical accolades. On that record, Whitley blended rock with a slight country feel. Things have changed quite a bit for the singer/songwriter in the four years between records. For one thing, the country feel has been replaced by a violent distortion reminiscent of Hendrix. For another thing, the unknown factor has been pushed aside. Prior to the release of this record, Whitley did five-night stands in both L.A. and N.Y. Since the release he's been the subject of a feature in the *L.A. Times*' Sunday Calendar section. In other words, this record has been a huge priority for Columbia. Listening to *Din Of Ecstasy*, it's easy to understand why Columbia is so high on the record. It's not a CD that will go Top 10, but tracks like "Narcotic Prayer," "Din" and "Wild Pagan Love" will help line Whitley up for a long career with a consistent fan base throughout.



### SUGAR RAY: *Lemonade & Brownies* (Atlantic 82743)

For every thousand copies this record sells, approximately 1/3 should be attributed to the fact that "Baywatch's" Nicole Eggert appears in a tasteful nude shot on the CD's cover. Oh, there's music, too (almost forgot that for a moment). In the record's acknowledgements, the band thank House Of Pain and Korn, among others. That pretty much says it all. Sugar Ray rock with the intensity of a heavy metal band and convey that much aggressiveness, but do so with the melody of hip-hop. With the quartet's energy and Eggert nude on the cover, look for this to be the next big break-out band among teen-age males across the land. Of note: the soulful "Hold Your Eyes."

### TANITA TIKARAM: *Lovers In The City* (Reprise 45883)

Tikaram had one of the least commercial hits of the late '80s with the swirling and atmospheric "Twist Of My Sobriety," but hasn't been heard from much since that time, at least on the charts. Her new album could change that, though if it did it'd be almost as unlikely a hit. Somber at moments ("My Love Tonight"), quirky at others ("Taxi") and consistently daring, *Lovers In The City* is a thrilling record whose release by a major label should reignite the spark of hope in the deepest music industry cynic. Now if a record this adventurous and enigmatic is a hit, well....

### GEORGE THOROGOOD & THE DESTROYERS: *Let's Work Together* (EMI Records 31948)

This is Thorogood doing what he does best: rocking out on Chuck Berry numbers like "No Particular Place To Go" and "Johnny B. Goode," singing about alcohol, as in "If You Don't Start Drinkin' (I'm Gonna Leave)," and having a great time before a live audience. This is what has made Lonesome George's career for over two decades. How many other acts can claim that? Not many. And when the nuclear holocaust comes, or however civilization ends, there'll be two guys in flannel shirts with big beer bellies left drinking cans of Coors Light, stomping on cockroaches and jamming to Thorogood.

### UNDERGROUND LOVERS: *Dream It Down* (Polydor 4049)

Tagged as Australian dream rock, the Underground Lovers have much more in common with the ambient sounds of Pale Saints than the Australian acts who've made it big in the States prior to them. This is not a band you'd ever expect to hear do "Don't Change" or "Down Under," but INXS and Men At Work couldn't pull off atmosphere the way Underground Lovers do. In fact, few acts could accomplish the blend of ethereal music with the gothic-sounding vocals of Nick Cave the group achieve on the opening "Eastside Stories." Also of note is the timeless "Superstar," the melancholy "Beautiful World" and the guitar-based rocker "Promenade."



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## PICK OF THE WEEK



### MARIANNE FAITHFULL: *A Secret Life* (Island 524096)

Marianne Faithfull teaming with Angelo Badalamenti, best known for his work on the cult phenomenon "Twin Peaks," seems so obvious it's hard to appreciate the genius behind the move—until you hear the record. The effect of one of contemporary music's great troubadours being accompanied by Badalamenti's mystical arrangements is beautifully eerie ("Secret"), chilling ("Prologue") and melancholy ("Love In The Afternoon"). And that's only the first three songs. The most impressive aspect of the combination is the way they elicit so many moods with not a lot of versatility in the music. The reason for that is Faithfull's vocals. She can change a feeling with just the slightest shift in her tone. The way she says "Call you tonight" at the conclusion of "Love In The Afternoon" should be put in a time capsule to show future generations the meaning of "cool." Faithfull, who has long been one of the most underrated personas of the last three decades, does a breathtaking job of carrying on the cabaret torch.

**Spotlight**

## Kirsty MacColl: Favorite of Musicians Everywhere

By Steve Baltin

**THERE ARE CERTAIN ARTISTS** ONE has to at least appreciate if they want to be considered hip. Those artists—Tom Waits, Nick Drake and Lou Reed among them—are the acts that have shaped the music of the bands fans have grown to love. Only slightly beneath that upper echelon of the “tastemaker” category, and gaining rapidly, is I.R.S. singer/songwriter Kirsty MacColl. If you don’t believe it, look at just a partial list of artists MacColl has either worked with or she can call fans: Bono, Morrissey, Evan Dando, Billy Bragg and The Pogues.

And yet, the most noticeable thing about the redhead when one sits down for a chat with her, or watches her perform, is her very quiet, almost shy, unassuming manner. With a fan club like that, one might suspect MacColl of having a large ego. But she clearly takes the compliments in stride, as well as everything that accompanies being a recording artist... a prime example being the always high-pressure showcase. MacColl performed an acoustic set for the industry immediately prior to the release of her new album, *Galore*, a couple of months ago. MacColl says of the acoustic performance, “Now and again it’s fun to get back to basics, and I think the songs sound well enough on their own not to need a huge production behind them. It’s a nice test to see if they do work.”



Kirsty MacColl

During the majority of this mid-afternoon chat, held under sunny skies at the I.R.S. offices in Culver City, CA, MacColl wore a smile. Unquestionably, one of her most distinguishing trademarks is her ribald sense of humor. It often comes across in her lyrics, though one must be quick of mind to catch some of her drier jokes, such as on the track “Bad,” from *Titanic Days*, where MacColl sings, “I’ve been the token woman all my life/The token daughter and the token wife/Now I collected tokens one by one.”

But that is only one side of MacColl. In the songs “Angel” and “Last Day Of Summer,” MacColl shows a wistful nostalgia that can match the best of them. Nostalgia is a major part of *Galore*, an 18-song retrospective with two new tracks, the poppy “Caroline” and the Lou Reed-penned “Perfect Day.” MacColl sees the CD as a bridge of sorts, one between a chapter in her life that has ended and the new one she hopes to begin.

With her recognizable vocals, trademark lyrics and finely-crafted pop grooves, Kirsty MacColl’s sound is not likely to change too much. Good thing, too...think about the mess in pop music if Bono, Morrissey and Billy Bragg felt inspired to follow suit.

## REVIEWS By Steve Baltin and Nicki Ronco

■ **MORNING GLORIES: *Fully Loaded* (Cargo 20462)**

Here’s yet another new release from the burgeoning San Diego label Cargo, which is quickly becoming more and more of a force on the indie scene, thanks to acts such as Fluf. While this trio aren’t going to take the label to the next level, they will certainly keep them moving in the right direction, thanks to their ability to alternate between punk and soft lines. Particularly impressive is the record’s closer, “Sweet Side Of Jesus,” where lead vocalist Christian Gibbs does a killer Lou Reed impression. (S.B.)



■ **THE CARPET FROGS: *Frog Curry* (Permanent Press 52700)**

Hailing from Toronto, the Carpet Frogs are a sextet whose somewhat acoustic sound comes from either the South or the Heartland. As such, the group have already started to make a dent on AAA stations throughout those same areas, with support also being picked up in the East. The Carpet Frogs are a totally benign act, which one can take or leave, and not do wrong with either choice. (S.B.)

■ **A.J. CROCE: *That’s Me In The Bar* (Private Music 82127)**

The son of late crooner Jim Croce, who had scores of hits in the early ’70s before his untimely death, holds little in common with his father musically. The opening tune, which is also the title track, lays the groundwork for this album that owes a debt to Randy Newman with its pop interpretation of the blues. Gravelly voiced on tracks like “Sign On The Line,” there’s a potent combination of r&b, blues and jazz that makes this album a swinging good time. (S.B.)



■ **RUMBLEDOG: *The Drowning Pool* (Mirror Records)**

Out of Rochester, NY, Rumbledog are a band living in the past. This quintet might have achieved more with their ineffectual debut record if not for their fascination with ’80s heavy metal. The tune “Black Betty” is a perfect example of the unnecessary guitar solos and vocalist Henrik Ostergaard’s Cinderella-type screeching that make up the ten-song collection. Somewhere in Kansas City there’s an overweight heshier sweating profusely as he bangs his head back and forth to the rhythmic guitar pounding. (N.R.)

## PICK OF THE WEEK

■ **HORIZONTAL LADIES CLUB: *Horizontal Ladies Club* (Domo Records 71002)**

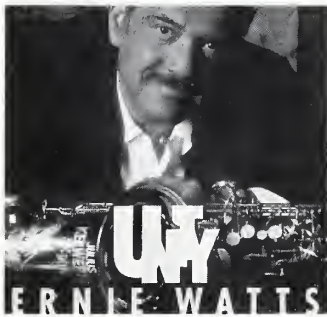
This record is the reason for independent labels—so bands no one has ever heard of, with little buzz, can come out of nowhere and impress fans based simply on the merits of the music. Sounding at times like Cheap Trick or the Cars, the Horizontal Ladies Club have a giddy pop soul behind their witty lyrics and



catchy grooves. Musically, the gems are “I Hate To Think” and “Be Careful What You Wish For,” among others. The top humorous anecdotes include “Too Blonde To See” and “Just Another Doris Day.” (S.B.)

**Jazz Reviews**

By M.R. Martinez


**■ ERNIE WATTS: *Unity* (JVC 2046)  
Producer: Akira Taguchi.**

The immediate effect of this album is accomplished through live recording, and the swing sensibilities of the players, which saxophonist Watts gives room to breath atop his earthy horn shots. While Jaek DeJohnette shows restraint throughout this album, both bassists—stride work by Eddie Gomez and electric bass work by Steve Swallow playing a lot of guitar parts—give this a dimension that permit tenor work by Watts and pianist Geri Allen space to work the fringes and vamps. The title track is vigorous, "In Your Own Sweet Way" is cheeky, and the spectral depth of "Silver Hollow" and "Sticky Kisses" are examples of the album's depth.

**■ CHARLIE HADEN/HANK JONES: *Steal Away: Spirituals, Hymns and Folk Songs* (Verve 527 249).  
Producer: C. Haden.**

While there are some classic "sorrow songs" (as historian/sociologist W.E.B. DuBois might have called them), there is fresh optimism among the entries here. And at the same time, newer compositions and those written for this collection provide a common context that reach into the psychic as much as the spiritual soul. Tracks like the pensive yet uplifting classic "Nobody Knows The Trouble I've Seen" mix remarkably well with bassist Haden's "Spiritual." While pianist Jones restrains from turning "Wade In The Water" into a New Age spiritual, his work provides a resolve and energy that help this song transcend typical interpretations. "Sometimes I Feel Like a Motherless Child" will speak for itself. Everybody will have favorites.


**■ LENNY WHITE: *Present Tense* (Hip Bop 8004). Producer: L. White.**

Percussionist White assembles a collective of seasoned musicians familiar with the subtleties of mixing jazz with other sonic sensibilities like rock, R&B, funk and the blues. While much of this album is a little more intense than NAC radio would like it, and perhaps a bit more permuted than straight jazz radio would like, the collection here offers many opportunities for wide airplay. "East St. Louis" with rapper Muckhead, soulful Chaka Khan on "Who Do You

Love," Kenny Garrett's playful alto sax and Chick Corea's key work on "Door #3" and Corea with vocalist Nicki Richards on "Tea In The Sahara" may excite a number of radio formats.

**■ JAMES CARTER: *The Real Quiet-storm* (Atlantic Jazz 82742). Producer: Yves Beavais.**

This versatile saxman performs undaunted here on a collection of familiar and lesser known compositions, all of which he brings a lyrical and unique voice to. The much-covered Monk classic "Round Midnight," which he leads on baritone sax accompanied only by pianist Craig Treborn, is an example of his depth and fearlessness. He continues to digress in tonality but no less richness or conviction through his tenor work on the quartet setting "You Never Told Me That



You Care" or the swooning alto work on his original comp "The Intimacy Of My Woman's Beautiful Eyes." He goes uptempo on his soprano entry "1944 Stomp" and uses this composition to evoke memories, all infused with freshness.


**■ THE GENE HARRIS QUARTET: *Brotherhood* (Concord 4640).  
Producer: The late Carl E. Jefferson.**

What always seems to make the work of pianist Gene Harris so engaging is his celebrations of standards. On this album, he gives a supper-club party vibe to "I Remember You," a Johnny Mercer song some people make too dramatic; he makes the Wells/Coleman classic made famous by Stevie Wonder, "For Once In My Life," something special; he bops/swings out with vigor on Frank Loesser's "The Brotherhood of Man"; and Harris makes Lee Morgan's "The Sidwinder" a reminder of the original, but also full of cult personality. The band, which is drummer Paul Humphrey, bassist Luther Hughes and Ron Escheté on guitar, *samba* right through the George Cable composition "I Told You So."

## TOP 25 JAZZ ALBUMS

**CASH BOX • MAY 6, 1995**

|    |   |                               |          |    |
|----|---|-------------------------------|----------|----|
| 1  | BREATHLESS (Arista 18646)                         | Kenny G                       | 1        | 92 |
| 2  | WE LIVE HERE (Geffen 24729)                       | Pat Metheny Group             | 2        | 11 |
| 3  | ILLUSIONS (Warner Bros. 45755)                    | George Duke                   | 3        | 11 |
| 4  | LOVE & OTHER OBSESSIONS (GRP 9808)                | Spyro Gyra                    | 6        | 2  |
| 5  | THE BEST OF DAVID SANBORN<br>(Warner Bros. 45768) | David Sanborn                 | 8        | 21 |
| 6  | SHARE MY WORLD (EMI 78929)                        | Najee                         | 7        | 33 |
| 7  | NIGHT CREATURES (GRP 9803)                        | Tom Scott                     | 4        | 9  |
| 8  | POSITIVITY (Verve Forecast/Verve 522 036)         | Incognito                     | 10       | 30 |
| 9  | SAX ON THE BEACH (GTS 4578)                       | John Tesh Project             | 9        | 2  |
| 10 | GOODBYE MANHATTAN<br>(Blue Note/Capitol 28532)    | Pieces Of A Dream             | 11       | 5  |
| 11 | AFTER THE STORM (Mojazz/Motown 0301)              | Norman Brown                  | 5        | 35 |
| 12 | A HOME FAR AWAY (GRP 9780)                        | George Howard                 | 13       | 30 |
| 13 | ALL BLUES (GRP 9800)                              | GRP All Star Band             | 14       | 2  |
| 14 | PURE PLEASURE (GRP 4026)                          | Phil Perry                    | 15       | 20 |
| 15 | L.A. (Quest/Reprise 45601)                        | Hiroshima                     | RE-ENTRY |    |
| 16 | SAX BY THE FIRE (GTS 34573)                       | John Tesh Project             | 12       | 36 |
| 17 | WEST SIDE STORIES (Verve Forecast/Verve 523738)   | Jeff Lorber                   | 16       | 16 |
| 18 | LUCKY MAN (Capitol 98892)                         | Dave Koz                      | 18       | 58 |
| 19 | TRUTH (Jive)                                      | Warren Hill                   | 20       | 25 |
| 20 | FLESH AND BLOOD<br>(Warner Bros. 45849)           | Hilary James And Bob James    | DEBUT    |    |
| 21 | HEAD TO HEAD (Mercury 22682)                      | Jonathan Butler               | 22       | 27 |
| 22 | I'LL BE OVER YOU (CTI 67238)                      | Larry Coryell                 | DEBUT    |    |
| 23 | LIVIN' LARGE (Cachet/Shanachie)                   | Fatburger                     | 19       | 6  |
| 24 | DESTINY (JRP 19814)                               | Nelson Randell                | DEBUT    |    |
| 25 | SAHARA (GRP/GRD 9781)                             | Russ Freeman & The Rippington | 24       | 29 |

## LATIN

## TEXAN / TEJANO

MAY 6, 1995

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

## MEXICAN REGIONAL

MAY 6, 1995

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

THE  
LATIN  
LOWDOWNNews From U.S. & Latin  
America

By Héctor Reséndez

**ROBBING FROM THE GRAVE:** The Recording Industry Association of America (RIAA) recently released one of the most shocking piracy alerts ever. Law enforcement officials, assisted by representatives of the RIAA's anti-piracy unit, confiscated more than 30,000 alleged counterfeit cassettes from a factory and three other locations in Mesquite, TX. Among the items seized were hundreds of alleged counterfeit cassettes by recently slain Hispanic recording artist **Selena**. At the time the search warrants were executed, alleged counterfeit cassettes of Selena's work were in the process of being duplicated. The factory had the ability to produce 1.1 million alleged counterfeit cassettes per year, which were capable of costing the recording industry \$11 million a year in displaced sales.

The April 10 seizure consisted of 30,346 alleged counterfeit cassettes of various Hispanic artists, 750,000 alleged counterfeit insert cards, 24,718 blank tapes, 175 master tapes and other raw materials and equipment allegedly used in the manufacture of illegal sound recordings. Agents from the Dallas P.D.'s Intelligence Division, directed by Detective Hernando Perez, were key in the arrests of Abdel Hamdam and Saleh Sara. Both were charged with violating Texas' True Name and Address Statute. If convicted, the defendants could face five years in prison and \$250,000 in fines.

**PEREZ FAMILY SOUNDTRACK DUE OUT MAY 9:** RCA Records will be releasing the **Jellybean Benitez**-produced soundtrack for *The Perez Family*, the forthcoming **Samuel Goldwyn** movie starring **Marisa Tomei**, **Alfred Molina** and **Anjelica Huston**. Directed by **Mira Nair**, the acclaimed director of *Mississippi Masala* and the Oscar-nominated *Salaam Bombay!*, *The Perez Family* follows two Cuban refugees (Molina and Tomei) who are fleeing to the United States. Juan (Molina) is seeking to reunite with his wife (played by Huston) and family; Dottie (Tomei) comes to find her own American dream.

The music in the film and on the soundtrack is traditional Latino and Cuban classics from **Beny Moré**, **Perez Prado**, **Conjunto Casino**, **La Lupe**, **Enrique Jorrin** and one of **Tito Puente**'s first successes, "Complicación" with singer **Santos Colon**. Last year's Grammy Award Latin jazz winner, **Arturo Sandoval**, can be heard on the remakes of "Yo Soy El Punto Cubano" with vocalist **Angela Lanza** and "Mata Siguaraya," performed by **Roscoe Martinez** and produced by Jellybean Benitez. The latter of the two is simply outstanding. Martinez masterfully captures the essence of what made Moré famous in Cuba and the world. Benitez does an incredible production of this Cuban classic.

The A&R director was **Brian Malouf**. The RCA Records soundtrack will be released on May 9, while the movie opens nationwide on May 12. RCA Records is a label of **Bertelsmann Music Group (BMG)**.

**MAMBO MANIACS RUN AMOK AT RHINO:** Legendary Latin bandleader **Desi Arnaz** and his alter ego "Ricky Ricardo" may have put the mambo on the map Stateside, but premier pop culture archival label **Rhino Records** honors the real stars behind the success of that smoldering dance craze with two new compilations: *Mondo Mambo! The Best of Pérez Prado & His Orchestra* and *Mambo Mania! The Kings and Queens of Mambo*. Both compilation albums were released on April 25. All 20 tracks on *Mondo Mambo* were recorded for RCA Victor from 1950 to 1962 and include such hits as "Cherry Pink And Apple Blossom White," "Patricia" and "Mambo Jambo," with most tracks making their CD debut. Though most of the music is instrumental (Prado's trademark grunt aside), such talented vocalists as **Rosemary Clooney**, featured on "Adios," can also be heard.

While Prado was the undisputed king, the companion collection *Mambo Mania! The Kings and Queen of Mambo* features the royal family of big-band Latin beat, including other great masters of the genre like **Tito Puente**, **Xavier Cugat**, **Celia Cruz** and **Desi Arnaz** on tracks making their CD debut with this release. Rhino has included detailed liner notes and a handy glossary. Both albums carry a suggested retail price of \$15.98 per CD and \$10.98 per cassette, and are available from Rhino Mail Order at 1-800-432-0020.





## REVIEWS *By Hector Resendez*



**BIG BAND LATINO: Various Artists** (Polydor 527 042) **Producer: Various.**  
**Genre: Classic Tropical.**

Called *Big Band Latino*, this compilation album is exactly what its title implies. Included are 11 of the best Latin artists and orchestras of the '50s and '60s. There's Cuban bandleader Machito with his signature theme "Chango Ta'Veni," Pupi Santiago with the cover "Son de la Loma," vocalist Vicentico Valdes' "Como fue," the merengue instrumental version of "Quiereme mucho" by Cesar Concepción and Tito Rodríguez with his swinging number "Avisale a mi contrario." This album is a definite must for mambo buffs.

**DOMINGO GARCIA: Nativo (MP 6149)** **Producer: A. "Tony" Moreno.**  
**Genre: Contemporary Instrumental.**

This is the first recording by Puerto Rican pianist Domingo Garcia. There are 12 instrumental numbers ranging from the mainstream contemporary to Latin American folkloric selections, from Armando Manzanero's "Contigo aprendi" and "No se tu" to "Hero" by Mariah Carey and Walter Afanasief. Five original compositions by the talented pianist are offered as well. A graduate from the Music Conservatory of Puerto Rico, Garcia graduated *magna cum laude* and went on to the New England Conservatory.



**VICTOR ROQUE Y LA GRAN MANZANA: Nueva Imagen y Mejor Sonido** (Platano 5037) **Producer: Victor Roque.**  
**Genre: Merengue.**

Veteran merengue artist Victor Roque keeps on pumping out some of the finest merengue music around. His new album boasts of a new image and better sound. How can you improve on perfection? His single release "El Bodeguero" is currently receiving strong airplay from Salem, Oregon to Philly. Roque consistently produces quality material and subsequent

hits. His cover version of "Santo Cachon" is already causing ripples over Latin radio airwaves.

## PICK OF THE WEEK



**FRANKIE RUIZ: Mirandote (Rodven 3154)** **Producer: Vinny Urrutia.**  
**Genre: Salsa.**

Frankie Ruiz springs forward with his latest album *Mirandote*. The Puerto Rican Salsa singer presents another high-energy product filled with very danceable numbers. Ruiz, former singer for the long-popular Willie Rosario band, exploits his charismatic style on the title track "Mirandote" and the current chart-topping hit "Mi Formula de Amor." Ruiz' orchestra and chorus render an outstanding performance. Established as one of Salsa music's more popular artists, Ruiz should do very well with this exciting new album.

## CONTEMPORARY POP

**MAY 6, 1995**

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

## TROPICAL

**MAY 6, 1995**

|    |                                      |                     |       |   |
|----|--------------------------------------|---------------------|-------|---|
| 1  | EL PASAJERO (SDI)                    | Giro                | 2     | 4 |
| 2  | UNO SE CURA (Latin M.)               | Raulin              | 5     | 4 |
| 3  | CUANDO NOS... (Sony)                 | Luis Enrique        | 7     | 4 |
| 4  | LO BONITO Y LO FEO (SDI)             | Grupo Niche         | 1     | 8 |
| 5  | LA ESCENA (Sony)                     | Victor Manuelle     | 12    | 3 |
| 6  | MIRANDOTE (Rodven)                   | Frankie Ruiz        | 4     | 8 |
| 7  | SE PARECIA TANTO... (Sonero)         | Johnny Rivera       | 11    | 5 |
| 8  | AMOR FINJIDO (SDI)                   | Kaos                | 10    | 5 |
| 9  | ENTRE LA NOCHE Y EL DIA (WEA Latina) | Olga Tanon          | 3     | 8 |
| 10 | PIANO (Sony)                         | Paquito Hechevarria | 6     | 8 |
| 11 | SUENOS SON (Sony)                    | Gilberto Santa Rosa | 21    | 2 |
| 12 | DIRE QUE TE AMO (Vedisco)            | Los Titanes         | 20    | 2 |
| 13 | PARA TI (Sony)                       | Jerry Rivera        | 13    | 6 |
| 14 | DICEN QUE SOY (Soho/RMM)             | India               | 22    | 2 |
| 15 | QUE GANAS DE NO... (Soho/RMM)        | India               | 15    | 8 |
| 16 | OJALA QUE LLEVEA CAFE (Polygram)     | Eureka              | 16    | 8 |
| 17 | PAN DE AZUCAR (Max)                  | Zona Roja           | 9     | 5 |
| 18 | TE QUIERO TAL COMO ERES (Dur Music)  | Angel               | 14    | 4 |
| 19 | VENENO (BMG)                         | Victor Victor       | DEBUT |   |
| 20 | TE NECESITO AMOR (NRT)               | Maelo               | DEBUT |   |
| 21 | MI PROBLEMA (RMM)                    | Manny Manuel        | 23    | 2 |
| 22 | LA GRUA (J&N)                        | Kinito              | 17    | 8 |
| 23 | CUENTA CONMIGO (RMM)                 | Miles Pena          | DEBUT |   |
| 24 | ME OLVIDE DE VIVIR (Karen)           | Tono Rosario        | 19    | 8 |
| 25 | CON AGUA DE SAL (Karen)              | Miriam Cruz         | DEBUT |   |

# INTERNATIONAL

## U.K. SINGLES CHART:

1. "Back For Good" (RCA) . . . . . Take That
  2. "Don't Stop (Wiggle, Wiggle)"  
(Stip/Eternal/WEA) . . . . . The Outthere Brothers
  3. "Two Can Play That Game" (MCA) . . . . . Bobby Brown
  4. "Key To My Life" (Polydor) . . . . . Boyzone
  5. "Have You Ever Really Loved A Woman" (Zomba/EMI). Bryan Adams
  6. "If You Only Let Me In" (1st Avenue/Columbia) . . . . . MN8
  7. "Chains" (Columbia) . . . . . Tina Arena
  8. "Best In Me" (Mercury) . . . . . Let Loose
  9. "If You Love Me" (MJJ/Epic) . . . . . Brownstone
  10. "Baby, Baby" (Eternal/WEA) . . . . . Corona
- Highest climber of the week at #12 is "Love City Groove" by Love City Groove; highest entry at #4, Boyzone's "Key To My Life."

## U.K. ALBUM CHART:

1. *Picture This* (Precious Organization) . . . . . Wet Wet Wet
  2. *Greatest Hits* (Columbia) . . . . . Bruce Springsteen
  3. *No Need To Argue* (Island) . . . . . Cranberries
  4. *The Choir—Music From The BBC TV Series* (Decca) . . . . . Anthony Way
  5. *The Colour Of My Love* (Epic) . . . . . Celine Dion
  6. *Medusa* (RCA) . . . . . Annie Lennox
  7. *Dummy* (Go! Beat) . . . . . Portishead
  8. *Park Life* (Food/Parlophone) . . . . . Blur
  9. *Monster* (Warner Bros.) . . . . . R.E.M.
  10. *Unplugged* (Columbia) . . . . . Bob Dylan
- Highest climber of the week at #40 is *Our Town Greatest Hits* by Deacon Blue; highest entry at #10, *Unplugged* by Bob Dylan.

## U.K. RAP SINGLES CHART:

1. "Survival Of The Fittest" . . . . . Mobb Deep
  2. "Who Shot Ya" . . . . . Notorious B.I.G.
  3. "All That I Need" . . . . . Method Man
  4. "One Two, Pass It" . . . . . D+D Allstars
  5. "Ah Yeah" . . . . . K.R.S. One
  6. "Brooklyn Zoo" . . . . . Ol' Dirty Bastard
  7. "Mad Izm" . . . . . Channel Live
  8. "Can't You See" . . . . . Total (featuring) Notorious B.I.G.
  9. "Boriguas On Da Set" . . . . . Frankie Cutuass
  10. "Bring It On (Re-Mix)" . . . . . Organized Konfusion
- (courtesy of Sam Schneider U.K.)

## U.K. MUSIC VIDEO CHART:

1. *Songs That Won The War* . . . . . Various
2. *Street Party* . . . . . Chas & Dave
3. *Show Time* . . . . . Blur
4. *No Quarter Unledded* . . . . . Jimmy Page & Robert Plant
5. *Singaloga War Years* . . . . . Max Bygraves
6. *Terrorvision* . . . . . Fired Up & Lairy
7. *Always & Forever (An Evening of Songs)* . . . . . Luther Vandross
8. *Murder Was The Case* . . . . . Snoop Doggy Dogg
9. *Janet* . . . . . Janet Jackson
10. *Live! Tonight! Sold Out!* . . . . . Nirvana

## THE U.K. TOP 10 RENTAL VIDEOS

1. *Speed* . . . . . Fox Video
2. *Blown Away* . . . . . Warner
3. *The Mask* . . . . . EV
4. *True Lies* . . . . . CIC Video
5. *The Flintstones* . . . . . CIC Video
6. *Clear And Present Danger* . . . . . CIC Video
7. *Four Weddings & A Funeral* . . . . . Columbia/TriStar
8. *When A Man Loves A Woman* . . . . . Touchstone
9. *Baby's Day Out* . . . . . Fox Video
10. *Ace Ventura* . . . . . Warner

—courtesy of:



## News From The Commonwealth & Europe

By David Courtney

**THE MUSIC BUSINESS SHOWS WORLD GROWTH:** The latest IFPI annual survey shows that the worldwide music business grew by 16.5% in 1994. This puts the industry's value at \$35.5 billion (£22 billion). The survey, which covers 64 countries, puts the U.K. as the fourth biggest territory, valued at \$2.4 billion (£1.5 billion) with a 6.7% share of the world market. Japan is at 16.7% and Germany 8.1%. The top four territories plus France accounted for 70% of total sales globally. CD sales continue to rise and showed a 25% increase of unit sales of CDs worldwide. Cassette sales showed a growth of 2.6%.

**U.K. MUSIC SCORES A TRIPLE TRIUMPH:** The U.K. music industry strengthened its position as a leading export earner with three music companies winning the Queen's Award For Export Achievement. EMI Music Publishing, Lightnig Export and theatrical production company Cameron Mackintosh received honours from the Queen in a year which saw a record 140 awards. Following the success of EMI Records, who won the award last year, EMI Music Publishing is believed to be the first stand-alone music publisher to have earned this award. The award was made in recognition of a 74% increase in export earnings over a three-year period between 1991 and 1994, although earnings for Virgin Music Publishing, which was acquired by EMI halfway through the three-year period, are not included.

**MICHAEL DEAL ON THE TABLE:** If you think like me, then you believe that most rumours turn out to be true. So the latest word around the industry is that George Michael is close to signing a deal with Virgin Records. Rumour has it that negotiations are said to be in the final stages and Michael is on the verge of settling his dispute with Sony. However, it is unclear if the Virgin deal is for the world or just the U.K. It has been speculated that Michael was to sign with David Geffen's new label within Dreamworks SKG. Speculation on this count has gathered pace over recent weeks, spurred on by the conclusion of Geffen's contract with MCA.

**ROSES SPLIT WITH MANAGER:** After only three months into the relationship, Stone Roses have split with Doug Goldstein, manager of Guns N' Roses. It was said at the time of signing that Goldstein was the man who could make it possible for the band to crack the U.S. John Kennedy, U.K. lawyer for the band, was quoted as saying, "It just didn't work out."

**WEMBLEY GET THE GREEN LIGHT:** The refinancing proposal for Wembley Stadium has been given the go-ahead and underwritten by the City. The plan will enable the company to raise around £62.5 million and convert £53.7 million worth of debt into ordinary shares. Formal implementation of the plan will take place at Wembley's EGM on May 4.

**VIRGIN RETAIL GO ON-LINE:** In a joint venture with Compuserve, Virgin Retail are launching the Internet's first U.K. home shopping service. The new service, known as the U.K. Shopping Centre, was unveiled at a Sound City Internet seminar and will allow Compuserve subscribers to order CDs, videos and games direct, with 500 titles available from this week and rising to around 1,500 within six months. Virgin parent WH Smith is also selling books through the service. The Internet home shopping service went on-line April 27.

**MORRISON SONG IN PEACE AD:** Van Morrison's classic hit "Brown Eyed Girl" is to be used in an advertisement promoting peace in Northern Ireland. The ad agency, McCann Erikson, gained permission from Morrison, Sony (the owners of the master recording) and the publishers of the song (PolyGram Island Music). The ad also uses Morrison's voice from his song "Coney Island."

**RARE BEATLES TAPE DISCOVERED:** One of the earliest recordings made by The Beatles has been discovered 35 years later. Peter Hodgson, a welder from Liverpool, found the tape whilst rummaging through his grandfather's attic. The tape consists of 16 songs and includes the titles "Hello Little Girl," a Lennon/McCartney composition later to become a hit for '60s band The Fourmost but never released by The Beatles, and the Ray Charles standard "Hallelujah I Love Her So."

Paul McCartney is said to have authenticated the recordings and Sotheby's have shown great interest in auctioning the tape, which it estimates could fetch as much as £200,000.

Last year, a tape of John Lennon singing two songs at a church fete on the day he first met McCartney in 1957 was bought by EMI for £70,000. Hodgson is free to sell the tape, but ownership of the performances belong to the musicians and any plans to duplicate the recordings and sell it commercially would need their agreement.

**ANOTHER RARITY:** Master recordings of the famous Oval Concert, which took place at the Oval Cricket Ground in 1971 featuring America, Rod Stewart with The Faces and headlined by The Who, are to go up for auction in the next Sotheby's Rock Memorabilia sale in July this year. The recordings have been authenticated by The Who's lead singer Roger Daltrey and feature many of the band's classic hits such as "My Generation," "Substitute," "Won't Get Fooled Again" and "See Me, Feel Me." The Rod Stewart/Faces tracks include "Maggie May" and "Losing You." These unique and rare recordings have never been released or been available before. Once again, the owner of the tapes has the right to sell them, but the ownership of the recordings would belong to the respective record companies and the performances by the musicians and therefore any plans to duplicate and sell the recordings commercially would need the approval of the record companies and artists concerned. Interested parties can contact Cash Box U.K. for more details on -44-1273-708826 or FAX 1273-386237.

## BMG Has Reunion

**BMG ENTERTAINMENT**, parent company of Arista/Nashville, has announced it has acquired the remaining 50% of Reunion Records and BMG Music Publishing has acquired the remaining 50% of publishing company Reunion Music. Reunion Records and its sister label, Rode Dog Records, will come under the direction of Tim DuBois, who heads Arista/Nashville and its affiliated labels, Carcer Records and Arista/Texas. Distribution of Reunion record product will continue to be through BMG Distribution and Word Distribution. Terry Hemmings will continue as president/CEO of Reunion Records and Music, and will report directly to DuBois.

Reunion Records was founded in 1982 by Mike Blanton and Dan Harrell and has become one of the most prominent independent labels in the field of Contemporary Christian music.

Arista/Nashville opened its doors five years ago and has produced a total of 43 Gold, Platinum or multi-Platinum albums, sold more than 40 million units with just more than 35 album releases and garnered more than 100 major industry honors including Grammy, CMA, ACM, TNN/*Music City News* and AMA Awards. Arista Records is one of the core record labels of BMG Entertainment, the \$4.1 billion a year music and entertainment arm of Bertelsmann AG, the \$11.8 billion a year worldwide media enterprise.

## WME and CCM Launch Christian Music Magazine and CD Service

**WARNER MUSIC ENTERPRISES** and CCM Communications announced the launch of *Christian Music Crossroads*, a monthly Christian music magazine that comes with its own CD. The magazine and CD combo is devoted to the interests of Christian music fans. The exclusive CD features ten top new releases by contemporary Christian music recording artists from various record labels.

In addition to in-depth interviews and feature articles, each issue of the magazine will contain a special section highlighting the artists on the monthly CD, reviews and ratings of 100 new Christian music releases and a convenient buying service for ordering CDs, cassettes and related products. The premiere issue of *Christian Music Crossroads* will sell for \$3.98 and goes on sale in August.

John Styll, president of CCM Communications said, "Although it is identified as a 'Christian music magazine,' *Christian Music Crossroads* will be different from any publication currently available. Our partnership with Warner Music Enterprises, which has been widely successful with multimedia subscription services in other genres, enables us to offer Christian music fans a fully integrated music program. We think people who have not previously been interested in or aware of contemporary Christian music will find *Christian Music Crossroads* valuable and refreshing."

## Jones, Redford Headline CGS Forum On Arts Responsibilities

**THE RECENT DRAMATIC CHANGES** in the country's political order have generated renewed interest in the arts and the humanities and their role in developing the character of the nation. To enrich the national discussion, extraordinary artists and advocates from the arts will gather in Claremont, CA to examine important social and artistic issues at the 14th annual President's Forum, sponsored by the Board of Fellows of Claremont University Center and Graduate School and moderated by CGS president John David Maguire. Board of fellows chairman Michael J. Johnston, executive vice president of the Capital Group, Inc., New York, will preside.

Featured participants will be Judith Jamison, artistic director of the Alvin Ailey American Dance Theater; Quincy Jones, musician, composer, producer, arranger, conductor and entrepreneur; Robert Redford, actor, producer, director; Rachael Worby, music director and conductor, Wheeling Symphony Orchestra, West Virginia, and Carnegie Hall's Youth Concerts with American Composers Orchestra; and Roland Reiss, artist and Louis T. and Mildred Benezet Professor in the Humanities and chair of the Program in Art at The Claremont Graduate School. The forum will be entitled, "Engaging Communities: The Social Responsibilities of the Arts" and will be held May 12, 2:30 p.m. in Garrison Theater on the Claremont Graduate School campus with a reception to follow.



In New York, the Dave Matthews Band were presented with plaques for the Gold certification of their major-label debut on RCA Records, *Under The Table And Dreaming*, which has sold over 800,000 and is nearing Platinum. Pictured are the band in the front row and RCA Records executives and the band's managers gathered around.



Sony 550 Music recording artist Des'ree is presented with a Gold album plaque for *I Ain't Movin'*, featuring the Top 6 hit single "You Gotta Be." Shown at the presentation are (l-r): David Massey, v.p. A&R/international marketing, Epic Records; John McL. Doelp, executive v.p., Sony 550 Music; Des'ree; Polly Anthony, president, Sony 550 Music; David Wernham, artist manager; and Hilary Shae, v.p. promotion, Sony 550 Music.

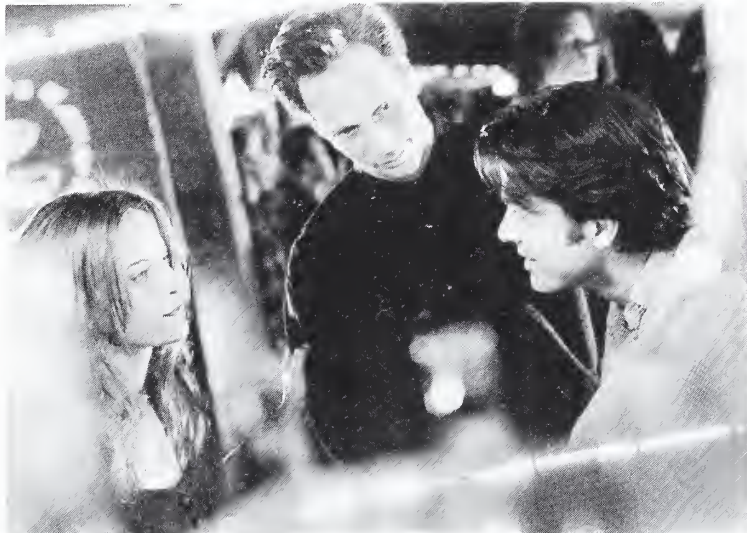


To celebrate their new worldwide publishing agreement with country star Marty Stuart, Warner/Chappell executives Les Bider, Rick Shoemaker and Tim Wipperman presented the "Warner Easter Bunny's" favorite treats—a bouquet of carrots—to party animal Stuart. Pictured (l-r) are: Stuart; Wipperman, sr. v.p./executive GM, Warner/Chappell, Nashville; and Bider, chairman/CEO of Warner/Chappell Music.

## Film Reviews

# Gramercy's *The Underneath*, A Slow Mover

By John Goff



The eternal triangle, *Underneath*-style, with (l-r) Alison Elliott, William Fichtner and Peter Gallagher

REMAKING POPULAR '60S TV shows with dumb premises gives way to dumb and dumber characters, and now we get combinations of remaking old '40s noir movies with dumb, dumber and, here *Underneath*, nasty characters. *Kiss Of Death* remade the same-titled 1947 Victor Mature-Richard Widmark starrer and spoilt stupid characters. Now Gramercy Pictures releases *The Underneath*, an updated re-do of the 1949 Burt Lancaster-Yvonne de Carlo caper film *Criss Cross*—notable on yet another level in that it launched an

unbilled Tony Curtis via a deluge of fan letters after the young actor danced with a sultry and screen-heating De Carlo in one sequence. Daniel Fuchs, original *Criss Cross* writer, is co-credited with Sam Lowry here. A nice touch of class by the filmmakers. Fuchs died in 1959.

Director Steven Soderbergh gives the update some visual class, but too often it's simply an attempt to add something that isn't there and allows the audience to focus on the shallowness of the central character struggled with by Peter Gallagher. Soderbergh and cinematographer Elliot Davis call so much attention to the camerawork you want to know what they're pointing up. It's just interesting composition or something—maybe underneath?—that only they are aware of. Slow, languid movement of the camera adds nothing to the story other than to give the audience the feeling of operating heavy machinery under a Valium influence. There's no heavy machinery at work here, simply an ego-driven central character no one other than a few people on-screen like, and one's his mother. When you can't work up a little compassion for the person you're about to spend almost two hours with, you're in for almost two weeks of boredom.

There's good talent on-screen. Gallagher tries for a back-handed charm but there's no redemption written within the character and the actor's naturally dark features—the black hair, thick black eyebrows and constant beard shadow, actually compelling in other roles—work against him here. The character's no hero and Gallagher can't make him one. Alison Elliott, as the gal he left, gives a vacant '90s sultriness. The alteration of her character from hot 'n' sexy—just watch De Carlo melt down the dance floor, Curtis, Lancaster and anybody else ten feet around her in the original and then Elliott's spastic shake here in a weak nod to that classic scene—vapid and beaten gives the actress lots of time to look hurt and vacant and changes the dynamics of the relationships, again, to a "so what?" attitude.

Carving out a menacing character, however, is William Fichtner, point man of the sex triangle here. Danger moves ahead of him. It's his aura, and he's slick. He works commandingly with a hint of early Wings Hauser-like psycho intimidation and adds a humanity to the character. We'll see more of him. Anjanette Comer is touching as the mother for whom Gallagher destroys a second chance of happiness for; Adam Trese is his cop brother, a shadowy figure; Paul Dooley adds a nice touch of warmth to the trusting stepfather role, Elisabeth Shue is nice in a role wasted to show what a selfish character Gallagher's is (actually, of the two women he beds, Shue's the more appealing), and Joe Don Baker just adds a presence.

John Hardy produced. Joshua Donen, William Reid and Lionel Wigram executive produced.

## Top 15 Weekly Film Grosses

| RANK/TITLE                        | DISTRIBUTOR           | WEEK | SCREENS | WKND TOTAL  | AVG     | TOTAL         |
|-----------------------------------|-----------------------|------|---------|-------------|---------|---------------|
| 1. <i>While You Were Sleeping</i> | Buena Vista           | 1    | 1,421   | \$9,288,915 | \$6,537 | \$9,288,915   |
| 2. <i>Bad Boys</i>                | Columbia              | 3    | 2,132   | \$7,012,808 | \$3,289 | \$44,090,795  |
| 3. <i>Kiss Of Death</i>           | Twentieth Century-Fox | 1    | 1,623   | \$5,317,066 | \$3,276 | \$5,317,066   |
| 4. <i>Rob Roy</i>                 | MGM/UA                | 3    | 1,885   | \$5,021,901 | \$2,664 | \$18,825,192  |
| 5. <i>A Goofy Movie</i>           | Buena Vista           | 3    | 2,116   | \$4,525,476 | \$2,139 | \$21,967,149  |
| 6. <i>Jury Duty</i>               | TriStar               | 2    | 2,169   | \$3,011,084 | \$1,388 | \$11,242,331  |
| 7. <i>Don Juan De Marco</i>       | New Line              | 3    | 1,226   | \$2,614,487 | \$2,133 | \$13,669,644  |
| 8. <i>Tommy Boy</i>               | Paramount             | 4    | 2,069   | \$2,589,315 | \$1,251 | \$26,602,723  |
| 9. <i>Circle Of Friends</i>       | Savoy                 | 6    | 902     | \$1,814,920 | \$2,012 | \$16,565,924  |
| 10. <i>Outbreak</i>               | Warner Bros.          | 7    | 1,503   | \$1,641,752 | \$1,092 | \$61,587,994  |
| 11. <i>New Jersey Drive</i>       | Gramercy              | 1    | 210     | \$1,395,028 | \$6,643 | \$1,923,119   |
| 12. <i>Forrest Gump</i>           | Paramount             | 42   | 1,020   | \$1,233,350 | \$1,209 | \$327,389,216 |
| 13. <i>The Cure</i>               | Universal             | 1    | 832     | \$1,206,415 | \$1,450 | \$1,206,415   |
| 14. <i>Dolores Claiborne</i>      | Columbia              | 5    | 1,232   | \$1,204,833 | \$978   | \$21,365,082  |
| 15. <i>Major Payne</i>            | Universal             | 5    | 1,175   | \$1,122,125 | \$955   | \$23,145,535  |

Domestic box-office, which includes USA and Canada for the weekend of April 21-23, totaled \$48,999,475, breaking down to a \$2,277 per-screen average off a total of 21,515 screens, thus giving a combined total of \$604,187,100. (Courtesy Entertainment Data, Inc.)

## Hollywood Pictures' Pyromaniac's Love Story, No Big Blaze

By John Goff

**MOST LOVE STORIES TINGED WITH COMEDY** are sweet. Well, they should be. Love can be...sweet. *A Pyromaniac's Love Story* is more like *Sweet 'N Low*—the artificial sweetener? It leaves a manufactured taste in the mouth after ingestion. It doesn't leave that full, robust, "Now, I've had something!" burst of filling that say, a stalk of sugar cane like *Sleepless In Seattle* left you with. This is sort of between that and *Wilder Napalm*, which also dealt with fire tinkers. Stop to think about it, maybe it's *fire* that isn't funny, or lovely...unless it's in a fireplace and you're on a bearskin rug (forgive me, S.P.C.A., don't picket the building; no animal was harmed in the writing of this piece.)

Actually Morgan Ward's screenplay nods toward the absurdist's school of thought, but then it nods also to conventional sensibilities. I do not say *realities*. There's not a lot of that here and he doesn't want it to be taken as a reality. Anything which opens with "Once Upon A Time..." tells you immediately you're in for some experimentation. *Pyro's L.S.* just doesn't experiment enough.

Joshua Brand's direction also is pretty conventional, and something like this requires stepping out *there*. Brand keeps everything nice, attractive, warm, but on a level. He never manages to elicit a good belly laugh or a lengthy sigh of satisfaction, just a couple chuckles and a few short breaths. Artificial for an absurdist's comic love story.

Three loves stories are told: elder, between Joan Plowright and Armin Mueller-Stahl (comfortable and lasting—what love *can* be if nurtured); youthful, John Leguizamo and Sadie Frost (heartfelt and sincere—what the former begins like); universal, William Baldwin and Erika Eleniak (selfish and idiotic—what it's normally like). One fire destroys Mueller-Stahl's bakery but enriches, solidifies and brings together three loves.

Baldwin's character swings in concept from *Cyrano* to *Waiting For Godot*, and his acting style conforms with the varying styles of the moment as he always seems to be playing to the balcony seats (Hey, guys, this is *film*). Leguizamo works a lost-in-paradise, good-hearted character who's the linking piece to all concerned nicely. Frost has moments which light up, usually when she's punching some guy out. Eleniak displayed more comedic promise in *Cheaters*. Plowright, Mueller-Stahl and Michael Lerner as Frost's father show there's no substitute for experience. Each in their own style bridge the gaps between the absurd action, real feeling and comedy without pushing. And they all get their points across.

Rachel Portman's music is cute but bridges scenes with a repetitive phrase which becomes irritating. John Schwartzman's camerawork produces a warm, small-town feeling which serves nicely—except during night scenes. Now, I know it's *de rigueur* for filmmakers to wet down streets at night, even in droughts, I guess because "it looks better." Why? In something like this it's distracting and simply irritating (for myself *most* times, unless it's raining, it's irritating and distracting), and here even the cars and bikes are wet down. O.K., off the soapbox. All things considered, however, don't look for *A Pyromaniac's Love Story* to burn a bunch of tickets.

Allison Lyon Segal and Barbara Kelly co produced. Mark Gordon produced.

### News

## 12th Annual "ShowBiz Expo West" Gears Up

**INCREASING ITS SEMINARS AND PANELS** by 30% over last year, the 12th Annual **ShowBiz Expo West** trade show kicks off June 10 at the Los Angeles Convention Center. Spanning the fields of feature film, television, new media, commercials and theatre, the three-day event offers attendees the opportunity to explore the production spectrum from cinematography and post-production to virtual reality and digital film.

The Expo will offer more than 60 seminars and special events featuring entertainment production experts in screenwriting, theatre production, interactive directing and distribution, among other topics.

Highlights will include:

A 99-Minute Film School taught by Dov S-S Simens, founder of the **Hollywood Film Institute**; a three-day long **ILCS InterACTION Suites** focusing on new interactive multimedia production; a Visual Effects Symposium, hosted by the **Academy of Motion Picture Arts & Sciences**, featuring **John Dykstra, Mike Lantieri** and **Hoyt Yeatman** among others; a sneak preview of an upcoming major motion picture presented by **The American Cinematheque**; a panel discussion of Documentary Filmmaking Exhibition and Distribution with **Peter Gilbert, Robert Hawk, Steve James** and **Pat Mitchell**; and a Legal workshop conducted by **California Lawyers for the Arts**.

ShowBiz Expo West is produced by **Advanstar Expositions**, a Santa Ana, CA-based division of Advanstar Communications.

### TV Review

## "The Sound Of Julie Andrews"

**ALMOST EVERYTHING EVER CONNECTED WITH JULIE ANDREWS** is jammed into **The Disney Channel's** presentation of "The Sound Of Julie Andrews" concert. It's just Andrews on stage with Andre Previn conducting the **NHK Symphony Orchestra** of Japan behind her through a 30-song presentation.

One isn't aware of just how long the singer with the bell-like voice has been around until she brings out some of the tunes she's been linked with and you think about how long *they've* been around: "The Sound Of Music" (her opener), "Do-Re-Mi," "Supercalifragilisticexpialidocious" and others, but interestingly, there's nothing included from her breakthrough, *My Fair Lady*.



Julie Andrews

Elsewhere she pays tribute to George Gershwin with a 15-tune medley ranging from "Swanee" and "Our Love Is Here To Stay" to "Summertime" and a rather flavorless "Porgy, I'm Your Woman Now." A *Mary Poppins* and *Sound Of Music* medley gives way to a Richard Rodgers medley featuring "Do I Hear A Waltz?" and, from *Oklahoma*, "Oh, What A Beautiful Morning" and "Out Of My Dreams" to *South Pacific's* beautiful "This Nearly Was Mine" before closing with "Edelweiss."

Under Previn's guidance the orchestra soars, giving wonderful backing to Andrews' lovely voice.

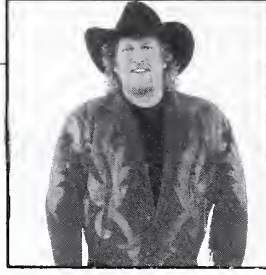
Show was produced by Tomohisa Shirasaki and Takashi Mizuta and directed by Goro Kobayashi.

# TOP 100 COUNTRY SINGLES

MAY 6, 1995



#1 SINGLE: Tracy Byrd



TO WATCH: John Anderson #36

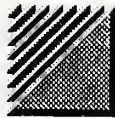


HIGH DEBUT: Neal McCoy #39



#1 INDIE: Billy Montana #51

|    |  | Total Weeks ▼ | Last Week ▼ |     |  | Total Weeks ▼ | Last Week ▼ |
|----|--|---------------|-------------|-----|--|---------------|-------------|
| 1  | THE KEEPER OF THE STARS (MCA 10991)                    | 5             | 10          | 51  | DIDN'T HAVE YOU (Magnatone)                        | 56            | 4           |
| 2  | I CAN LOVE YOU LIKE THAT (Atlantic)                    | 2             | 9           | 52  | BIG CITY GIRL (Starcut)                            | 53            | 12          |
| 3  | LITTLE MISS HONKY TONK (Arista 2790)                   | 3             | 10          | 53  | ONE OF THOSE NIGHTS (Patriot 89252)                | 54            | 4           |
| 4  | THE BOX (Warner Bros.)                                 | 4             | 12          | 54  | WHERE I USED TO HAVE A HEART (RCA 07863-66288)     | 35            | 7           |
| 5  | REFRIED DREAMS (Curb)                                  | 7             | 10          | 55  | BUBBA HYDE (Arista)                                | 37            | 13          |
| 6  | SONG FOR THE LIFE (Arista)                             | 6             | 11          | 56  | SOMEBODY LOVES ME (Ladoir)                         | 58            | 11          |
| 7  | GONNA GET A LIFE (Decca 11094)                         | 8             | 10          | 57  | LIPSTICK PROMISES (Liberty)                        | 42            | 18          |
| 8  | WHAT MATTERED MOST (Epic 77843)                        | 9             | 10          | 58  | LOOK WHAT FOLLOWED ME HOME (Warner Bros.)          | 44            | 15          |
| 9  | WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Mercury)         | 12            | 15          | 59  | EASY AS ONE, TWO, THREE (Liberty 79056)            | 60            | 4           |
| 10 | I WAS BLOWN AWAY (Arista)                              | 10            | 8           | 60  | BIGGER FISH TO FRY (Curb)                          | 49            | 5           |
| 11 | THAT'S HOW YOU KNOW (RCA)                              | 11            | 14          | 61  | DADDY FINALLY MADE IT TO CHURCH (SONG-1)           | 51            | 16          |
| 12 | ADALIDA (MCA 11092)                                    | 13            | 5           | 62  | YOU WIN AGAIN (NFE/Fly)                            | 65            | 6           |
| 13 | STANDING ON THE EDGE OF GOODBYE (Patriot 28495)        | 14            | 8           | 63  | WHICH BRIDGE TO CROSS (MCA 11047)                  | 55            | 13          |
| 14 | STAY FOREVER (Curb)                                    | 15            | 12          | 64  | YOU HAVE THE RIGHT TO REMAIN SILENT (Pacific)      | DEBUT         |             |
| 15 | I DON'T BELIEVE IN GOODBYE (Curb)                      | 16            | 7           | 65  | WILL YOU STAY WITH ME FOREVER? (SOR 0081)          | 57            | 8           |
| 16 | SUMMER'S COMIN' (RCA 66419)                            | 20            | 4           | 66  | COST OF LOVIN' (Fraternity)                        | 68            | 8           |
| 17 | FAITH IN ME, FAITH IN YOU (Columbia)                   | 18            | 9           | 67  | AMY'S BACK IN AUSTIN (Warner Bros.)                | 59            | 17          |
| 18 | GIVE ME ONE MORE SHOT (RCA 6410)                       | 1             | 13          | 68  | THINKIN' ABOUT YOU (MCA 54973)                     | 61            | 16          |
| 19 | YOU AIN'T MUCH FUN (Polydor 314523)                    | 21            | 6           | 69  | FOR A CHANGE (Atlantic)                            | 62            | 17          |
| 20 | I'M STILL DANCIN' WITH YOU (Columbia 66412)            | 23            | 7           | 70  | DOWN IN FLAMES (Arista 2718)                       | 63            | 18          |
| 21 | YOU DON'T EVEN KNOW WHO I AM (Epic 64188)              | 22            | 7           | 71  | I DON'T KNOW BUT I'VE BEEN TOLD (Mercury 314526)   | 64            | 9           |
| 22 | HOUSE OF CARDS (Columbia 64327)                        | 25            | 6           | 72  | THE CARPENTER MAN (Rider)                          | 75            | 4           |
| 23 | IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Mercury 314522) | 24            | 7           | 73  | I SHOULD HAVE BEEN TRUE (MCA)                      | 66            | 15          |
| 24 | WHEN YOU SAY NOTHING AT ALL (BNA)                      | 26            | 9           | 74  | HOG WILD (MCG/Curb)                                | 67            | 4           |
| 25 | TEXAS TORNADO (Atlantic)                               | 29            | 3           | 75  | I NEVER THOUGHT I'D SEE THE DAY (Platinum Plus)    | 79            | 2           |
| 26 | IF I WERE YOU (Epic 53952)                             | 27            | 4           | 76  | MIKE'S BIKE (EOS/Beacon)                           | 69            | 17          |
| 27 | TELL ME I WAS DREAMING (Warner Brothers 45603)         | 33            | 3           | 77  | DANCIN' SHOES (Evergreen)                          | DEBUT         |             |
| 28 | FALL IN LOVE (BNA 66562)                               | 31            | 5           | 78  | GOOD-BYE HEARTACHE (Platinum Plus)                 | 81            | 2           |
| 29 | CAIN'S BLOOD (Polydor)                                 | 30            | 7           | 79  | SLEEPIN' LIKE A BABY (Platinum Plus)               | 83            | 2           |
| 30 | CLOWN IN YOUR RODEO (Mercury 518852)                   | 32            | 5           | 80  | THIS WOMAN AND THIS MAN (Giant 24582)              | 70            | 16          |
| 31 | THE HEART IS A LONELY HUNTER (MCAC-10994)              | 17            | 10          | 81  | WHO AM I FOOLING (Platinum Plus)                   | 85            | 2           |
| 32 | PARTY CROWD (MCA)                                      | 38            | 7           | 82  | WHEREVER YOU GO (RCA 66419)                        | 71            | 15          |
| 33 | WORKING FOR THE WEEKEND (Epic 53746)                   | 36            | 6           | 83  | LOOKING FOR THE LIGHT (Columbia)                   | 72            | 12          |
| 34 | CHEROKEE HIGHWAY (SOR)                                 | 34            | 6           | 84  | TIED TO THE TRACK (Platinum Plus)                  | 87            | 2           |
| 35 | THAT'S JUST ABOUT RIGHT (Arista)                       | 40            | 3           | 85  | MAMA'S LOVE (Platinum Plus)                        | 89            | 2           |
| 36 | MISSISSIPPI MOON (BNA 66417)                           | 50            | 3           | 86  | SHE FEELS LIKE A BRAND NEW MAN TONIGHT (RCA)       | 73            | 10          |
| 37 | I'M LIVING UP TO HER LOW EXPECTATIONS (Gaint 17902)    | 39            | 4           | 87  | RIDIN' OUT THE STORM (Tima-Chart)                  | DEBUT         |             |
| 38 | DARNED IF I DON'T (DANGED IF I DO) (Liberty)           | 46            | 2           | 88  | COLD TURKEY (Platinum Plus)                        | DEBUT         |             |
| 39 | THEY'RE PLAYING OUR SONG (Atlantic)                    | DEBUT         |             | 89  | SOMEWHERE IN THE VICINITY OF THE HEART (RCA)       | 74            | 21          |
| 40 | GET OVER IT (Atlantic)                                 | 41            | 6           | 90  | THE GOVERNMENT DANCE (Love)                        | DEBUT         |             |
| 41 | ONE AND ONLY YOU (Reprise 45676)                       | 43            | 5           | 91  | WHAT'LL YOU DO ABOUT ME (BNA)                      | 76            | 15          |
| 42 | YOU CAN SLEEP WHILE I DRIVE (MCA 11201)                | DEBUT         |             | 92  | TRUE TO HIS WORD (Curb)                            | 77            | 19          |
| 43 | SOUTHERN GRACE (Warner Brothers 45739)                 | DEBUT         |             | 93  | QUALITY TIME (SONG-1)                              | 78            | 16          |
| 44 | WILLIN' TO WALK (Arista)                               | 45            | 5           | 94  | AS ANY FOOL CAN SEE (Atlantic 82656)               | 80            | 16          |
| 45 | THE LIKES OF ME (MCA 11204)                            | 47            | 5           | 95  | ANYWAY THE WIND BLOWS (Asylum)                     | 82            | 11          |
| 46 | BETWEEN THE TWO OF THEM (Liberty)                      | 19            | 12          | 96  | FRIENDS BEHIND BARS (Platinum Plus)                | 84            | 18          |
| 47 | I AM WHO I AM (River North 51416)                      | 48            | 4           | 97  | LOOK AT ME NOW (Asylum 9081)                       | 86            | 17          |
| 48 | THIS IS ME MISSING YOU (Epic)                          | DEBUT         |             | 98  | BLACK DRESSES (River North)                        | 88            | 6           |
| 49 | SO HELP ME GIRL (Epic 64357)                           | 28            | 13          | 99  | BEND IT UNTIL IT BREAKS (BNA)                      | 90            | 19          |
| 50 | ROCKIN' THE ROCK (Columbia 66411)                      | 52            | 3           | 100 | BETWEEN AN OLD MEMORY AND ME (Warner Bros. 455603) | 91            | 21          |



## COUNTRY SINGLES INDEX

|  |     |
|--|-----|
| ADALIDA Mike Geiger, Woody Mullis & Michael Huffman (Sixteen Stars Music/Dixie Stars Music, BMI/ASCAP)   | 12  |
| AMY'S BACK IN AUSTIN B. Seals, S. Davis (Square West Music, Inc./Howlin' Has Music, Inc., ASCAP/Red Brazos Music, Inc./Original Homestead Sheet Music, BMI)  | 67  |
| ANYWAY THE WIND BLOWS J.J. Cale (Anagram songs, BMI)   | 94  |
| AS ANY POOL CAN SEE P. Nelson, K. Beard (Sony Tree Publ. Co., Inc., BMI/Golden Reed Music, Inc., ASCAP)  | 95  |
| BEND IT UNTIL IT BREAKS J. Anderson, L. Delmore (Almo Music Corp./Holmes Creek Music/PolyGram International Pub., Inc./Foggy Jazz Music, ASCAP)  | 99  |
| BETWEEN AN OLD MEMORY AND ME K. Stegall, C. Craig (EMI April Music Inc./Keith Stegall Music, ASCAP/EMI Blackwood Music, Inc., BMI)   | 100 |
| BETWEEN THE TWO OF THEM M. Cates (Alabama Band Music, ASCAP)   | 46  |
| BIG CITY GIRL J. Harper (Starcat Music, BMI)   | 52  |
| BIGGER FISH TO FRY Jeffrey Steele (Farren-Curtis Music, BMI)   | 60  |
| BLACK DRESSES S. Kolander (Justmike Music/Baloo Music, BMI)  | 98  |
| BURBA HYDE C. Wiseman, G. Nelson (Almo Music Corp., ASCAP/Warner-Tamerlane Pub./Mr. Clarice Music, BMI)  | 55  |
| CAIN'S BLOOD J. Sordind, M. Johnson (Magnatone Music/Red Quill Music, Almo Music, BMI/ASCAP)   | 29  |
| CHEROKEE HIGHWAY Danny Myrick & Tony Wood (Careers-BMG Music Publishing, Inc./BMG Songs, Inc., BMI/ASCAP)  | 34  |
| CLOWN IN YOUR RODEO Wayne Kirkpatrick (Emily Boothe, Inc. c/o Careers-BMG Music Pub., Inc., BMI)   | 30  |
| COLD TURKEY (N/A)  | 88  |
| COST OF LOVIN' (N/A)   | 66  |
| DADDY FINALLY MADE IT TO CHURCH J. Fuller (Adna Publ., BMI)  | 64  |
| DANCIN' SHOES (N/A)  | 77  |
| DARNED IF I DON'T (DANGED IF I DO) Ronnie Dunn, Dean Dillon (Sony Tree Publ. Co., Inc./Showbilly Music/Acutt Rose Music, Inc., BMI)  | 38  |
| DIDN'T HAVE YOU Billy Montana, Jamie K. Watson (Magnatone Music Publishing/Red Quill Music/Killer Boy Music/Semi Quaver Music, BMI)  | 51  |
| DOWN IN FLAMES M. Clark, J. Stevens (Warner-Tamerlane Pub. Corp./Flying Dutchman Music/Jeff Stevens Music, BMI)  | 70  |
| EASY AS ONE, TWO, THREE John Buzow (EMI Blackwood Music, Inc., BMI)  | 59  |
| FAITH IN ME, FAITH IN YOU D. Loggins, T. Bruce (WB Music Corp./Big Tractor Music/Avalon Way Music, ASCAP)  | 17  |
| FALL IN LOVE Kenny Chesney, Buddy Brock, Kim Williams (Acutt Rose Music, Inc., BMI/Sony Cross Keys Pub. Co., Inc./Kim Williams Music, ASCAP)   | 28  |
| FOR A CHANGE (N/A)   | 69  |
| FRIENDS BEHIND BARS (N/A)  | 96  |
| GET OVER IT (N/A)  | 40  |
| GIVE ME ONE MORE SHOT T. Gentry, R. Owen, R. Rogers (Maypop Music, BMI)  | 18  |
| GONNA GET A LIFE F. Dycus, J. Lauderdale (Warner Source Songs/Dynad Jam Music, SESAC/Mighty Nice Music/Laudersongs, BMI)   | 7   |
| GOOD-BYE HEARTACHE (N/A)   | 78  |
| HOG WILD Hank Williams, Jr., Rick L. Arnold (Bocephus Music, Inc./Fig's Eye Publishing, Inc., BMI)   | 74  |
| HOUSE OF CARDS Mary Chapin Carpenter (Why Walk Music, ASCAP)   | 22  |
| I AM WHO I AM Holly Dunn, Tom Shapiro, Chris Waters (Hamstein Cumberland Music/Diamond Struck Music, BMI)  | 47  |
| I CAN LOVE YOU LIKE THAT (N/A)   | 2   |
| I DON'T BELIEVE IN GOODBYE M. Miller, S. Emerick, B. White (Travelin' Zoo Music/Seventh-Son Music, ASCAP/Club Zoo Music, BMI)  | 15  |
| I DON'T KNOW (BUT I'VE BEEN TOLD) W. Dennis (Warner-Tamerlane Pub., BMI)   | 71  |
| I NEVER THOUGHT I'D SEE THE DAY (N/A)  | 75  |
| I SHOULD HAVE BEEN TRUE R. Malo, S. Lynch (Sony Tree Pub. Raul Malo Music/The Night Rainlow Music/Matanzas Music, BMI/ASCAP)   | 73  |
| I WAS BLOWN AWAY L. Martine, Jr. (Careers - BMG Music/Doo Laying Songs, BMI)   | 10  |
| IF I WERE YOU John Hobbs, Chris Farren (Soundbeam Music, BMI/FullKeel Music Co./Farrenuff Music, ASCAP)  | 26  |
| IF YOU'RE GONNA WALK, I'M GONNA CRAWL B. Cannon, L. Bastian (Songs of Polygram Int'l/HotDog Gone Music/Butt-on-willow Music, BMI)  | 23  |
| I'M LIVING UP TO HER LOW EXPECTATIONS Bob McMill, Tommy Rocco (PolyGram Int'l. Pub., Inc./Ranger Bob Music, ASCAP/Nodini/But Net Music, Inc., SESAC)   | 37  |
| I'M STILL DANCIN' WITH YOU C. Rains, W. Hayes (Sony Tree Publ., BMI)   | 20  |
| LIPSTICK PROMISES G. Ducas, T. Sillers (PolyGram Int'l. Pub., Inc./Neg-O Music/Tom Collins Music Corp., ASCAP/BMI)   | 57  |
| LITTLE MISS HONKY TONK R. Dunn (Sony Tree Publishing, Showbilly Music, BMI)  | 3   |
| LOOK AT ME NOW B. White, D. George, J. Tirro (Seventh Son Music, ASCAP/New Court Music, BMI)   | 97  |
| LOOK WHAT FOLLOWED ME HOME D. Ball, T. Folk (EMI Blackwood Music/Forrest Hills Music, BMI)   | 98  |
| LOOKING FOR THE LIGHT L. Hengler, T. Mensy (Starstruck Writers Group/WB Music Corp./Patix Janus Music/Heart Of Child Music, ASCAP)   | 83  |
| MAMA'S LOVE (N/A)  | 85  |
| MIKE'S BIKE M. Grande (Mr. G Publishing, BMI)  | 76  |
| MISSISSIPPI MOON Tony Joe White, Carson Whitsett (Tony Joe White Music Adm. By Screen Gems-EMI Music And High Horse Music, BMI)  | 36  |
| ONE AND ONLY LOVE Steven Dale Jones, Bobby Tomberlin (BMG Songs, Inc., ASCAP/Careers-BMG Music Pub., Inc., BMI)  | 41  |
| ONE OF THOSE NIGHTS Conway Twitty, Troy Seals (Warner-Tamerlane Publishing Corp./Sony Tree Publishing Co., Inc., BMI)  | 53  |
| PARTY CROWD D. L. Murphy, J. Hinson (N2D Publishing/American Romance Songs, ASCAP)   | 32  |
| QUALITY TIME G. Kirkpatrick (Juno Publ., ASCAP)  | 93  |
| REFRIED DREAMS J. Foster, M. Peterson (Zomba Songs/Millhouse Music, BMI)   | 5   |
| RIDIN' OUT THE STORM (N/A)   | 87  |
| ROCKIN' THE ROCK Gary Burr (MCA Music Publishing/Gary Burr Music, Inc., ASCAP)   | 50  |
| SHE FEELS LIKE A BRAND NEW MAN TONIGHT A. Tippin, M. P. Heaney (Acutt Rose Music/Bantry Bay Music, BMI)  | 96  |
| SLEEPIN' LIKE A BABY (N/A)   | 79  |
| SO HELP ME GIRL H. Penick, A. Spooner (Songwriters Ink/Texas Wedge Music, BMI)   | 49  |
| SOMEBODY LOVES ME L. Layne, J. Lusk (BMI)  | 56  |
| SOMEWHERE IN THE VICINITY OF THE HEART B. LaBounty, R. Chadacoff (Fazign Music Corp., BMI/Hidden Planet Music, BMI/Goods Music, ASCAP/Becha Music, ASCAP)  | 89  |
| SONG FOR THE LIFE R. Crowell (Texas Publishing, BMI)   | 6   |
| SOUTHERN GRACE Porter Howell, Brady Seals, Stewart Harris (Square West Music, Inc./Howlin' Hits Music, Inc., ASCAP/Sony Tree Publ. Co., Inc./Edisto Sound International, BMI)                      | 43  |
| STANDING ON THE EDGE OF GOODBYE J. Berry, S. Harris (Kicking Bird Music/Sony Tree Publishing/Edisto Sound International, BMI)  | 13  |
| STAY FOREVER B. Tench, H. Ketchum (WB Music Corp./Bhc Gator Music/Mavenck Music, ASCAP/Hecktone Music/Forestadow Songs Inc., BMI)  | 14  |
| SUMMER'S COMIN' Clint Black, Hayden Nicholas (Blackened Music, BMI)  | 16  |
| TELL ME I WAS DREAMING Travis Tritt, Bruce Ray Brown (Post Oak Publishing, Inc./Brass Crab Publishing, BMI)  | 27  |
| TEXAS TORNAO (N/A)   | 25  |
| THAT'S HOW YOU KNOW L. White, C. Cannon (Almo Music/LaSongs Pub., ASCAP Taste Auction Music/Wacasa River Music, BMI)   | 11  |
| THAT'S JUST ABOUT RIGHT Jeff Black (Warner-Tamerlane Publishing Corp., BMI)  | 35  |
| THE BOX R. Travis, B. Moore (Sometimes You Win Music, ASCAP/Nocturnal Eclipse Music/Minnetonska Music, BMI)  | 4   |
| THE CARPENTER MAN Roger Murrah, James Dean Hicks (Murrah Music Corp., BMI/On The Mantel Music, BMI)  | 72  |
| THE GOVERNMENT DANCE (N/A)   | 90  |
| 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)   | 31  |
| THE KEEPER OF THE STARS D. Lee, D. Mayo, K. Staley (Songs of Polygram Int'l./Pal Time Music/New Haven Music/Palmt Rock Music, BMI)   | 1   |
| THE LIKES OF ME Larry Boone, Rick Bowles (Maypop Music, BMI/Sony Cross Keys Pub. Corp., ASCAP)   | 45  |
| THEY'RE PLAYING OUR SONG (N/A)   | 39  |
| THINKIN' ABOUT YOU B. Regan, T. Shapiro (Sierra Home Music, ASCAP/Great Cumberland Music/Diamond Struck Music, BMI)  | 68  |
| THIS IS ME MISSING YOU JAMES HOUSE, Monty Powell, Debi Cochran (Mad Women Music/Warner-Tamerlane Pub. Corp./Resaca Beach Music, BMI/Alabama Band Music, ASCAP)                                     | 48  |
| THIS WOMAN AND THIS MAN J. Pernig, M. Linn (Almo Music Corp./Banabuck Music, Inc./WB Music Corp./Lannmusic, ASCAP)   | 80  |
| TIED TO THE TRACK (N/A)  | 84  |
| TRUE TO HIS WORD J. Steele, C. Farren, G. Harrison (Farren-Curtis Music/Mike Curb Music, BMI/Farrenuff Music/Full Keel Music, ASCAP/August Wind Music/Longnude Music Co./Georgan Hills Music, BMI) | 92  |
| WHAT'LL YOU DO ABOUT ME D. Linde (Combine Music, BMI)  | 91  |
| WHAT MATTERED MOST G. Burr, V. McLaned (Gary Burr Music/MCA Publishing, ASCAP, August Wind Music/Longnude Music/Alberta's Paw Music, BMI)  | 8   |
| WHEN YOU SAY NOTHING AT ALL D. Schlitz, P. Overstreet (ASCAP/BMI)  | 24  |
| WHERE I USED TO HAVE A HEART C. Beckhardt (Hayes Street Music/Craig Beckhardt Music, ASCAP)  | 54  |
| WHEREVER YOU GO C. Black, H. Nicholas (Blackened Music, BMI)   | 82  |
| WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) V. Gill, B. Anderson (Benefit Music/Stallion Music, BMI)  | 63  |
| WHO AM I FOOLING (N/A)   | 81  |
| WHOSE BED HAVE YOUR BOOTS BEEN UNDER? S. Twain, J. Lange (Loom Echo Music, BMI/Zomba Enterprises, ASCAP)   | 9   |
| WILL YOU STAY WITH ME FOREVER? D. Chance (Almanac Music, BMI)  | 65  |
| WILLIN' TO WALK Radey Foster (PolyGram International Publishing, Inc., St. Julien Music, ASCAP)  | 33  |
| WORKIN' FOR THE WEEKEND Jerry Capri, Janice Honeycutt, Ken Melous (Capri Music, BMI/Capt Memories, ASCAP)  | 44  |
| YOU AIN'T MUCH FUN Toby Keith, Carl Goff, Jr. (Songs of PolyGram Int'l., Inc./Tokco Tunes, BMI)  | 19  |
| YOU CAN SLEEP WHILE I DRIVE Melissa Etheridge (Almo Music Corp./M. L. E. Music, ASCAP)   | 42  |
| YOU DON'T EVEN KNOW WHO I AM G. Peters (Sony Cross Keys Pub./Purple Crayon Music, ASCAP)   | 21  |
| YOU HAVE THE RIGHT TO REMAIN SILENT (N/A)  | 64  |
| YOU WIN AGAIN Hank Williams, Sr. (Acutt Rose Music/Miriam Music)   | 62  |

## 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 HERNON—"What Mattered Most"
- BROOKS & DUNN—"Little Miss Honky Tonk"
- TIM MCGRAW—"Refried Dreams"
- KULP\El 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 Bridge 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 HERNON—"What Mattered Most"
- RANDY TRAVIS—"The Box"
- KLMX\Clayton, NM
- ALABAMA—"Give Me One More Shot"
- SIANIA 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

**MARCH 6, 1995**

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

Last Week Total Weeks

|    |  |                         | Last Week | Total Weeks |
|----|--|-------------------------|-----------|-------------|
| 1  | JOHN MICHAEL<br>(Atlantic 82728)                                     | John Michael Montgomery | 1         | 3           |
| 2  | NO ORDINARY MAN (MCA 10991)(G)                                       | Tracy Byrd              | 3         | 44          |
| 3  | THE HITS (Liberty 29689)(P5)   | Garth Brooks            | 2         | 16          |
| 4  | NOW THAT I'VE FOUND YOU - A COLLECTION<br>(Rounder 0325)             | Alison Krauss           | 4         | 9           |
| 5  | NOT A MOMENT TOO SOON (Curb 77659)(P3)                               | Tim McGraw              | 5         | 55          |
| 6  | GREATEST HITS 1990-1995 (Curb 77689)                                 | Sawyer Brown            | 8         | 12          |
| 7  | IF I COULD MAKE A LIVING (Giant 24582)(G)                            | Clay Walker             | 7         | 27          |
| 8  | THINKIN' ABOUT YOU (MCA 11201)                                       | Trisha Yearwood         | 9         | 9           |
| 9  | YOU MIGHT BE A REDNECK IF...<br>(Warner Bros. 45314)(P)              | Jeff Foxworthy          | 6         | 33          |
| 10 | WHAT A CRYING SHAME (MCA 10961)(P)                                   | The Mavericks           | 11        | 61          |
| 11 | THIRD ROCK FROM THE SUN (Epic 64357)(P)                              | Joe Diffie              | 10        | 34          |
| 12 | WHEN LOVE FINDS YOU (MCA 11047)(P)                                   | Vince Gill              | 12        | 44          |
| 13 | COME TOGETHER: AMERICA SALUTES THE BEATLES<br>(Liberty 31712)        | Various Artists         | 15        | 2           |
| 14 | LEAD ON (MCA 11092)(P)   | George Strait           | 14        | 22          |
| 15 | GREATEST HITS III (RCA 07863)(G)                                     | Alabama                 | 13        | 26          |
| 16 | THINKIN' PROBLEM (Warner Bros. 45562)(G)                             | David Ball              | 19        | 43          |
| 17 | YOU GOTTA LOVE THAT (Atlantic)                                       | Neal McCoy              | 18        | 10          |
| 18 | READ MY MIND (MCA 10994)(P2)   | Reba McEntire           | 17        | 50          |
| 19 | STANDING ON THE EDGE (Patriot 28495)(G)                              | John Berry              | 22        | 6           |
| 20 | WHO I AM (Arista 18759)(P2)  | Alan Jackson            | 21        | 41          |
| 21 | THE TRACTORS (Arista 18728)(P)                                       | The Tractors            | 16        | 36          |
| 22 | THE WOMAN IN ME<br>(Mercury 522886)                                  | Shania Twain            | 20        | 8           |
| 23 | OLD ENOUGH TO KNOW BETTER (Columbia)                                 | Wade Hayes              | 24        | 15          |
| 24 | FIRE TO FIRE (Liberty 28943)   | Tanya Tucker            | 27        | 4           |
| 25 | STONES IN THE ROAD<br>(Columbia 64327)(P)                            | Mary Chapin Carpenter   | 25        | 26          |
| 26 | LOVE A LITTLE STRONGER (Arista 18745)                                | Diamond Rio             | 26        | 37          |
| 27 | WAITIN' ON SUNDOWN (Arista 18765)(P)                                 | Brooks & Dunn           | 28        | 27          |
| 28 | KICKIN' IT UP (Atlantic 82559)(P3)                                   | John Michael Montgomery | 33        | 63          |
| 29 | WISHES (RCA 66395)   | Lari White              | 23        | 41          |
| 30 | WHEN FALLEN ANGELS FLY (Epic 64188)(G)                               | Patty Loveless          | 29        | 32          |
| 31 | THE MARTY PARTY HIT PACK<br>(MCA 11204)                              | Marty Stuart            | 32        | 5           |
| 32 | HOG WILD (Curb)  | Hank Williams Jr.       | 30        | 14          |
| 33 | SWEETHEART'S DANCE (Arista 18758)(G)                                 | Pam Tillis              | 31        | 50          |
| 34 | BOOMTOWN (Polydor 523407)(G)   | Toby Keith              | 36        | 28          |
| 35 | I SEE IT NOW (Atlantic)(P)   | Tracy Lawrence          | 35        | 29          |
| 36 | ANYWAY THE WIND BLOWS (Asylum 61724)                                 | Brother Phelps          | 37        | 5           |
| 37 | LOOKING FOR THE LIGHT (Columbia)                                     | Rick Trevino            | 34        | 6           |
| 38 | THE ROAD GOES ON FOREVER (Liberty 2809)                              | Highwaymen              | 41        | 2           |
| 39 | IN THE VICINITY OF THE HEART (Liberty 31109)                         | Shenandoah              | 43        | 19          |
| 40 | BLACKHAWK (Arista 18708)(P)  | BlackHawk               | 39        | 59          |
| 41 | GREATEST HITS VOL. II (MCA 11201)(P3)                                | Reba McEntire           | 38        | 78          |
| 42 | PURE COUNTRY (Original Motion Picture Soundtrack)<br>(MCA 10651)(P3) | George Strait           | 40        | 128         |
| 43 | COME ON COME ON<br>(Columbia 4881)(P3)                               | Mary Chapin Carpenter   | 42        | 138         |
| 44 | KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)                           | Various Artists         | 45        | 28          |
| 45 | JOHN BERRY (Liberty 80472)(G)  | John Berry              | 46        | 53          |
| 46 | FAITH IN ME FAITH IN YOU (Epic 66803)                                | Doug Stone              | 48        | 3           |
| 47 | TEN FEET TALL AND BULLETPROOF<br>(Warner Bros. 45603)(P)             | Travis Tritt            | 52        | 47          |
| 48 | ONE EMOTION (RCA 66419)(G)   | Clint Black             | 44        | 26          |
| 49 | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)<br>(Arista 18711)(P4)   | Alan Jackson            | 47        | 125         |
| 50 | HARD WORKIN' MAN (Arista 18716)(P3)                                  | Brooks & Dunn           | 50        | 108         |
| 51 | TAKE ME AS I AM (Warner Bros. 45389)(P)                              | Faith Hill              | 49        | 67          |
| 52 | BORN THAT WAY (Curb 77691)   | Boy Howdy               | 51        | 7           |
| 53 | BRAND NEW MAN (Arista 18658)(P4)                                     | Brooks & Dunn           | 55        | 188         |
| 54 | GREATEST HITS (Epic 66803)   | Doug Stone              | 53        | 20          |
| 55 | FLYER (Elektra 61681)  | Nanci Griffith          | 54        | 29          |
| 56 | WHAT A WAY TO LIVE (Decca 11094)(G)                                  | Mark Chesnutt           | 56        | 30          |
| 57 | KEN MELLONS (Epic 53746)   | Ken Mellons             | 59        | 30          |
| 58 | KICK A LITTLE (Warner Bros. 45739)(G)                                | Little Texas            | 57        | 28          |
| 59 | EVERY LITTLE WORD (Curb 77660)                                       | Hal Ketchum             | 60        | 21          |
| 60 | THE WAY THAT I AM (RCA 66288)(G)                                     | Martina McBride         | 58        | 77          |
| 61 | I STILL BELIEVE IN YOU (MCA 10630)(P3)                               | Vince Gill              | 63        | 133         |
| 62 | STORM IN THE HEARTLAND (Mercury 526081)(G)                           | Billy Ray Cyrus         | 62        | 21          |
| 63 | THIS IS ME (Warner Bros. 45501)(G)                                   | Randy Travis            | 61        | 49          |
| 64 | IN PIECES (Liberty 80857)(P5)  | Garth Brooks            | 64        | 123         |
| 65 | A THOUSAND MEMORIES (Decca 11098)                                    | Rhett Akins             | 65        | 14          |
| 66 | COUNTRY 'TIL I DIE (BNA 66417)                                       | John Anderson           | 66        | 24          |
| 67 | GEORGE DUCAS (Liberty 28329)   | George Ducas            | 67        | 4           |
| 68 | NO FENCES (Liberty 93866)(P13)                                       | Garth Brooks            | 68        | 232         |
| 69 | NO DOUBT ABOUT IT (Atlantic 82568)(G)                                | Neal McCoy              | 69        | 62          |
| 70 | BIG TIME (Warner Bros. 45276)(P)                                     | Little Texas            | 70        | 95          |
| 71 | FEELIN' GOOD TRAIN (Mercury 522125)(G)                               | Sammy Kershaw           | 71        | 41          |
| 72 | GEORGE JONES: THE BRADLEY BARN SESSIONS<br>(MCA 11096)               | Various Artists         | 72        | 25          |
| 73 | COMMON THREAD: THE SONGS OF THE EAGLES<br>(Giant 24531)(P3)          | Various Artists         | 73        | 74          |
| 74 | LOOKIN' BACK AT MYSELF (RCA 66420)                                   | Aaron Tippin            | 74        | 21          |
| 75 | ROPIN' THE WIND (Liberty 96330)(P10)                                 | Garth Brooks            | 75        | 178         |

### Cash Box COUNTRY RADIO

#### High Debuts

1. NEAL MCCOY—"Their Playing Our Song"—(Atlantic)—#39
2. TRISHA YEARWOOD—"You Can Sleep While I Drive"—(MCA)—#42
3. LITTLE TEXAS—"Southern Grace"—(Warner Bros.)—#43
4. JAMES HOUSE—"This Is Me Missing You"—(Epic)—#48

#### Most Active

1. JOHN ANDERSON—"Mississippi Moon"—(BNA)—#36
2. SHENANDOAH—"Darned If I Don't (Danged If I Do)"—(Liberty)—#38
3. TRAVIS TRITT—"Tell Me I Was Dreaming"—(Warner Bros.)—#27
4. DAVID LEE MURPHY—"Party Crowd"—(MCA)—#32

#### Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is led by the Tracy Byrd single "The Keeper Of The Stars." The chart displays several big movers with five debuts breaking into the Top 50. For the second week, John Anderson leads the way in the most-movement category, up a big 14 spots to #36 with "Mississippi Moon." Shenandoah's "Darned If I Don't (Danged If I Do)" follows, jumping eight spots to #38. Travis Tritt with "Tell Me I Was Dreaming" moves six positions to #27. Finally, David Lee Murphy continues his rise, also jumping six places to #32 with "Party Crowd" to finish out the big movers this week.

As for debuts, four acts hit the Top 50 this week. Neal McCoy at #39 leads the way for the highest debut position with "They're Playing Our Song." Trisha Yearwood breaks in at #42 with "You Can Sleep While I Drive." Coming into the Top 50 at #43 is Little Texas with "Southern Grace," while "This Is Me Missing You" by James House sneaks in at #48 to finish out the debuts.

*Songwriters Of The Week:* Congratulations go out to Dickey Lee, Danny Mayo and Karen Staley, who penned Tracy Byrd's #1 hit "Keeper Of The Stars."

#### CMT Top Twelve Video Countdown

1. TRACY BYRD . . . . . "The Keeper Of The Stars" (MCA)
2. THE MAVERICKS . . . . . "I Should Have Been True" (MCA)
3. LARI WHITE . . . . . "That's How You Know (When You're In Love)" (RCA)
4. JOHN MICHAEL MONTGOMERY "I Can Love You Like That" (Atlantic)
5. TIM MCGRAW . . . . . "Refried Dreams" (Curb)
6. BROOKS & DUNN . . . . . "Little Miss Honky Tonk" (Arista)
7. ALAN JACKSON . . . . . "Song For The Life" (Arista)
8. MARK CHESNUTT . . . . . "Gonna Get A Life" (Decca)
9. TY HERNDON . . . . . "What Mattered Most" (Epic)
10. JOE DIFFIE . . . . . "So Help Me Girl" (Epic)
11. SAWYER BROWN . . . . . "I Don't Believe In Goodbye" (Curb)
12. JOHN BERRY . . . . . "Standing On The Edge Of Goodbye" (Patriot)

—Compliments of CMT video countdown, week ending April 26, 1995.



# COUNTRY MUSIC



Arista/Nashville recording artist Radney Foster met up with rock 'n' roll legend Chubby Checker. Checker is known for his '60s hit "The Twist," among others. Foster's current single is "Willin' To Walk" from his second solo album *Labor of Love*.



Epic recording artist James House (l) discusses the video of his latest single, "This Is Me Missing You," with director Steven Goldmann (r). The single is from his recently released debut album *Days Gone By*.



The Tractors recently filmed a segment for "Live From The House Of Blues." The special on the Arista recording artists will air in June on TBS.

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## Festivals To Sport Casual Look In '95

By Wendy Newcomer

COUNTRY MUSIC FANS WILL soon be flocking to two of the nation's largest country music festivals, and thousands will be wearing Fruit of the Loom. One of the world's leading manufacturers of underwear and popular and casual wear products, Fruit of the Loom has signed on as a presenting sponsor of the **Alabama June Jam** in Fort Payne, Alabama on June 10 and the **Rocky Gap Music Festival** at Rocky Gap State Park near Cumberland, Maryland, August 4-6. Fruit of the Loom is bringing country music's top artists to fans across the country as part of the recently announced "Fruit of the Loom Country Comfort Music Series."

"We applaud what these festivals provide in terms of quality entertainment and financial support for their respective communities," said **Mac McKeithen**, vice president of marketing services for Fruit of the Loom. "Both the Alabama June Jam and the Rocky Gap Music Festival are family-oriented events and are ideally suited for the 'Fruit of the Loom Country Comfort Country Music Series.'"

## Winners Announced In ACM Instrumentalist Categories

THE ACADEMY OF COUNTRY MUSIC announced the winners in the instrumentalist categories of this year's "Hat" awards from the Academy. They are as follows: Bass, **Glenn Worf**; Drums, **Eddie Bayers**; Fiddle, **Mark O'Connor**; Guitar, **Brent Mason**; Keyboard, **Matt Rollings**; Specialty Instruments, **Terry McMillan** (Harmonica); and Steel Guitar, **Paul Franklin**.

Winners were also announced in the following categories: Radio Station of the Year, **WSIX Radio**, Nashville, TN; Disc Jockey of the Year, **Gerry House**, WSIX Radio, Nashville, TN; Country Night Club of the Year, **Billy Bob's Texas**, Ft. Worth, TX; and Talent Buyer of the Year, **George Moffett**, Variety Attractions, Zanesville, OH.

On Wednesday, May 10, NBC will air the Academy's 30th annual awards presentation ceremonies, produced by **dick clark productions, inc.** The ceremonies will emanate from the Universal Amphitheatre in Los Angeles and will be hosted by **Clint Black**, **Tanya Tucker** and **Jeff Foxworthy**. Portions of the show featuring Newcomer performances will come from Universal Studios Hollywood and Florida.

## Movie Soundtrack Features Rabbitt/Gayle Duet

CURB RECORDS WILL BE RELEASING an Eddie Rabbitt and Crystal Gayle duet to radio on May 9. Titled "I Made A Promise To You," the single is reminiscent of their huge hit "Just You And I." "I Made A Promise To You" appears on the soundtrack from the Miramax movie *Gods*, which will also be released in May.

## Governor Don Sundquist Addresses NATD

THE NASHVILLE ASSOCIATION OF Talent Directors recently hosted a breakfast for new Tennessee governor **Don Sundquist** at the Nashville Country Club. Governor Sundquist addressed the group, which is celebrating their 25th anniversary this year, promising solid ties between the new administration and Music Row.

NATD president **Miles Bell**, along with legendary performer **Eddy Arnold**, presented Governor Sundquist with a plaque making him an honorary member of the organization. Also presented to the governor was a CD library for the Governor's Mansion donated by Nashville record labels encompassing many of the artists that the agents and managers of NATD represent. The entertainment industry has a \$2.5 billion impact on Tennessee's economy and surpasses the impact of the agriculture industry on the state.

## In Other News...

**STEVE PICKLE HAS BEEN PROMOTED** to director of creative services for TNN: The Nashville Network. In his new position, Pickle will direct the creation of on-air promotions, including graphics, animation, music and program development.

**SOR, THE WORLD'S LARGEST INDEPENDENT LABEL**, expanded its sales and marketing department with the recent additions of **Kelly Vanburkleo**, SOR sales and marketing representative, and **Richard Bartley**, SOR product manager.

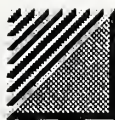
**GEHL FORCE MANAGEMENT ANNOUNCES** the addition of artist manager and long-time music business veteran **Lane Cross**. Cross will join **Clyde Masters** in managing and developing the company's current roster and brings with him country music legend **Loretta Lynn** to the firm.



Dolly Parton and Ricky Skaggs were among the country music entertainers who participated in recording "Save The Eagle," a song and video project benefitting the restoration and protection of the American eagle. Emerald Sound Studios donated its time and studio to support the National Foundation to Protect America's Eagles (N.F.P.A.E.) efforts. Pictured (l-r): Robert Ellis Orrall; Joy Lynn White; James Rogers (writer of "Save the Eagle"); Al Louis Cecere, president of N.F.P.A.E.; Challenger the Eagle; Milan Bogdan, general manager of Emerald Sound Studios; Ricky Skaggs; William Lee Golden; Ricky Lynn Gregg; and Bryan Austin.



The Statler Brothers know how to recycle in a big way. Their classic Grammy-winning hit "Flowers On The Wall," which launched their career back in 1966, is enjoying renewed popularity on the soundtrack of the Oscar-winning film *Pulp Fiction*. The Statler Brothers also received Gold plaques for their albums *Atlanta Blue* and *10th Anniversary*. Pictured (l-r): Marshall Grant, manager; Bob Frank, Mercury sr. v.p. and general manager; Harold Reid; Luke Lewis, Mercury president; Don Reid; Jimmy Fortune; Phil Balsley; Jerry Kennedy, producer; and Kevin Hale, TNN general manager & v.p.



## Cash Box COUNTRY INDIE

### Indie Chart Action

A total of 17 independent artists are currently finding their way up the *Cash Box* Top 100 Country Singles chart. Leading the *Cash Box* independents for the first week is **Billy Montana** on the **Magnatone** label with "Didn't Have You." The single currently resides at #51 on the chart. In the second highest spot for the indies is **Jamie Harper**, who moves to #52 with "Big City Girl." To finish out the movers, **P.J. LaDoir** with "Somebody Loves Me," moves to #56, **Daniel Ray Edwards** moves to #62 with "You Win Again," **Elaine Diehl** moves to #66 with "Cost Of Lovin'," **W.C. Taylor** moves to #72 with "The Carpenter Man," **John Wesley Carpenter** moves to #75 with "I Never Thought I'd See The Day," **Gerald Curry's** "Good-Bye Heartache" moves to #78, **David Clark** moves to #79 with "Sleepin' Like A Baby," **Tim White** with "Who Am I Fooling" moves to #81, **Nikki Rose** moves to #84 with "Tied To The Track," and finally **Christy Lynn** moves to #85 with "Mama's Love."

Five independent acts debuted in this week's chart. Leading the indie debuts was **Perfect Stranger** with "You Have The Right To Remain Silent" at #64. **Jason Young** follows at #77 with "Dancin' Shoes." **Don Richmond** hits the chart at #87 with "Ridin' Out The Storm." Coming in at #88 is **Chris Wright** with "Cold Turkey," while **Al Petty** hits the chart with "The Government Dance" at #90 to finish out the debuts this week.

### Top Ten Rising Independents

1. BILLY MONTANA—"Didn't Have You"
2. JAMIE HARPER—"Big City Girl"
3. P.J. LA DOIR—"Somebody Loves Me"
4. DANIEL RAY EDWARDS—"You Win Again"
5. PERFECT STRANGER—"You Have The Right To Remain Silent"
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. JASON YOUNG—"Dancin' Shoes"
10. GERALD CURRY—"Good-Bye Heartache"

### Out-Of-The-Box Independent Releases

- TODD PULSE—"It's Raining In Heaven"  
 LESA ZEMAN—"A Man's Gotta Do"  
 CAPT. SAM CRUTCHFIELD—"Ugly"

### Indie Spotlight

## Don Richmond: Ridin' High and Fast

ENTERTAINING HAS BEEN A WAY of life for Don Richmond since he was a child. His winning smile, pleasing personality and healthy appearance helped win a contest to pose for a milk advertisement when he was a baby. He was just four years old when he began singing for the neighbors around the kid's swings in the backyard. In the second grade, if it rained and the class couldn't go outdoors for recess, the teacher would call on Don to sing.

Richmond grew up in the suburbs of Maryland just outside of Washington, D.C. In junior and senior high school, he took to writing songs and wearing "dude" clothes, and would entertain his classmates. He sang at his own senior prom, wearing an "outlandish gold outfit, including gold sparkle shoes."

At a young age, Richmond became interested in travel and made several visits to Memphis, where he came to meet and spend time in the company of Elvis Presley. Presley made a lasting impression on Richmond as a youngster. After high school and while appearing with bands at night, he attended college

by day, studying music and acting. He appeared with a very successful East Coast group, The Hubcaps.

While singing at the famous Palomino Club in Los Angeles, Richmond met recording artist P.J. Proby, a star in England and other parts of the world. Proby encouraged him to come along to England, where he



Adolescent Don Richmond in the company of Elvis Presley

was signed to Safari-EMI Records and appeared with various charting British recording artists.

During the 1980s, Richmond experienced a spiritual renewal, which led him to approach music differently. Since then, he has been writing and co-writing songs with a positive and family-oriented message.

In 1992, while visiting Nashville, Richmond was invited to appear on a

special recording project with Grand Ole Opry Legend Stonewall Jackson, featuring several top country artists. He found himself in the recording studio on the same song with Garth Brooks. Richmond moved to Nashville in 1993 and since that time has gone on to make history by charting both on mainstream country charts and positive/Christian country charts simultaneously.



Don Richmond and Garth Brooks

Now, several hits later, Don Richmond has been awarded both Entertainer of the Year and Christian Country Personality 1995 by the International Country Gospel Music Association. Richmond was honored alongside Willie Nelson, who garnered the Album of the Year award.

Don Richmond is poised once again to reach high into both the country and positive country charts as his brand-new release "Ridin' Out The Storm" has quickly debuted on this week's *Cash Box* Top 100 Country Singles chart. "Ridin' Out The Storm" is receiving rave reviews as even his strongest outing yet! Don Richmond is ridin' high—and fast!



Don Richmond and Willie Nelson both recently received awards from the I.C.G.M.A.

## Dance Club Goes Positive Country

LIKE SO MANY country dance clubs, the sounds of country music keep the beat for two-steppers, but for The Crystal Chandelier, a 4,000-square foot country dance club in Atlanta, a different kind of country is taking off—Positive Christian Country. Here's a first-hand account by Ron Burt, deejay/music director for Crystal Chandelier....

"Positive Country has been a blessing to me in a number of ways. First off, I spin five nights a week at the Crystal Chandelier nightclub in Kennesaw, GA. Like many other club deejays, I work with a house band. I've never been one to play a cut more than once a night unless it's HOT! Nowadays, songs move up the charts so fast they don't even have time to get warm. I feel if our house band has a cut on their playlist, I really don't need to put it in my show. That's one reason that I jumped into Positive Country. It's a country format with fresh new talent and the songs are packing my dance floor.

"Our club has a Family Day every Sunday. No alcohol is served and all ages are welcome to come in for dance lessons. Even church groups have started to come out for the dance lessons. I had some Positive Country CDs and I put on Marvell's "Only Christian Country." It was an instant hit and filled the floor with two-steppers. It's still a top dance cut that I can play any night of the week and pack the floor with dancers. At the present time, there's not a dry eye in the club when I spin "Jesus' Rocking Chair" by the Greens. It's one of the most requested songs I play, and a few other club deejays that I correspond with went out and bought the CD and are also getting heavy requests for this ballad.

"Other artists that are getting a lot of spins include Carman, Ken Holloway, Terri Lynn, Brian Barrett and MidSouth. I like Positive Country, and I feel my dancers are not only getting good country music to dance to but also a positive message."



Doug Davidson, Ohio's Top Male Vocalist for Positive Country, has signed with Jukebox Records, joining a roster which includes the Manuel Family Band and others. Davidson has been an artist for Jukebox America for two years. Pictured (l-r): Mike Manuel, vice president of Jukebox Records and the Academy of Positive Country Music; and Davidson.



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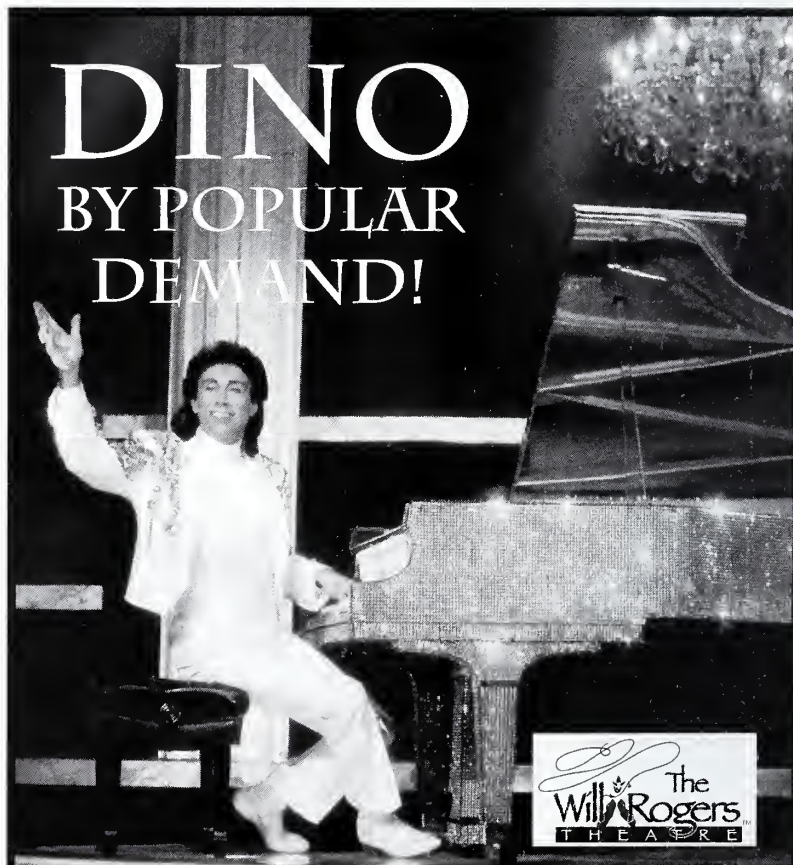
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## POSITIVE COUNTRY RADIO

### This Week's Debuts

ALABAMA—"Give Me One More Shot"—(RCS)—#26

KENDALLS—"Make A Dance"—(Lonesome Dove)—#34

### Most Active

TERRY LYNN—"Fearless"—(Brentwood)—#8

STEVEN CURTIS CHAPMAN—"The Mountain"—(Sparrow)—#13

JAMES PAYNE—"The Night Ole Jack Daniels Met John 3:16"—(Daywind)—#19

CHUCK MAXWELL—"There Is Love"—(My Music)—#29

LYNN DRYSDALE—"Love That Always Will"—(Morgan)—#30

### Powerful On The Playlist

Susie Luchsinger takes a four-spot jump, all the way to #1, on this week's *Cash Box* Positive Country Singles chart with "Take It To The Rock." Charlie Daniels, with a four-spot leap of his own, puts "Jesus Died For You" at the #2 position. "I Wanna Thank You" by Lisa Daggs holds on to #3, while Southern Chapel's "He No Longer Signs My Paycheck" moves up four into the #4 position. "Over The Edge" by Rivers & Owens, still looking strong, is at #5. Moving up three to the #6 spot is "I Went Back" by The Days and holding on to #7 is Brent Lamb and "Monkey See Monkey Do." Moving into the Top 10 at #8 this week is Terry Lynn's "Fearless," followed by Ken Holloway's "Trailer Hitch," dropping from the #1 spot to #9. To finish off the Top 10 this week, Brian Barrett's "No One Knows My Heart" moves up one to #10.

### Looking Ahead

"The Measure Of A Man" by Andy Landis, "My Old World" by Bruce Haynes, "Say It Now" by Judy DeRamus, Ashton, Becker and Dente's "Walk On" and Randy Coward with "Whether Good Or Bad" are all picking up some airplay this week.

## RADIO PLAYLISTS

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

WWMS\Sarah, MS

LISA DAGGS—"I Wanna Thank You"

W.C. TAYLOR—"The Carpenterman"

BRENT LAMB—"Monkey See Monkey Do"

RIVERS AND OWENS—"Over The Edge"

SUSIE LUCHSINGER—"Take It To The Rock"

WJCR Upton, KY

JEFF AND SHERI EASTER—"Speak To The Mount"

SUSIE LUCHSINGER—"Take It To The Rock"

JAMES PAYNE—"The Night Ole Jack Daniels Met John 3:16"

JUDY DERAMUS—"Say It Now"

RIVERS AND OWENS—"Over The Edge"

WEPAV Epora, MS

DEL WAY—"He Is Mine"

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

BRUCE HAYNES—"Jesus And John"

RANDY TRAVIS—"Gonna Have A Talk With Jesus"

MIDSOUTH—"Without You"

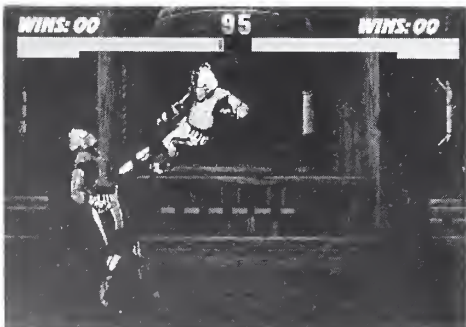
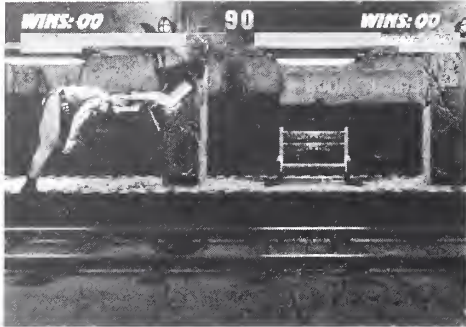
## POSITIVE COUNTRY

### MARCH 6, 1995

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

# COIN MACHINE

## Midway's *Mortal Kombat 3*



Midway's *Mortal Kombat 3* screen shots

this game has been overwhelming," says game designer **John Tobias**. "We received extensive feedback about *Mortal Kombat* and *Mortal Kombat II*. The design team has also employed more animalities, babalities, friendships, fatalities and secret moves per character.

"We concentrated on superior game play for maximum operator earnings, while using the latest technology to respond to player demand," explains game designer **Ed Boon**. "All action is packed into 11 3-D rendered backgrounds for maximum visual entertainment, along with the challenge players have come to expect from our games."

Supporting Boon and Tobias on the *MK3* design team are **Steve Beran**, **Tony Godkie**, **Dave Michicich** and **John Vogel**.

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

**CHICAGO**—Following an extensive multi-media marketing blitz, the much awaited *Mortal Kombat 3* made its official debut at the recent **ACME** convention in Reno, Nevada.

With this highly acclaimed video game, **Midway Manufacturing Company** is continuing its tradition of introducing state-of-the-art game play and technology into the realm of fighting games. *MK3* features a number of firsts, including "kombat kodes," an encryption system that unlocks secret powers. Additionally, there's the all-new "run button," which allows for faster, more intense play; and combat literally bursts through to a new dimension with "bi-level" play. Fighters can uppercot opponents up to the next background, or slam them through the floor to the level below.

*MK3* features a total of 17 characters—seven of which are warriors that have never been seen before. Several of the classic favorites, however, have returned for action and they include Kano, Sonya, Liu Kang, Shang Tsung, Kung Lao, Jax and Sub Zero.

To support *MK3*'s many innovations, Midway Manufacturing Company is mounting one of the industry's most aggressive marketing campaigns. Included are national television spots, print support in both trade and games magazines, massive editorial coverage and a plethora of promotional support.

"The anticipation for this game has been overwhelming," says game designer **John Tobias**. "We received extensive feedback about *Mortal Kombat* and *Mortal Kombat II*. The design team has also employed more animalities, babalities, friendships, fatalities and secret moves per character.

"We concentrated on superior game play for maximum operator earnings, while using the latest technology to respond to player demand," explains game designer **Ed Boon**. "All action is packed into 11 3-D rendered backgrounds for maximum visual entertainment, along with the challenge players have come to expect from our games."

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## American Laser Games Introduces *Mazer*, Its First Computer-Generated Title

**CHICAGO**—In a departure from the filmed laserdisc-based titles for which **American Laser Games** is noted, the company is introducing *Mazer*, a computer-generated game which addresses industry concerns regarding fighting games while also providing compelling game play.

The theme focuses on vicious aliens who have conquered the earth, forcing the remaining humans into servitude as cyborgs. The surviving handful of humans have become resistance fighters, dedicated to rescuing humans from the aliens and restoring their freedom. This can be accomplished as players pick one of four characters with special weapons and abilities, enter the aliens' maze-like military bases, save the humans and destroy the aliens and their machines.

Game play cycles through 13 different levels which each contain trapped humans, a robot "energizer," robot drones and a robot "boss." Players try to free all the humans, destroy the energizer and defeat the boss robot in the shortest possible time. When two players use the game, their characters can be either cooperative or competitive.

"We've seen a profusion of fighting game titles in the past few years, raising operator concerns that other players are being alienated," states **Jim Jarocki**, ALG director of sales. "Mazer provides the challenge of multiple-control movements found in fighting games, while providing a higher motivation and broader appeal for players than simply fighting."

*Mazer* features digitized characters and brilliant 3-D rendered images delivered via 32-bit technology. Controls on the two-player cabinet include joysticks for directing movement and buttons for attach, shield, jump and turbo moves. Special moves combining the joystick with the buttons will produce more effective attacks.

The cast of characters and their weapons include: Azotar of Spain (energy whip); Freon of Iceland (ice cannon); Arashi of Japan (lightning sword); and Hawk of Alaska (pulse cannon/flamethrower).

"Mazer's powerful combination of exciting new game idea, high-tech graphics and affordable technology make it an ideal choice for street operation as well as for arcades," says Jarocki.

Further information may be obtained through factory distributors or by contacting American Laser Games at 4801 Lincoln Road NE, Albuquerque, NM 87109.

## A Library Of Titles Offered For ALG Conversion Kits

**CHICAGO**—Seven of **American Laser Games'** deluxe live-action games are now available to operators in affordable, easy-to-install laserdisc conversion kits. With one laserdisc unit, operators are able to cycle in different two-player games. Many of the games are available in several different languages, including Japanese, Spanish, Italian, French and Chinese, for the international market.

As noted by sales director **Jim Jarocki**, ALG's laserdisc system has the only convertible deluxe cabinets in the industry, with 33" and 50" screens for attracting attention on location.

"ALG live-action games have great staying power, and a title from 1990 can still pull the players in," says Jarocki, "but rotating different titles will attract even more patrons as they see something new."

The list of titles currently available as laserdisc conversion kits include: *The Last Bounty Hunter* (in English, Spanish and Italian); *Drug Wars* (in English, Spanish, Italian, French and Japanese); *Crime Patrol* (in English, Spanish, Italian, French and Japanese); *Mad Dog II: The Lost Gold* (in English, Spanish, Italian, French and Japanese); *Space Pirates*—now for two players (in English, Spanish, Italian, French and Chinese) and *Gallagher's Shooting Gallery* (in English only).



American Laser Games' *Mazer*



# CLASSIFIEDS

## INFORMATION

"HOW TO MAKE MONEY WITH YOUR CAMERA." For info, send \$10 to: Tom Gray, 245 S. San Pedro St., Los Angeles, CA 90012.

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## PROMOTION

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

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## POSITIVE COUNTRY

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

## CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order, your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add \$80.00 to your present subscription price. Non-subscribers: \$260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of \$.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12:00 noon, of preceding week to appear in the following week's issue.

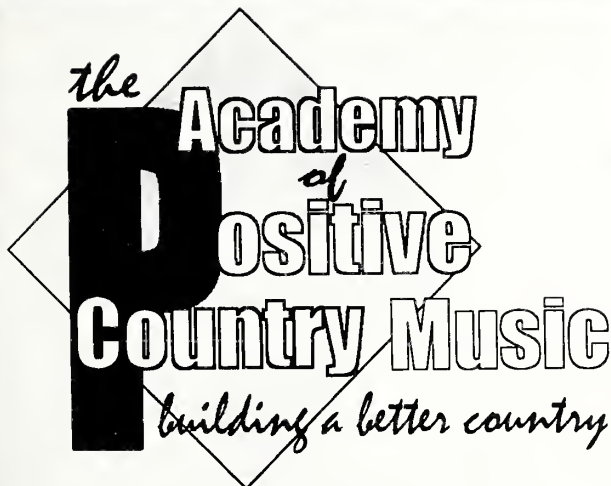
**Classified Ads Close TUESDAY**

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*It's the talk of the town!*

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## APCM Membership Form



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Please check all applicable boxes below. Enclose check or money order (payable to APCM) and mail to the Academy of Positive Country Music

### APCM MEMBERSHIP OPTIONS

**Professional** Members who are entitled to voting privileges in the annual APCM awards.  
 Artist  Group  Organization  Association  Record Company  Songwriter  
 Agent/Manager  Publisher  Broadcast Media  Other \_\_\_\_\_

Annual Membership \$50.00

**Academic** Members who support the artist & industry, and are committed to the advancement of positive country music. Friends & Fans rather than professionals

Annual Membership \$25.00

**Honorary** Members who APCM chooses to honor for their extraordinary accomplishments in the development of positive country music.

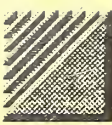
*Thanks for supporting the Academy of Positive Country Music!*

An institution for the  
 cultivation & promotion  
 of "positive" country music!

# APCM

The Academy of Positive Country Music  
 50 Music Square West, Suite 804  
 Nashville, TN 37203  
 615-329-2898 FAX 615-320-5120

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



# NEWS / SCHMOOZE



Mecca Don/EastWest/EEG recording artist Adina Howard was recently presented a Gold plaque to celebrate sales of her single "Freak Like Me" from her debut *Do You Wanna Ride?* "Freak Like Me" has been climbing the charts steadily since its release, reaching the Top 10 on both the *Cash Box* Pop and R&B Singles charts. Pictured (l-r): Karen Mason, sr. dir., mrktg., Elektra Entertainment Group; Eddie Pugh, mgr.; Doug Daniel, sr. v.p., urban music promotion, EEG; Max Gousse, Mecca Don; Howard; Roget Romain, Mecca Don; Gerry Griffith, Mecca Don; Merlin Bobb, sr. v.p. A&R, EEG; Eugene Hanes, Mass Order Production Team (produced "Freak Like Me"); (kneeling): Kevin Gibbs, WEA; and Liveo Harris, mgr.



Executives of the Epic Records Group congratulate Tuck & Patti following the duo's performance at House Of Blues in L.A. *Learning How To Fly* is the acclaimed Epic label debut album by Tuck & Patti and features the new single "Heaven Down Here." Shown (l-r): Jon Blaufarb, Q Management; Tuck Andress; Richard Griffiths, Epic Records president; Patti Cathcart; Al Masocco, Epic senior director/product management, West Coast; David Glew, chairman of the Epic Records Group; and Jeff Kwatinetz, Q Management.



Quirky alterna-pop band The Caulfields stopped in at New Orleans' House Of Blues during their nationwide tour to tape an episode of "Live At The House Of Blues," airing June 2nd. Their debut A&M Records album *Whirligig*, with the single "Devil's Diary," was released earlier this year to positive feedback from both press and radio. The packed-in crowd included HOB co-owner/Blues Brother Dan Aykroyd, who made his way backstage to praise the group after their set. Pictured (l-r): Sam Muscemi (bass); Doron Segal (mgr.); Aykroyd; Ritchie Rubini (drums); John Faye (vocals, guitar); and Michael Simpson (lead guitar).



Liberty recording artist Chris LeDoux strikes a pose in front of Country Star Hollywood, where he was honored with the restaurant's third "Star Booth." LeDoux, a former rodeo world champion, also presented the restaurant—co-founded by Vince Gill, Reba McEntire, Wynonna and TV's Crook & Chase—with Gold records and a pair of boots so fresh from his Wyoming ranch that they still had mud caked on them.



Reunion Records recording artist Brent Bourgeois performed selections from his latest release *Come Join The Living World* to a packed crowd at Tower Records West End location in Nashville. Following the performance, Bourgeois, formerly with Bourgeois-Tagg, signed autographs and was presented a plaque for his second #1 single from the release. He is currently in the midst of a 30-city tour with Sparrow recording group PFR.



BMI vice president Rick Riccobono greets Oscar- and Grammy-winning singer-songwriter Christopher Cross at a Beverly Hills reception coinciding with the release of *Window*, in which the artist "sails" back into the mainstream on Rhythm Safari/Priority Records. Pictured (l-r): Riccobono; Cross; and Hilton Rosenthal, president, Rhythm Safari Records.