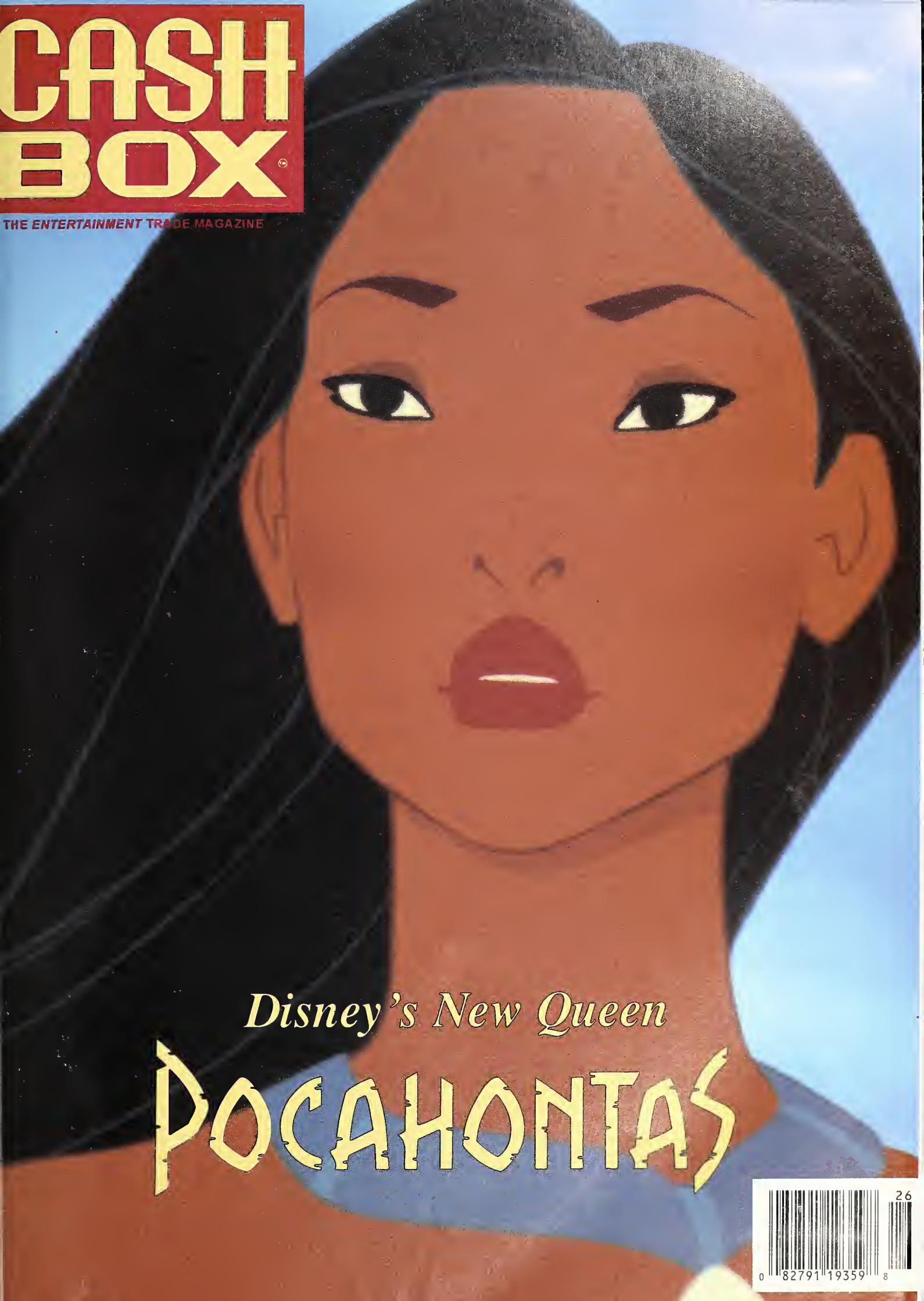


**CASH  
BOX**

THE ENTERTAINMENT TRADE MAGAZINE



*Disney's New Queen*

# POCAHONTAS



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26

# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

## NUMBER ONES

### POP SINGLE

Have You Really Ever...  
Bryan Adams  
(A&M)

### URBAN SINGLE

Scream  
Michael Jackson &  
Janet Jackson  
(MJJ/Epic)

### RAP SINGLE

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

### COUNTRY SINGLE

Texas Tornado  
Tracy Lawrence  
(Atlantic)

### POP ALBUM

Pulse  
Pink Floyd  
(Columbia)

### R&B ALBUM

Me Against The World  
2Pac  
(Interscope)

### JAZZ ALBUM

Breathless  
Kenny G.  
(Arista)

### COUNTRY ALBUM

Now That I've Found...  
Alison Krauss  
(Rounder)

### POSITIVE COUNTRY

Plain As Day  
Ronny McKinley  
(Cheyenne)

### TROPICAL

Estamos Solos  
Rey Ruiz  
(Sony)

### LATIN

### CONTEMPORARY POP

Vestida De Blanco  
Rocio Durcal  
(BMG)

### TEXAN / TEJANO

Por Favor Corazon  
Gary Hobbs  
(EMI Latin)

### MEXICAN REGIONAL

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

## Cover Story

### Pocahontas Scores For Disney

The handwriting is on the Magic Kingdom walls—*AND* the ledgers. Disney will have another major hit with the animated adventure *Pocahontas* and become the first animated character that the company has drawn from history. While the movie became a box office event in limited release, the soundtrack will also make noise at the cash register. *Cash Box* curmudgeon The Real John Goff examines the campaign behind the film and soundtrack and offers a review.

—starts on page 5

## AmSong Lobbys for Copyright Protection

The New York-based AmSong, Inc. is lobbying to preserve certain copyright protections, and also is trying to increase songwriters' awareness of burgeoning issues such as the impact of new media. M.R. Martinez provides an overview.

—see page 21

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News

## Censorship Bill Silenced in Louisiana

A LOUISIANA MEASURE that would have permitted music censorship was muted recently by a state senate panel that failed to vote the bill out of committee. Louisiana's Senate Judiciary Committee B voted three to two against House Bill 373 which would have made it a crime to sell or distribute a sound recording that carries the recording industry's "Parental Advisory" label to an unmarried person under 17.

Introduced by Rep. Ted Haik, the bill passed the Louisiana House on May 26. Three previous attempts by Rep. Haik to enact similar legislation in Louisiana were vetoed by different governors. According to HB 373, manufacturers would decide what constitutes criminal conduct, and thus retailers were singled out for penalties. Retailers would be responsible for screening each of the approximately 50,000 new songs released each year. The bill specifically exempted broadcasting, and did not address other media, including movies, radio and computer services.

The Recording Industry Assn. of America (RIAA), in conjunction with Rock The Vote and the National Assn. of Recording Merchandisers (NARM), worked with the New Orleans music community—including music venues, retailers, distributors, record labels, the Louisiana Music Commission and artists—to mount a public outcry against the measure.

Since 1985, the RIAA has voluntarily identified—through the advisory label—lyrics that are deemed explicit and therefore could raise objections from parents or other prurient interest in a given community. Louisiana retailers have used the Parental Advisory logos since 1990.

"This victory validates the value of the industry's dependable and proven voluntary labeling program," said RIAA president Hilary Rosen in a written statement. "The beauty of the program is that it places responsibility for who or what kids listen to where it belongs—with parents—and not with government or special interest groups."

## NARAS Strikes Gold With Its Debut Release



Grammy Recordings' debut album, *1995 Grammy Nominees*, recently was certified gold in the U.S., according to the National Academy Of Recording Arts and Sciences (NARAS). Pictured at the presentation of the gold disk are (l-r): Danny Yarborough, president, Sony Music Distribution; Rob Senn, sr. vp/gm, NARAS; Craig Applequist, sr. vp sales SMD; Mel Ilberman, chairman Sony Music International; Mike Greene, president/CEO, NARAS; Mel Lewinter, president/COO, Warner Music US; and Joel Katz, chairman, NARAS.

IT DIDN'T TAKE LONG FOR Grammy Recordings, the label started by the National Academy of Recording Arts and Sciences (NARAS), to earn gold in the U.S. with *1995 GRAMMY Nominees* and also earn gold or platinum in nine other countries, NARAS announced recently. Formed in January by NARAS in partnership with the NARAS Foundation, the Grammy Recordings release was designed to be a voting tool as well as a method to expose the Grammy process to the general public, according to NARAS president/CEO Mike Greene.

The compilation album featured the five nominees in three categories, including Record of The Year, Best Male Pop Vocal Performance and Best Female Pop Vocal Performance. In future releases, NARAS plans to expand the number of categories represented and also produce Hall of Fame and Archival releases. The Archival Collection will feature culturally significant recordings. BMG, Capitol-EMI, Disney, MCA, PolyGram, Sony Music Entertainment, Time Warner and the National Assn. of Recording Merchandisers assisted in the making of the compilation possible.

### ON THE MOVE



Laffitte



Skinner



Fried



Noack



Puzio



Platt



Kiara



Winston



Shafton

■ Ron Laffitte has been appointed sr. vp/gm, West Coast for the Elektra Entertainment Group. Charged with giving EEG's West Coast operations a higher profile, Laffitte previously was president of Laffitte Entertainment, which managed several artists including Megadeth and the Cult. ■ Capitol Records has named Denise Skinner vp of marketing operations. Skinner's new post calls for her to create and implement marketing campaigns for a variety of frontline and developing artists at the label. A six-year veteran at Capitol, she was also an account executive at Radio & Records and several marketing positions with EMI-America. ■ Allen Fried has been promoted to vp of A&R and artist development at BMG International where he will now be responsible for worldwide artist development as well as international A&R duties. He joined BMG International in 1990 as director of international A&R and prior to that was creative director for EMI Music Publishing. ■ Warner Music International has named Anne-Marie Nicol vp of artist development. Previously director of artist development, Nicol joined the company in 1992 from East West Records UK where she was the international director since 1990. ■ Paul Noack has been named vp and chief financial officer for Hollywood Records. Noack, who joined the Walt Disney Company in 1988, most recently was director of corporate planning and also held various positions in the filmed entertainment division. His new job calls for him to be responsible for all financial planning and development for the record company. ■ EMI Music Publishing has announced a number of staff changes. Joseph S. Puzio has been named vp of corporate finance and strategic planning for EMI Music Publishing Worldwide. Previously vp of corporate finance with EMI, Puzio's new job makes him responsible for preparation of EMI Worldwide deal/acquisition analyses, worldwide consolidated actual results and analyses of performance of territory results. David B. Regan has been promoted to sr. director of strategic planning for the company. Regan was appointed manager of corporate finance five years ago and has also held the position of director over such services. William Roberts has been named director of finance. He comes to EMI from Imago's finance and operations department and coordinating the label's business affairs activities. His new job calls for him to provide quarterly forecasting, budgeting, and provide financial analysis and a variety of special projects. Kevin B. Entriken has been named director of corporate finance for the worldwide operation. He was previously director the company's North America operation and his new job calls for him to do budgeting and forecasting as well as liaising with EMI's foreign affiliates. Finally, Jon Platt has been appointed creative manager for the company's West Coast office. Prior to joining EMI, Platt managed a number of writers and producers. He will now be responsible for catalogue exploitation, artist/writer collaborations and talent acquisition, with a special focus on R&B, rap and hip-hop. ■ Warner Bros. Records has made two new appointments as part of its ongoing black music department restructuring. Ife Kiara has been promoted to director of artist relations. Manager in the artist relations department since 1992, Kiara has worked in a number of positions in the department since 1987. Winston Burns has been appointed to manager of the department. Prior to joining WB, Burns was a Southwest regional rep for two years at Reprise Records. He came to the company as regional rep at MCA Records. ■ David Weiner has been named director of distributed labels for Priority Records. He will be responsible for A&R for rap distributed labels. Weiner previously was West Coast regional sales manager for Priority with whom he has been employed the last five years. Priority has also named Brian Shafton regional sales manager. His new position calls for him to oversee, handle all sales and co op advertising on the West Coast. He was previously the director of credit services for the company.



# INDUSTRY BUZZ

By J.S. Gaer

## Cash Box EAST COAST



The International Assn. of African-American Music (IAAAM) honored **The Whispers** at Diamond Awards for Excellence gala held during the organization's conference in Philadelphia. Eddie, Gerald and Sean Levert performed a medley of *The Whispers*' musical hits in tribute to the legendary group. *The Whispers*' current album *Toast To The Ladies* on Capitol Records is their 20th album to date and the group is celebrating 30 years in the music business. Pictured at the gala celebration are (l-r): Michael Gardner, GHR Entertainment; Leavil Degree and Wallace "Scotty" Scott of *The Whispers*; Cathy Hughes, 1995 Excellence Award honoree and CEO/owner of Radio One Network, Inc.; Nicholas Caldwell and Walter Scott of *The Whispers*; Narada Michael Walden, 1995 IAAAM award honoree and hit producer; and Phil Perry, IAAAM award show performer.

**MOVING DOWN THE LINE:** This Sunday saw a mobbed **Mercury Lounge** for the return of New York faves **Railroad Jerk**. The band has been coming and going constantly to promote their latest release on **Matador**, *One Track Mind*. They did not disappoint as they chugged along through a set of hook-laden, funk-rhythmed songs that have a country/folk feel firmly implanted. Playing behind a railroad crossing sign and using train whistles, they proved that the band's moniker was not just a throwaway.

Opening up for them was the quite new **Speed King** who have two members of **Homestead**'s now-defunct **Pony**. This trio uses a double guitar attack and drums to make an unusually active sound that was at times hypnotic with its driven beats. They are as of now, unsigned, but that might not stay like that for long since the nodding head of **Matador A&R** guru **Gerard Cosloy** seemed to indicate some interest.

**DAVID MURRAY BIG BAND** played their regular Monday night show in front of a standing room only crowd on Monday the 19th at the **Knitting Factory**. The slightly larger than usual group had six saxophonists, four trumpeters, three trombonists and one bassist, drummer, flautist, pianist, violinist and a French horn player. Though the stage was cramped the music was anything but. Under the firm conducting hand of Lawrence "Butch" Morris, which has to be considering that most of these jazzmen are improvisors, the band kept itself intact as almost every member got their chance to do some solo work.

David Murray himself did a number of blasts on sax, showing that his chops were not in the least bit dulled by playing in this score of musicians.

**SINGING THE BLUES:** The new chain of clubs, **House of Blues**, has found its proposed site for New York, at Union Square, has hit a rocky road. As reported in *The New York Times*, fierce resistance has been coming from the community board which has stated concern about the increase in traffic and noise the venue will bring into the neighborhood. **House of Blues** has formally withdrawn its application for a liquor license, which needs the board's approval, but a spokesman stated they will be re-applying.

By Steve Baltin

## Cash Box WEST COAST

**KROQ WEENIE ROAST:** The third annual KROQ "Weenie Roast & Sing Along" took place on June 17 at **Irvine Meadows Amphitheater**. The show featured 13 bands that reflect the station's character. Drawing such big names as **Hole** and **Soul Asylum** the concert sold out almost immediately, guaranteeing some of the lesser known acts on the bill, like **Sublime** and **Rancid**, audiences of almost 16,000 people.

Musically the highpoint of the day came from **Elastica**. The **DGC** band continued on the promise they showed at the **Whisky** a few months ago with a superb tightly played forty-minute set. Jamming material from their debut CD, the quartet showed great stage presence as well as musicianship.

Coming in second was **The Ramones**. The legendary purveyors of punk tore through their one-note set, doing a range of hits from "Rock 'n' Roll High School" to the first single from their upcoming *Adios*, *Amigos* CD, a cover of **Tom Waits**' "I Don't Wanna Grow Up."

There was plenty of action taking place backstage as well, where "Weird" **Al Yankovic** was attracting much attention, at least those who could take their eyes off the ultra-hot **Drew Barrymore**. The actress, who's been involved for some time with the guitarist from **Hole**, had a steady stream of well wishers coming her way. Money was raised for various worthy causes, including **Heal The Bay** and **AIDS Project L.A.**

**THE TYPICAL LOS ANGELES SHOW** goes something like this: band gets onstage and plays heart out. Audience stands with arms crossed waiting to be entertained. If the band is good, a few heads bob and the front rows pummel each other in a churning mass of arms and legs. Not so with **The Orb**. At a packed **American Legion Hall** on June 15, the tables were turned. Instead of the band members doing everything in their power to get a reaction, the experimental ambient band took a back seat to the music, letting their elaborate light show be the center of attention. In fact, the most action seen from the band was the occasional jumping around behind large turntables and mixing boards, and a bassist and drummer coming in on a couple of songs, which added a more organic feel to the mostly computer-generated and sampled music.

This was a rare show where the audience actually came specifically to dance and was held back to a certain degree. In the realm of techno music, **The Orb** is a band known for taking the listener on a sonic journey, not to party train, with each song. Whatever boogie down void was left by **The Orb** was promptly filled by DJ **Jason Bentley**, himself a respected name in the underground dance scene and a regular DJ at raves and nightclubs, who with the audience shouting his name, closed the show out. (By Karen Allen)



**Atlantic's Never The Bride** recently made their U.S. debut with a pair of "sneak preview" performances outside the **Forum** in Los Angeles before the sold-out **Page/Plant** shows. The group's acoustic sets, from their upcoming self-titled debut, were broadcast over the Atlantic low-power radio signal and **KLOS**. Seen here (l-r): Atlantic L.A. promotion rep **Pamela Jouan**; Atlantic national field manager **Bob Clark**; manager **Robert Rosenberg** of **Trinifid Management Ltd**; Atlantic Product Manager **Kim Kaiman** (kneeling); **Nikki Lamborn** of **Never The Bride**; Atlantic vp of promotion **Danny Buch**; Catherine "Been" Feeney & **Frosty Beedle** of **Never The Bride**; Atlantic vp of artist relations & media services **Bob Kaus**; **Chris Childs** of **Never The Bride**; Warner Music - U.S. sr. vp **Paul Cooper**; **Tony Crooks** & **Doug Boyle** of **Never The Bride** and Atlantic vp of artist relations/West Coast **Tony Mandinch**.



## COVER STORY

# Disney's *Pocahontas* Chases Last Year's *Lion*

By John Goff

**IT'S DISNEY'S BIG SUMMER BLOCKBUSTER.** Will *Pocahontas* catch up with 1994's *Lion King* safari? Well, that remains to be seen, but if it doesn't it won't be because the formidable Disney promotional machine wasn't geared up for it. Indeed, *Pocahontas* was being promoted on *Lion King* time last year.

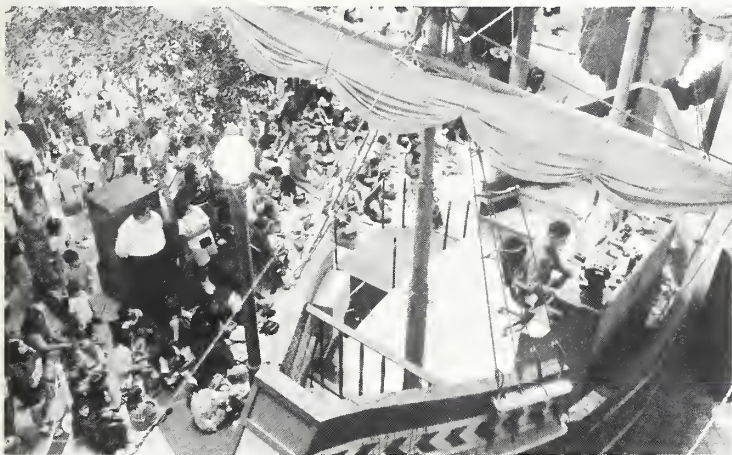
It was a *Hit* before it was finished. Try to find any kid who knew about Simba who *didn't* know about Pocahontas. It can't be done.

The promo for *Pocahontas* is, if anything, even bigger than the one for *Lion King*. They don't have the added selling point of Elton John on the music marketing end. But the studio's soundtrack album at press time had sold in the neighborhood of 114,000 *prior* to the movie's wide release, and well ahead of the pace set in movie pre-release by the *Lion King*.

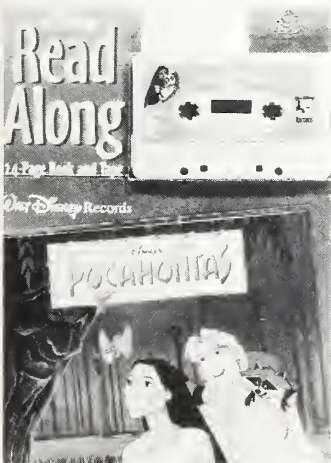
Prior to the opening the marketing machine went to work with mall displays and exhibits where youngsters could get an up close and personal look at the animated Native American maid and tour replicas of John Smith's pre-fab ship, an enchanted "Forest Maze" where they ran into Pocahontas' pals Meeko the raccoon and Flit the hummingbird and Grandmother Willow, the Native American maiden's centuries-old spiritual advisor. They were able to pose with posters of Smith and Pocahontas for pictures. By the film's opening, this display was to have toured 24 cities throughout North America with an estimated 3 million participants. Even Disney animators were pressed into the act for at least one stop, the Glendale (CA) Galleria to illustrate the art work of *Pocahontas*.



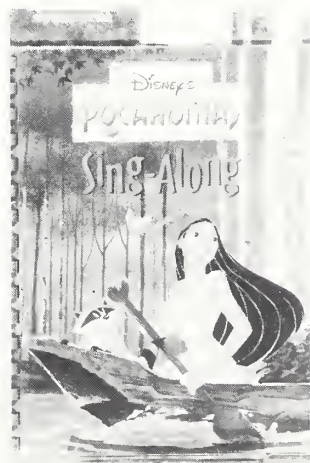
The Forest Maze



Lining up to board ship at the mall.



Read Along and Sing Along



In New York's Central Park for the premiere, four outdoor eight-story screens were erected for a 100,000 select preview audience.

The Disney marketing team have, for months now, also had *Pocahontas* clothing and accessories out in selected department stores for kids to begin sweating their parents to buy and, outcoming now, with the soundtrack album are the popular book plus tape series the *Read Along* and *Sing Along*.

Free promos have come along in the form of controversy. Some Native American factions, in spite of activist/actor Russell Means' participation (as the voice of Chief Powhatan, father of Pocahontas), and his ringing endorsement of the film, are incensed regarding one of the tunes especially—"Savages" which, in context of the project, relates to suppositional pre-judgment of both factions of characters, the invaders and the residents—and some women's organizations are upset over the script's historical revision of Pocahontas' age (from actual 12-ish to a more mature-ish kissable stage).

Pocahontas is definitely the most physically "mature" of all Disney's heroines, but she is *also* the company's most independent and (dare I say?) heroic heroine of them all.

Within the framework of the film's story and progression it would be difficult to impossible to accept, say, Ariel—*The Little Mermaid*—*Snow White* or even Princess Yasmin from *Aladdin* singing the bold and adventurous "Just Around The Riverbend" and looking forward to the unknown, or the insightful and educational "Colors Of The Wind." Both tunes as well as the strong, bold character of *She-who-carries-the-film-on-her-shoulders* must be physically as well as mentally and emotionally mature for, not only the *story* to work, but for total audience acceptance. Pocahontas is no weak, stereotyped *feminine* saved-rescued-brought awake heroine of the past. Indeed, she does the rescuing and teaching here. For several years now people have criticized Disney for fostering helpless feminine types, now that they've gone into the past to move into the future they're catching flack for creating a strong, mature woman. (As of this writing no five-year-old has been heard to say "I couldn't relate to Pocahontas because she was too mature.")

The bottom line to all this is: How much money will it all make? Well, both the five-year-olds and parents have passed through the controversy and the protestors to put \$2,689,714 million into the Disney coffers in an opening weekend at only six selected showcase locations. That works out to a per

(Continued On Page 19)



# CASH BOX

# TOP 100 POP SINGLES

JULY 1, 1995



This Week's #1:  
**Bryan Adams**



High Debut:  
**Seal**

<b>1</b>	HAVE YOU EVER REALLY LOVED A WOMAN? (A&M 10282) . . . . .	<b>Bryan Adams</b>	<b>2</b>	<b>12</b>
<b>2</b>	WATER RUNS DRY (Motown 860 358) . . . . .	<b>Boyz II Men</b>	<b>1</b>	<b>11</b>
<b>3</b>	TOTAL ECLIPSE OF THE HEART (Critique 15539) . . . . .	<b>Nicki French</b>	<b>4</b>	<b>13</b>
<b>4</b>	SCREAM/CHILDHOOD (FROM "FREE WILLY 2") (MJJ/Epic 78000) . . . . .	<b>Michael Jackson &amp; Janet Jackson</b>	<b>3</b>	<b>4</b>
<b>5</b>	WATERFALLS (LaFace/Arista 24108) . . . . .	<b>TLC</b>	<b>6</b>	<b>4</b>
<b>6</b>	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Rowdy/Arista 5041) . . . . .	<b>Monica</b>	<b>7</b>	<b>9</b>
<b>7</b>	LET HER CRY (Atlantic 87231) . . . . .	<b>Hootie &amp; The Blowfish</b>	<b>5</b>	<b>14</b>
<b>8</b>	SOMEONE TO LOVE (550 Music 77895) . . . . .	<b>Jon B. Feat. Babyface</b>	<b>14</b>	<b>11</b>
<b>9</b>	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468) . . . . .	<b>Montell Jordan</b>	<b>9</b>	<b>17</b>
<b>10</b>	RUN-AROUND (A&M 8341) . . . . .	<b>Blues Traveler</b>	<b>12</b>	<b>15</b>
<b>11</b>	EVERY LITTLE THING I DO (Uptown/MCA 55032) . . . . .	<b>Soul For Real</b>	<b>11</b>	<b>9</b>
<b>12</b>	SHY GUY (FROM "BAD BOYS") (The Wbrk Group 77678) . . . . .	<b>Diana King</b>	<b>15</b>	<b>16</b>
<b>13</b>	MY LOVE IS REAL (Virgin 38493) . . . . .	<b>Paula Abdul</b>	<b>13</b>	<b>7</b>
<b>14</b>	CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676) . . . . .	<b>Total Feat. The Notorious B.I.G.</b>	<b>10</b>	<b>13</b>
<b>15</b>	I CAN LOVE YOU LIKE THAT (Blitz/Antarctic) . . . . .	<b>All-4-One</b>	<b>16</b>	<b>6</b>
<b>16</b>	I BELIEVE (EMI 58320) . . . . .	<b>Blessid Union of Souls</b>	<b>8</b>	<b>21</b>
<b>17</b>	I'LL BE THERE FOR YOU/YOU'RE ALL THAT I NEED TO GET BY (RAL/Def Jam 1879) . . . . .	<b>Method Man / Mary J. Blige</b>	<b>17</b>	<b>9</b>
<b>18</b>	THIS AIN'T A LOVE SONG (Mercury 856 824) . . . . .	<b>Bon Jovi</b>	<b>19</b>	<b>4</b>
<b>19</b>	ONE MORE CHANCE (Bad Boy/Arista 79032) . . . . .	<b>The Notorious B.I.G.</b>	<b>52</b>	<b>2</b>
<b>20</b>	COME & GET YOUR LOVE (Arista 12808) . . . . .	<b>Real McCoy</b>	<b>20</b>	<b>5</b>
<b>21</b>	NO MORE "I LOVE YOU'S" (Arista 1-2804) . . . . .	<b>Annie Lennox</b>	<b>18</b>	<b>16</b>
<b>22</b>	FREAK LIKE ME (East/West 9094) . . . . .	<b>Adina Howard</b>	<b>21</b>	<b>22</b>
<b>23</b>	I KNOW (Columbia 77750) . . . . .	<b>Dionne Farris</b>	<b>22</b>	<b>22</b>
<b>24</b>	RED LIGHT SPECIAL (LaFace 02744) . . . . .	<b>TLC</b>	<b>23</b>	<b>19</b>
<b>25</b>	DEAR MAMA/OLD SCHOOL (Interscope 98273) . . . . .	<b>2Pac</b>	<b>25</b>	<b>17</b>
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<b>28</b>	BOOMBASTIC (Virgin 38482) . . . . .	<b>Shaggy</b>	<b>45</b>	<b>5</b>
<b>29</b>	BEST FRIEND (Atlantic 87148) . . . . .	<b>Brandy</b>	<b>33</b>	<b>6</b>
<b>30</b>	RUN AWAY (Arista 1-2808) . . . . .	<b>Real McCoy</b>	<b>27</b>	<b>16</b>
<b>31</b>	BELIEVE (Rocket/Island 60144) . . . . .	<b>Elton John</b>	<b>24</b>	<b>17</b>
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<b>33</b>	IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940) . . . . .	<b>Martin Page</b>	<b>30</b>	<b>24</b>
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<b>35</b>	FREEK'N U (Uptown/MCA 3344) . . . . .	<b>Jodeci</b>	<b>39</b>	<b>4</b>
<b>36</b>	COLORS OF THE WIND (FROM "POCAHONTAS") (Hollywood 64001) . . . . .	<b>Vanessa Williams</b>	<b>89</b>	<b>2</b>
<b>37</b>	HOLD ON (Atlantic 87240) . . . . .	<b>Jamie Walters</b>	<b>35</b>	<b>22</b>
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<b>39</b>	MISERY (Columbia 7080) . . . . .	<b>Soul Asylum</b>	<b>40</b>	<b>6</b>
<b>40</b>	HOLD ME, THRILL ME, KISS ME, KILL ME (FROM "BATMAN FOREVER") (Atlantic/Island 6266) . . . . .	<b>U2</b>	<b>70</b>	<b>4</b>
<b>41</b>	FEEL ME FLOW (Tommy Boy 7682) . . . . .	<b>Naughty By Nature</b>	<b>51</b>	<b>3</b>

<b>42</b>	CANDY RAIN (Uptown/MCA 54906) . . . . .	<b>Soul For Real</b>	<b>29</b>	<b>23</b>
<b>43</b>	COTTON EYED JOE (Jive 46500) . . . . .	<b>Rednex</b>	<b>37</b>	<b>17</b>
<b>44</b>	BABY BABY (East/West 64438) . . . . .	<b>Corona</b>	<b>48</b>	<b>8</b>
<b>45</b>	I SAW YOU DANCING (London 51880) . . . . .	<b>Yaki-Da</b>	<b>47</b>	<b>6</b>
<b>46</b>	CAN'T STOP LOVIN' YOU (Warner Bros. 17909) . . . . .	<b>Van Halen</b>	<b>36</b>	<b>14</b>
<b>47</b>	HUMAN NATURE (Maverick 17882) . . . . .	<b>Madonna</b>	<b>74</b>	<b>2</b>
<b>48</b>	CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730) . . . . .	<b>Brian McKnight</b>	<b>50</b>	<b>6</b>
<b>49</b>	I GOT 5 ON IT (Noo Trybe 38474) . . . . .	<b>Luniz</b>	<b>53</b>	<b>3</b>
<b>50</b>	LEAVE VIRGINIA ALONE (Warner Bros. 7624) . . . . .	<b>Rod Stewart</b>	<b>54</b>	<b>5</b>
<b>51</b>	KISS FROM A ROSE (Sire/Warner Bros. 17896) . . . . .	<b>Seal</b>	<b>DEBUT</b>	
<b>52</b>	SO IN LOVE WITH YOU (Mavenck/Warner Bros. 17889) . . . . .	<b>U.N.V.</b>	<b>58</b>	<b>4</b>
<b>53</b>	YOU BRING ME JOY (Uptown/MCA 55029) . . . . .	<b>Mary J. Blige</b>	<b>57</b>	<b>5</b>
<b>54</b>	STRONG ENOUGH (A&M 0798) . . . . .	<b>Sheryl Crow</b>	<b>41</b>	<b>24</b>
<b>55</b>	WONDERFUL (Capitol 58239) . . . . .	<b>Adam Ant</b>	<b>42</b>	<b>12</b>
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## REVIEWS By Steve Baltin

### ■ SMOKING POPES: "Need You Around" (Capitol 79607)

The Champaign, IL band have the catchiest single around with this fiercely guitar-driven power pop love song. Featuring such romantic lyrics as "Cause I'm lost/And I need to be found/As crazy as it sounds/I need you around." It's three-minutes plus of wacky crazy goofy unadulterated pop passion. At times the lead singer begins to take on the vocal characteristics of Ol' Blue Eyes himself. Joyously rocking, "Need You Around" is the most fun you can have on the radio right now. With modern rock support and a track on the upcoming *Clueless* soundtrack, the Smoking Popes will easily be able to parlay this into 15 minutes of fame, and a gold record isn't out of the question. If you're gonna ride one song to the top this should be it, though.

### ■ THURSTON MOORE ONO SOUL



### ■ THURSTON MOORE: "Ono Soul" (DGC 4746)

The first track from Moore's *Psychic Hearts* has the same alternative sensibilities that make his album so uniquely great. Featuring detached, chilling vocals "Ono Soul" is an eerie anthem from the Sonic Youth guitarist. Delightful in its coldness, "Ono Soul" embraces the darkness the same way the best material from Peter Murphy and Nick Cave does. It also shows the lyrical gift that Moore reveals on his debut solo effort. On a separate but irrelevant note, Yoko Ono, who is obviously inspiration for the song, donated rare footage to the video.

### ■ NEVER THE BRIDE: "Loser In Love" (Atlantic 6260-2)

Never The Bride were first heard from on the recently released Led Zepplin tribute album, *Encomium*, making it clear this band is a priority for Atlantic. Keeping that in mind, this very female Robert Plant via 4 Non Blondes sounding record should be a hit this summer. Reminiscent of Zepplin's acoustic stage, this song has a strong feel to it and grows on listeners in a big way. AOR should come for this, with Modern Rock also catching on, though not as strongly (or as graphically). A winner.

### ■ DEEP FOREST: "Marta's Song" (550 Music/Epic 7017)

Deep Forest are an ambient duo who had massive success in the States with their previous album. Not only did the group score with dance fans, but their sales indicated they are one of the few bands of their genre to cross over to mainstream America. Even more renowned on the international scene, Deep Forest bring an upbeat, pleasant feel to their ethereal grooves. Still, it's hard to imagine them surpassing their previous success domestically.

## PICK OF THE WEEK

### ■ BETTE MIDLER: "To Deserve You" (Atlantic 6264-2)



The lead single from Midler's forthcoming *Bette Of Roses* album comes from an unlikely source—former Lone Justice lead-singer Maria McKee. Not surprisingly the song has much more of an edge to it than Midler's recent ballad hits, as it contains an uptempo pop feel. Still, it's not a candidate for modern rock. But it is a much anticipated song at A/C, and will not disappoint fans of that genre.



# CASH BOX

## TOP 100 POP ALBUMS

JULY 1, 1995



This Week's #1:  
**Pink Floyd**



To Watch:  
**Shania Twain**

<b>1</b>	<b>PULSE</b> (Columbia 67065)	Pink Floyd	1	2
2	<b>CRACKED REAR VIEW</b> (Atlantic 82613)	Hootie & The Blowfish	2	39
3	<b>THROWING COPPER</b> (Radioactive/MCA 10997)	Live	4	60
<b>4</b>	<b>POCAHONTAS</b> (Walt Disney 60874)	Soundtrack	10	3
5	<b>TALES FROM THE PUNCHBOWL</b> (Interscope 92553)	Primus	3	2
<b>6</b>	<b>CRAZYSEXYCOOL</b> (LaFace/Arista 26009)	TLC	12	31
7	<b>II</b> (Motown 530323)	Boyz II Men	6	42
8	<b>LET YOUR DIM LIGHT SHINE</b> (Columbia 56716)	Soul Asylum	7	2
<b>9</b>	<b>BATMAN FOREVER</b> (Atlantic 82759)	Soundtrack	13	2
10	<b>ASTRO-CREEP 2000</b> (Geffen 24806)	White Zombie	9	10
<b>11</b>	<b>JOHN MICHAEL MONTGOMERY</b> (Atlantic 82728)	John Michael Montgomery	16	12
12	<b>POVERTY'S PARADISE</b> (Tommy Boy 1111)	Naughty By Nature	5	3
13	<b>NOW THAT I'VE FOUND YOU</b> (Rounder 325)	Alison Krauss	11	16
14	<b>FOUR</b> (A&M 540265)	Blues Traveler	14	23
<b>15</b>	<b>THE WOMAN IN ME</b> (Mercury 522886)	Shania Twain	22	9
16	<b>SIXTEEN STONE</b> (Trauma/Interscope 92531)	Bush	17	20
17	<b>FRIDAY</b> (Priority 53959)	Soundtrack	8	10
18	<b>THIS IS HOW WE DO IT</b> (Def Jam/RAL 527179)	Montell Jordan	18	11
19	<b>HELL FREEZES OVER</b> (Geffen 24725)	The Eagles	19	32
20	<b>UNDER THE TABLE AND DREAMING</b> (RCA 66449)	Dave Matthews Band	20	29
21	<b>ME AGAINST THE WORLD</b> (Interscope/AG 92399)	2Pac	15	13
22	<b>THE HITS</b> (Liberty 29689)	Garth Brooks	23	28
23	<b>COLLECTIVE SOUL</b> (Atlantic/AG 82745)	Collective Soul	26	14
24	<b>MEDUSA</b> (Arista 25717)	Annie Lennox	24	14
25	<b>FORREST GUMP</b> (Epic Soundtrax/Epic 66329)	Soundtrack	21	42
<b>26</b>	<b>FOREVER BLUE</b> (Reprise 45845)	Chris Isaak	29	4
27	<b>NO NEED TO ARGUE</b> (Island 524050)	The Cranberries	25	36
28	<b>TUESDAY NIGHT MUSIC CLUB</b> (A&M 0126)	Sheryl Crow	28	46
<b>29</b>	<b>POST</b> (Elektra 61740)	Bjork	DEBUT	
30	<b>DOOKIE</b> (Reprise/Warner Bros. 45529)	Green Day	31	70
31	<b>ANOTHER NIGHT</b> (Arista 18778)	Real McCoy	37	12
32	<b>LP</b> (EastWest/EEG 61752)	The Rembrandts	33	4
<b>33</b>	<b>DELUXE</b> (Elektra/EEG 61784)	Better Than Ezra	35	5
34	<b>A SPANNER IN THE WORKS</b> (Warner Bros. 45867)	Rod Stewart	27	2
35	<b>SMASH</b> (Epitaph 86432)	Offspring	34	54
36	<b>BRANDY</b> (Atlantic 82610)	Brandy	38	37
37	<b>CANDY RAIN</b> (Uptown/MCA 11125)	Soul For Real	39	12
<b>38</b>	<b>AND THE MUSIC SPEAKS</b> (Blitz/A&M 82746)	All-4-One	DEBUT	
39	<b>YES I AM</b> (Island 848660)	Melissa Etheridge	36	88
40	<b>GREATEST HITS</b> (Columbia 67060)	Bruce Springsteen	42	16
41	<b>FURTHER DOWN THE SPIRAL</b> (EP) (Nothing/TVT-Interscope 95811)	Nine Inch Nails	40	2
<b>42</b>	<b>HEAD OVER HEALS</b> (Virgin 40525)	Paula Abdul	DEBUT	
43	<b>TALES FROM THE HOOD</b> (Forty Acres & A Mule Musicworks/MCA 11243)	Soundtrack	32	6
<b>44</b>	<b>I AIN'T MOVIN'</b> (550 Music/Epic 64324)	Des'ree	49	21
<b>45</b>	<b>THE BRIDGES OF MADISON COUNTY</b> (Malpaso/Warner Bros. 45945)	Soundtrack	DEBUT	

46	<b>THE LION KING</b> (Walt Disney 60858)	Soundtrack	30	54
47	<b>NOT A MOMENT TOO SOON</b> (Curb 77659)	Tim McGraw	41	63
48	<b>WILDFLOWERS</b> (Warner Bros. 45759)	Tom Petty	43	33
49	<b>MADE IN ENGLAND</b> (Rocket/Island 526188)	Elton John	44	13
50	<b>THE INFAMOUS</b> (Loud/RCA 66480)	Mobb Deep	47	8
51	<b>BALANCE</b> (Warner Bros. 45760)	Van Halen	45	21
52	<b>DO YOU WANNA RIDE?</b> (Mecca Don/EastWest/EEG 61757)	Adina Howard	48	14
53	<b>PULP FICTION</b> (MCA 11103)	Soundtrack	53	34
54	<b>NO ORDINARY MAN</b> (MCA 10991)	Tracy Byrd	51	42
55	<b>BAD BOYS</b> (Work/Columbia 67009)	Soundtrack	55	12
56	<b>MY LIFE</b> (Uptown/MCA 11156)	Mary J. Blige	50	29
57	<b>VITALOGY</b> (Epic 66900)	Pearl Jam	52	29
58	<b>UNPLUGGED IN NEW YORK</b> (DGC/Geffen 24727)	Nirvana	58	32
59	<b>THE DOWNWARD SPIRAL</b> (Nothing/TVT/Interscope/AG 92346)	Nine Inch Nails	54	67
60	<b>ENCOMIUM: A TRIBUTE TO LED ZEPPELIN</b> (Atlantic 82731)	Various Artists	46	13
61	<b>ELASTICA</b> (DGC/Geffen 24728)	Elastica	59	10
62	<b>DON JUAN DEMARCO</b> (A&M 540357)	Soundtrack	60	6
<b>63</b>	<b>YOU MIGHT BE A REDNECK IF...</b> (Warner Bros. 45314)	Jeff Foxworthy	68	39
64	<b>IN A MAJOR WAY</b> (Sick Wld/TVJive 41558)	E-40	61	14
65	<b>READY TO DIE</b> (Bad Boy/Arista 73000)	The Notorious B.I.G.	56	33
<b>66</b>	<b>LIVE</b> (A&M 314540222)	The Police	DEBUT	
67	<b>SHORT BUS</b> (Reprise/Warner Bros. 45864)	Filter	67	3
68	<b>AMOR PROHIBIDO</b> (EMI Latin 28803)	Selena	66	11
69	<b>BEDTIME STORIES</b> (Maverick/Sire/Warner Bros. 45767)	Madonna	64	31
70	<b>RETURN TO THE 36 CHAMBERS</b> (Elektra/EEG 61659)	Ol' Dirty Bastard	65	11
<b>71</b>	<b>HOME</b> (EMI 31836)	Blessid Union Of Souls	81	2
<b>72</b>	<b>BRANDED</b> (Pointblank/Virgin 40335)	Isaac Hayes	DEBUT	
73	<b>I SEE IT NOW</b> (Atlantic 82656)	Tracy Lawrence	73	29
74	<b>GREATEST HITS</b> (Capitol 30334)	Bob Seger & The Silver Bullet Band	57	33
75	<b>MTV UNPLUGGED</b> (Columbia 67000)	Bob Dylan	70	7
<b>76</b>	<b>100% FUN</b> (Zoo 11081)	Matthew Sweet	87	10
77	<b>ABOVE</b> (Columbia 67057)	Mad Season	62	14
78	<b>TICAL</b> (Def Jam/RAL/Island 523893)	Method Man	78	31
79	<b>FROM THE BOTTOM UP</b> (MJJ Music/Epic 57827)	Brownstone	69	22
<b>80</b>	<b>TALES FROM THE CRYPT</b> (Awol 7197)	C-Bo	DEBUT	
81	<b>DWIGHT LIVE</b> (Reprise/Warner Bros. 45907)	Dwight Yoakum	75	4
<b>82</b>	<b>TEN FEET TALL &amp; BULLETPROOF</b> (Warner Bros. 45603)	Travis Tritt	85	27
<b>83</b>	<b>WHO I AM</b> (Arista 18759)	Alan Jackson	92	48
<b>84</b>	<b>BALLIN' OUT OF CONTROL</b> (Select 21654)	AMG	DEBUT	
85	<b>ROTTING PINATA</b> (Work/Columbia 57800)	Sponge	80	16
<b>86</b>	<b>TATTOOED HEART</b> (A&M/Perspective 540349)	Aaron Neville	RE-ENTRY	
87	<b>LEAD ON</b> (MCA 11092)	George Strait	79	31
88	<b>CREEPIN ON AH COME UP</b> (Ruthless/Relativity 5526)	Bone Thugs N Harmony	82	45
89	<b>LIVE THROUGH THIS</b> (DGC/Geffen 24631)	Hole	72	44
90	<b>NATURAL MYSTIC</b> (Tuff Gong/Island 24103)	Bob Marley & The Wailers	71	3
91	<b>ROOT DOWN</b> (EP) (Grand Royal/Capitol 33603)	Beastie Boys	83	4
92	<b>LIVE AT THE ACROPOLIS</b> (Private Music 82116)	Yanni	88	66
93	<b>SURRENDER</b> (Keia/Elektra/EEG 61668)	Kut Klose	84	6
94	<b>BRAVEHEART</b> (London 48295)	Soundtrack	63	2
95	<b>GREATEST HITS III</b> (RCA 66410)	Alabama	91	30
96	<b>DANCE MIX U.S.A. VOL 3</b> (Radikal/Quality/Warlock 6727)	Various Artists	76	6
97	<b>THE BEST OF SADE</b> (Epic 66686)	Sade	96	31
98	<b>GOLD</b> (Polygram/Island 517007)	Abba	94	8
99	<b>THE SIGN</b> (Arista 18740)	Ace Of Base	95	73
100	<b>BIG ONES</b> (Geffen 24716)	Aerosmith	99	29



## REVIEWS by Steve Baltin

### ■ PINK FLOYD: *Pulse* (Columbia 67065)

You gotta love Pink Floyd. They debuted at number one with an expensive double live CD of already released material. The big selling point in ad campaigns has been the first ever live recording of *Dark Side Of The Moon*, an album that is over 20 years old. Not only is it over two decades old, but the principal force behind it artistically, Roger Waters, is no longer even in the band. However, the use of the Pink Floyd name, some very unique and well placed marketing ploys (re: the Empire State Building light show) and the promise of new technology (something Pink Floyd will forever be associated with) propelled the album to the top of the charts. Long live the Floyd. Their bandwagon must be the most crowded in music.

### ■ VAN MORRISON: *Days Like These* (Polydor 31452 7307 2)

Despite Morrison's status as a Rock & Roll Hall of Famer, earned through classics like "Brown-Eyed Girl," "Gloria" and "St. Dominic's Preview," Morrison's new albums don't come with the same hype as those of his peers. That probably suits the quiet Morrison fine, and as long as he keeps turning out material like *Days Like These* his fans aren't going to complain either. Consistently strong, the CD shows Morrison hasn't lost a thing off his legendary vocals. The Irish rock singer with the soul voice has fun with the opening "Perfect Fit," a campy jazz tune, while he goes for a more soulful feel on "You Don't Know Me." There are no numbers that feature the



mystical quality that characterized Morrison's early works, but the mix of soul and jazz provides Morrison with another vehicle for greatness.

### ■ DEAD HOT WORKSHOP: *1001* (Tag/Atlantic 92565-2)

In the summer onslaught that saw four albums debut in the top 10 last week it would be a crying shame if this got lost. Though it sounds from its title like it'd be much gruffer than it is, the sound is reminiscent of times of R.E.M.'s *Reckoning* album. *1001* has that eclectic college feel, with styles ranging from near rockabilly to borderline ballads to simple pop grooves. With the change in what is considered alternative, an album with this kind of diversity is more likely to find success at AAA than anywhere else.

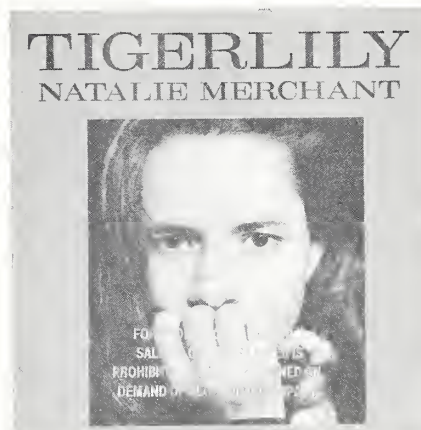
### ■ NINE INCH NAILS: *Further Down The Spiral* (Nothing/Interscope 95811-2)

Those going through Trent withdrawals will have to satiate themselves with this collection of remixes, highlighted by the new single "Hurt." Obviously there are many feeling the loss of Trent, as the CD debuted on the national charts in a relatively high place, especially given the fact these are reworkings of previously available material. But Trent fans know they're going to hear something new. And in his mind there's no such thing as a repeat performance. Whether it be on the dance-flavored version of "Piggy (Nothing Can Stop Me Now)" or the almost jazzy "The Beauty Of Being Numb," there's a new twist added most everywhere you turn. Simply brilliant.

## PICKS OF THE WEEK

### ■ NATALIE MERCHANT: *Tigerlily* (Elektra 61745)

At the time Merchant left 10,000 Maniacs the band were just hitting their zenith in terms of popularity. After years as college favorites they had broken into the mainstream with a *Rolling Stone* cover and gone platinum with their *MTV Unplugged* album. Thus it came as a shock when Merchant left to pursue a solo career. If it was a gamble, as most in the industry called it, the dice came up with a big seven. Not only will Merchant likely continue to enjoy commercial success, this 11-song CD will bring her the same sort of respect



and superstar status that greeted Annie Lennox's solo endeavors. More adult than even her most mature work with the Maniacs, this album reveals an artist capable of making beautiful music. On the lovely "Seven Years," "Beloved Wife" and "The Letter" Merchant conveys a remarkable sense of longing. Radio has already embraced the first single, the hypnotic "Carnival," with further acceptance inevitable. With *Tigerlily* Merchant has reached adulthood right before our eyes, and the result is breathtaking.

### ■ BJORK: *Post* (Elektra 61740-2)

Kicking off with "Army Of Me," originally found on the soundtrack to *Tank Girl*, the Icelandic singer's second solo album delves into a wide range of styles and grooves that prove her to be an artist ready to break into the upper echelon of rock. Having matured increasingly since her days with the cult band The Sugarcubes, Bjork delivers a haunting vocal to the strings-driven "Cover Me," while she has a ball with the swing-flavored "It's Oh So Quiet." Equally impressive is the lullaby-esque "You've Been Flirting Again," which Disney might wanna consider for future projects. *Post* is an album so wonderful, other musicians talk about it at interviews, a sign you're near the top of your profession. If Bjork can follow this with an album that has as much innovation, not only will she join the top level of artists, she will be right next to Peter Dinklage at the top. A candidate for best-of-the-year.



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# CASH BOX

## TOP 100 URBAN SINGLES

JULY 1, 1995



This Week's #1:  
**Michael Jackson & Janet Jackson**



High Debut:  
**Anita Baker**

1	SCREAM (MJJ/Epic 78000)	Michael Jackson & Janet Jackson	2	4	43	THE WAY THAT YOU LOVE (Wing/Mercury 1422)	Vanessa Williams	17	12
2	WATER RUNS DRY (Motown 860 358)	Boyz II Men	1	10	44	TOMORROW ROBINS WILL SING (Motown 60356)	Stevie Wonder	51	4
3	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Arista 5041)	Monica	3	11	45	JOY (Interscope 95769)	Blackstreet	26	14
4	BEST FRIEND (Atlantic 87148)	Brandy	5	7	46	FREAK LIKE ME (EastWest 9094)	Adina Howard	33	23
5	SOMEONE TO LOVE (550 Music 77895)	Jon B. Feat. Babyface	8	10	47	FREAK ME BABY (Epic Street/Epic 77845)	Dis'N'Dat Feat. 95 South, 69 Boyz & K-Knock	50	9
6	WATERFALLS (LaFace/Arista 24108)	TLC	12	5	48	I'M WHAT YOU NEED (MCA 3361)	Chante Moore	54	5
7	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (RAL/Def Jam 1879)	Method Man/Mary J. Blige	9	10	49	KEEP THEIR HEADS RINGIN'(FROM "FRIDAY") (Priority 53188)	Dr Dre	30	15
8	CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676)	Total Feat.The Notorious B.I.G.	4	13	50	THINK OF YOU (LaFace/Arista 2-4094)	Usher	36	21
9	EVERY LITTLE THING I DO (Uptown 3356)	Soul For Real	10	9	51	THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376)	Masta Ace Incorporated	52	10
10	CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)	Brian McKnight	6	15	52	SO IN LOVE WITH YOU (Maverick/Warner Bros. 17889)	U.N.V.	58	3
11	GRAPEVYNE (MJJ/Epic 77864)	Brownstone	7	14	53	SPRINKLE ME (Jive 42297)	E-40 Feat. Suga T	68	3
12	FREEK'N U (Uptown/MCA 3344)	Jodeci	21	4	54	DEAR MAMA/OLD SCHOOL (Interscope 98273)	2Pac	32	17
13	I LIKE (Keia/Elektra 64486)	Kut Klose	11	18	55	YOU USED TO LOVE ME (Bad Boy/Arista 79025)	Faith	90	2
14	I WANNA LOVE LIKE THAT (Giant 24629)	Tony Thompson	19	7	56	FREEDOM (FROM "PANTHER") (Mercury 856 800)	Various Artists	27	10
15	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	13	18	57	MY UP AND DOWN (Mecca Don/EastWest 5753)	Adina Howard	78	2
16	EMOTIONS (Luke 185)	H-Town	16	15	58	HEY LOOK AWAY (Kaper/RCA 64305)	Questionmark Asylum	61	7
17	FEELS SO GOOD (So So Def/Columbia 77921)	Xscape	24	3	59	TALES FROM THE HOOD (MCA 55038)	Domino	60	7
18	PUT YOUR BODY WHERE YOUR MOUTH IS (Atlantic 87165)	Sean Levert	22	5	60	FOR YOUR LOVE (Motown 1261)	Stevie Wonder	43	19
19	HOW MANY TIMES (EastWest 64431)	Gerald Levert	20	7	61	RED LIGHT SPECIAL (LaFace/Arista 02744)	TLC	45	19
20	'TIL YOU DO ME RIGHT (Virgin 12744)	After 7	DEBUT		62	GOOD THANGZ (Underworld/Capitol 79558)	Hami	62	10
21	FROGGY STYLE (Jive 42296)	Nuttin' Nyce	23	9	63	WHEN U CRY I CRY (Capitol 58329)	Jesse	35	15
22	ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic 77862)	Raphael Saadiq	18	15	64	COME ON (A&M 580 972)	Barry White	42	20
23	LOVE TODAY (A&M 09704)	Vertical Hold	25	11	65	BABY (Atlantic 82610)	Brandy	64	32
24	NEVER GONNA LET YOU GO (Street Life/Scotti Bros. 78019)	Tina Moore	28	8	66	SLOW DOWN (Columbia 7138)	Trisha Covington	57	8
25	HE'S MINE (Outburst/RAL 6946)	MoKenStef	46	7	67	I DON'T MIND (MCA 55015)	Immature	65	9
26	HOW DEEP IS YOUR LOVE (Capitol 79612)	Portrait	41	3	68	IF IT'S ALRIGHT WITH YOU (Luke 184)	Lorenzo Feat. Keith Sweat	55	11
27	BOOMBASTIC (Virgin 38482)	Shaggy	40	6	69	WE MUST BE IN LOVE (Stepsun 0141)	Pure Soul	75	4
28	BROWN SUGAR (EMI 58630)	D'Angelo	49	6	70	WHEN YOU LOVE SOMEONE (Elektra 64415)	Anita Baker & James Ingram	DEBUT	
29	FIRE (Motown 1300)	Subway	29	9	71	WHATEVER YOU NEED (EastWest 9197)	Michael Speaks	77	3
30	FEEL ME FLOW (Tommy Boy 7682)	Naughty By Nature	48	4	72	THERE IT IS (A&M 00192)	Barry White	DEBUT	
31	I'D RATHER BE ALONE (Warner Bros. 17922)	Karyn White	31	10	73	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	63	28
32	(I WANT TO) THANK YOU (Street Life/Scotti Bros. 78035)	Freddie Jackson	34	7	74	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	72	24
33	GIVE IT 2 YOU (So So Def/Wbrk/Columbia 77836)	Da Brat	15	12	75	I LIKE IT (WANNA BE WHERE YOU ARE) (Elektra/EEG 66131)	Grand Puba	74	4
34	SO MANY TEARS (Interscope 95748)	2Pac	53	3	76	LUV AMBITION (Motown 0319)	Jason Weaver	DEBUT	
35	YOU BRING ME JOY (Uptown/MCA 55029)	Mary J. Blige	39	3	77	JUST ROLL (Big Beat/Antonic 98175)	Fabu	66	19
36	MIND BLOWIN' (TNT/Jive 42286)	Smooth	38	4	78	DON'T GET ANY BETTER (GRP 53060)	Tom Scott	80	4
37	FIRST LOVER (Raging Bull 5013)	Gap Band	37	10	79	IT'S BEEN YOU (Elektra 9148)	Anita Baker	69	13
38	ONE MORE CHANCE (Bad Boy/Arista 79032)	The Notorious B.I.G.	59	2	80	I WANT U (Motown 0322)	Rosie Gaines	82	3
39	SHY GUY (FROM "BAD BOYS") (The Wbrk Group 77678)	Diana King	14	15	81	TOO MANY FISH (Virgin 38477)	Frankie Knuckles Feat. Adeva	86	2
40	I CAN LOVE YOU LIKE THAT (Blitz/Atlantic)	All-4-One	44	5	82	TWSTED (Big Beat/Antonic 98163)	Po'Broke & Lonely?	84	3
41	ENJOY YOURSELF (Mo Jazz 1279)	Impromp2	47	7	83	THERE WILL NEVER BE (Arista 12843)	NIUU	88	2
42	AFFECTION (Avitone/Bellmark 74506)	Jody Watley	56	3	84	ALL GLOCKS DOWN (Pendulum/EMI 58637)	Heather B	85	3
					85	COLORS OF THE WIND (FROM "POCAHONTAS") (Hollywood 64001)	Vanessa Williams	89	2
					86	THE MANY WAYS (LaFace/Arista 4105)	Usher	DEBUT	
					87	I CAN'T TELL YOU WHY (MJJ/Epic 77865)	Brownstone	DEBUT	
					88	I GOT 5 ON IT (Noo Trybe 38474)	Luniz	DEBUT	
					89	CRUNCH TIME (Motown 31326)	Prince Markie Dee	DEBUT	
					90	LISTEN ME TIC (Elektra 64414)	Ini Kamoze	DEBUT	
					91	NEXT TIME (MCA 55011)	Gladys Knight	67	16
					92	IF YOU SAY (Giant 17875)	Christopher Williams	70	9
					93	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	81	36
					94	LIFESTYLES OF THE RICH AND SHAMELESS (Uptown/MCA 55006)	Lost Boyz	92	7
					95	U BETTER RECOGNIZE (FROM "MURDER WAS THE CASE") (Death Row/Interscope 17875)	Sam Sneed	71	9
					96	I'M GOIN' DOWN (Uptown/MCA 55008)	Mary J. Blige	94	11
					97	WALKING AWAY WITH IT (Perspective 88405)	Raja-Nee	73	13
					98	CRAZIEST (Tommy Boy 666)	Naughty By Nature	79	12
					99	IS IT ME (MCA 54990)	Monteco Feat. Immature	93	16
					100	NEVA GO BACK (Profile 5433)	Special Ed	91	3



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SO IN LOVE WITH YOU D. Foster, B. Ross, L. Thompson (Bill Man/One Four Three/Howe Sound/Peer Music/Linda's Boys, BMI)	34
SO MANY TEARS N/A (N/A)	53
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THERE IT IS B. White, G. Levent, E. T. Nicholas (Seven Songs/Divided/Zomba/Warner Tamela, BMI)	15
THINK OF YOU C. Thompson, D. Jones, F. Evans, U. Raymond (Cluck Lick/Starvin' ASCAP/China Baby/June Combs, BMI/EMI)	20
THIS IS HOW WE DO IT M. Jordan, O. Peirce, R. Walters (Mo'Sawang, ASCAP/Oji's/Def American, BMI)	15
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TOMORROW ROBINS WILL SING S. Wonder (Stevland Morris, ASCAP)	95
TWISTED C. Taylor, R. Cruz, M. Lynn (Under Glove, ASCAP)	97
WATER REAGONS G. Rize, S. Speed (Suga, ASCAP)	6
WALKING AWAY WITH IT K. Andy, Riza Nee (Kenasee Songs, ASCAP/Ten/Eight/The Ber Music, BMI)	2
WATERFALLS Organized Noize, M. Eberidge, L. Lopez (Tiz Biz Music/Belt Star Music/Pblitone, ASCAP/Organized Noize Music/SQRT Shirt Music, BMI)	43
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WE MUST BE IN LOVE K. Jordan (Played Like A Step/Black Art Of War, ASCAP)	63
WHATEVER YOU NEED M. Speaks (You Digga Music/ASCAP/Maccadon/Speakout/Too Slow U Blow, BMI)	35
WHEN YOU LOVE SOMEONE N/A (N/A)	70
WHEN U CRY... S. Grasse, B. Beck, R. Brown (Lil'Ed/Trinity Campbell/Warner Chappel, ASCAP/Sonic Sheet, BMI)	63
YOU BRING ME JOY M. J. Blige, J. Hailey (Mary J. Blige Music/MCA Music/Sean Combs Music/Kaysa Music, ASCAP/Chuckle Thompson/9th Street Tumble Music, BMI)	35
YOU USED TO LOVE ME F. Evans (China Baby/Blackwood/Ninth St. Tumble, BMI)	55

## REVIEWS By Gil L. Robertson IV



### SHABBA RANKS: *Mi Shabba* (Epic 57801) Producers: Various

Jamaican dancehall sensation Shabba Ranks comes correct with this eagerly anticipated collection of raggae-tinged dance and ballad tracks that should do well for him at radio and retail. Ranks can really tell a tale and has a vocal authority that commands the listener's attention. As the artist responsible for the mass acceptance of this music form, Shabba Ranks continues to break new ground and pave the way for other Jamaican dancehall artists to follow.

### ROY AYERS: *Naste'* (RCA 66613-2) Producer: Roy Ayers

Mellow man Roy Ayers is back with an attractive collection of mellow funk and easy listening tracks that will have both jazz and R&B audiences clamoring for more. Few musicians in the market place employed the use of instruments in the way Ayers does. Brother man has a real knack for making a real impact with the material he records. This disc should do well on jazz and urban formats and will hopefully re-establish Ayers as a major player in the world of popular music. Standout tracks: "Naste'," "Mamma Daddy," "Baby Set Me Free" and "Satisfaction."



### HURRICANE



### HURRICANE: *The Hurra* (Capitol 72438 -28) Producers: Hurricane and Mario Carloato

This rapper comes on strong but he's got all the right lyrical and musical moves to deliver. Hurricane has an authoritative vocal delivery that's hard edged and commanding. The music is garage style rhythmic which always guarantees a crowded dance floor. Hurricane raps in a style reminiscent of both Ice Cube and Dr. Dre, which should only add to this disc's acceptance on urban radio formats. Although brother man could do without some of the vulgar lyrical content, it does make for some good jams to dance the night away with this summer. Standout tracks: "Elbow Room," "Can We All Get Along," "What's Really Going On" and "Get Blind."

## PICK OF THE WEEK

### MICHAEL JACKSON: *HIStory* (Epic 59000) Producers: Various

With the release of *HIStory*, soul/pop/rock superstar Michael Jackson is once again at the center stage of popular music. This time around Jackson's vision, his "History," is displayed on a two disc set that takes listeners on a musical journey through his past, present and perhaps his future. *HIStory* begins with a collection of digitally remixed versions of some of Jackson's greatest hits which very aptly showcases his enormous and undeniable influence on the world of popular music. Jackson is one of very few performers to successfully incorporate significant elements of rock ("Beat It," "Black and White"), pop ("The Way You Make Me Feel," "Rock With You"), disco ("Billie Jean"), soul ("Wanna Be Startin' Somethin'"), "She's Out Of My Life") and gospel ("Man In The Mirror"), into music that appeals on a mass scale. Brother man has even touched on basic elements of the New Age sound on songs like "Heal The World." The songs offered on side one speak for themselves in reminding both Jackson's fans and naysayers that he is a world artist whose music has made a tremendous social, political and artistic impact on the world we live in. While side one charts Michael's journey to Neverland, the second disc gives us a glimpse of that rarified world. The grass isn't always greener on the other side of the rainbow, Jackson appears to infer on track after track. From the disc's opening track "Scream," and on through six other tracks, Jackson is passionate, angry and succinct in telling us that fame and fortune come with a very large price. However, by placing such an emphasis on the issues that fill his, at times, very public private life, Jackson tempts your reviewer to also critique him as a person rather than a performer. This is dangerous ground and Jackson would be better served to stray from that course of action.

(Continued on page 15)



# URBAN

## TOP 75 R&B ALBUMS

CASH BOX • JULY 1, 1995

1	ME AGAINST THE WORLD (Interscope 92399)	2Pac	2	14
2	FRIDAY (Priority 53959)	Soundtrack	1	29
3	POVERTY'S POVERTY (Tommy Boy 1111)	Naughty By Nature	3	3
4	TALES FROM THE CRYPT (A&M 7197)	C-Bo	32	2
5	THE INFAMOUS (Loud/RCA 66480)	Mobb Deep	6	8
6	TALES FROM THE HOOD (Forty Acres & A Mule Musicworks/MCA 11243)	Soundtrack	4	6
7	CANDY RAIN (Uptown/MCA 11125)	Soul For Real	5	12
8	THIS IS HOW WE DO IT (Def Jam/RAL 527179)	Montell Jordan	7	11
9	IN A MAJOR WAY (Sick Vid' II/Jive 41558)	E-40	8	14
10	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	11	37
11	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	9	29
12	DO YOU WANNA RIDE? (Mecca Don/EastWest/EEG 61757)	Adina Howard	10	17
13	BRANDY (Atlantic/AG 82610)	Brandy	13	35
14	SURRENDER (Keia/Elektra/EEG 61668)	Kut Klose	15	13
15	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	14	23
16	II (Motown 530323)	Boyz II Men	19	40
17	RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659)	O' Dirty Bastard	17	12
18	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	12	29
19	NEW JERSEY DRIVE VOL. I (Tommy Boy 1114)	Soundtrack	16	12
20	BALLIN' OUT OF CONTROL (Select 21654)	AMG	DEBUT	
21	TICAL (Def Jam/RAL/Island 523839)	Method Man	22	29
22	BONAFIDE (Yab Yum/550 Music/Epic 66436)	Jon B.	21	3
23	GOODFELLAS (Payday/FRR 124007)	Show And A.G.	26	2
24	BEGGIN' AFTER DARK (Luke 212)	H-Town	18	29
25	AND THE MUSIC SPEAKS (Blitz/Atlantic 82746)	All-4-One	DEBUT	
26	KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)	Kirk Franklin & Family	25	26
27	PANTHER (Mercury 525479)	Soundtrack	20	6
28	THE ICON IS LOVE (A&M 0115)	Barry White	27	34
29	100 DEGREES AND RISING (Talkin Loud/Verve 528000)	Incognito	DEBUT	
30	TOAST TO THE LADIES (Capitol 30270)	The Whispers	23	12
31	GROOVE ON (EastWest 92416)	Gerald Levert	24	38
32	GOOD TIMES (Biv/Motown 530354)	Subway	28	20
33	WHAT'S ON MY MIND? (Po Broke/Relativity 1514)	The Dayton Family	33	24
34	SAFE + SOUND (Profile Records 1462)	DJ Quik	31	17
35	ALL IN THE GAME (Suave 0003)	Crime Boss	30	17
36	YOU'RE GONNA LOVE IT (Mo'Jazz/Motown 53054)	Impromp2	DEBUT	
37	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS (Shot 7000)	Various Artists	39	9
38	VOLUME I (Interscope 92360)	Thug Life	49	34
39	REAL TING (Weeded/Nervous 2006)	Mad Lion	34	5
40	SITTIN' ON CHROME (Delicious Vinyl/Capitol 32873)	Masta Ace Incorporated	44	5
41	MAKE HIM DO RIGHT (Verner Bros. 45400)	Karyn White	29	35
42	HEAD FIRST (A&M/Perspective 540333)	Vertical Hold	DEBUT	
43	JUST FOR YOU (MCA 10946)	Gladys Knight	42	38
44	FUNKAFIED (So So Def/Wbrk/Columbia 66164)	Da Brat	35	49
45	CONVERSATION PEACE (Motown 530238)	Stevie Wonder	40	12
46	BLACKSTREET (Interscope 92351)	Blackstreet	38	50
47	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	37	47
48	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	36	39
49	BAD BOYS (Wbrk/Columbia 67009)	Soundtrack	46	11
50	BRANDED (Pointblank 40335)	Isaac Hayes	52	3
51	THE BEST OF SADE (Epic 66686)	Sade	51	30
52	LOVE ON MY MIND (Luke 0214)	Lorenzo	61	8
53	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	41	51
54	SEASON OF DA SICNESS (Black Market/Priority 53967)	Brotha Lynch Hung	43	14
55	DIVA OF SOUL (Malaco 7476)	Shirley Brown	45	10
56	MYSTICS OF THE GOD (Select Street/AG 23011)	King Just	70	4
57	TRUE GAME (Rap-A-Lot/Noo Trybe 40485)	Mad CJ Mac	54	2
58	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	57	33
59	USHER (LaFace/Arista 26008)	Usher	63	17
60	TATTOOED HEART (A&M/Perspective 540349)	Aaron Neville	RE-ENTRY	
61	A LOVE SUPREME (Silas/MCA 11157)	Chante Moore	57	28
62	COCKTAILS (Dangerous/Jive 41553)	Too Short	55	21
63	IT'S TIME (Caliber 21008)	Howard Hewett	56	28
64	SMOOTH GROOVE: A SENSUAL COLLECTION VOL. 2 (Rhino/AG 71860)	Various Artists	64	15
65	BUMPIN' (Epic Street/Epic 57625)	Dis 'N' Dat	59	2
66	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	50	34
67	PRIVATE PARTY (Street Life/Scotti Bros. 75457)	Freddie Jackson	53	15
68	AMERIKKKA'S NIGHTMARE (Jive 41547)	Spice 1	66	27
69	JASON'S LYRIC (Mercury 522915)	Soundtrack	69	34
70	THE SWEETEST DAYS (Wing/Mercury 526172)	Vanessa Williams	72	24
71	NEVER LET YOU GO (Underworld/Capitol 29476)	Jesse	71	10
72	VYBE (Island 527067)	Vybe	47	3
73	NOT A PERFECT MAN (Giant/Warner Bros. 24564)	Christopher Williams	61	13
74	NEW JERSEY DRIVE VOL. II (Tommy Boy 1130)	Soundtrack	48	10
75	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	60	28

## THE RHYTHM

By Gil Robertson IV

Motown Records will release the debut disc from the soul quartet Soultry best known for their highly popular Coca-Cola TV commercials. The disc, which features production credits from QD III, Mint Condition and Mark & Cory of Soul Convention is scheduled for a July release, with the first single "I'll Get Mine" due in June. Pictured front row (l-r): Steve McKeever, executive vp Motown; Karrey Johnson, Jason Hibbert, Kelly Jackson, and Xavier. Back row (l-r): Guy Abrahams, Motown A&R director; Jheryl Busby, Motown president/CEO; Alex Avant, group manager.



**RHINO AND CASTLE COMMUNICATION PLC BUY SUGAR HILL CATALOG MASTERS:** In a major addition to both labels' catalogs of influential urban music, Rhino Records and U.K.-based Castle Communications PLC have entered into an agreement to acquire the Sugar Hill catalog masters from owners Joseph and Sylvia Robinson. Under the agreement Rhino will control the Sugar Hill catalog throughout North America, South America, Japan and the Caribbean Islands, while Castle Communications will control the rest of the world. The Robinsons will retain music publishing rights as well as ownership of current album inventory. The acquisition will encompass recording made for Sugar Hill and other seminal rap labels such as All Platinum, Sweet Mountain, Stang, Vibration, Jersey Connection, Willow, Turbo, Victory, Platinum and Astroscope. Among the R&B and rap acts included in the deal are Sugar Hill Gang, Grandmaster Flash, Kool Moe Dee, The Furious Five, Spoonie Gee, The Moments, Candi Staton, Brook Benton, Chuck Jackson and more.

**MOTOWN TAKES A LOOK AT ITS MUSICAL LEGACY:** As a part of the label's celebration of the worldwide impact made by its timeless musical catalog, Motown Records has released the first six CD/cassettes of its *The Sound Of Young America* series. The initial volume of this on-going series, which hits the streets June 13, focuses on the years 1964, 68, 73, 76, 80, and 85 and features the milestone hits and most significant stars from each of those years. The second set in the series will cover music released in 1966, 69, 70, 75, 82, and 87 and is scheduled for an August 22 release. Subsequent volumes will fill in the gaps until the entire history of Motown is available. An extra bonus with the series is the inclusion of extensive liner notes that not only capture Motown's development through the years but convey the spirit of the times and the events that shaped the culture. Essayists include Bre's Ruth Adkins Robinson, Urban Network's Scott Galloway, *Billboard's* J.R. Reynolds and Janine McAdams and freelancer Deborah Wilkinson.

**DIS N'DAT:** Soul diva Gladys Knight is the next recipient of a star on the world famous Hollywood Walk of Fame. Her star will be dedicated on Tuesday, June 27, at 11:30 a.m. at 7083 Hollywood Blvd, in front of the Cannell Building. Shelia Eldridge, vp of communication for Perspective Records is among the many media professionals who will be honored at the 12th Annual Black Public Relations Society of California, luncheon on Thursday, June 22, at the Hyatt Regency Hotel in Los Angeles Ca. Other honorees for this year's event whose 1995 theme is "BPRS On Ramp to the Super Information Highway" are Robert Russ, Shell Oil, Angela Gibson, Pacific Bell, Dale Pierson, UCLA Extension S.E.E.D. Program, Lura Daniels-Ball, Coors, Angela Johnson, L.A. Watts Times, and Harvey Lehman, Sony Pictures Entertainment. Jimmy Jam & Terry Lewis, Devante Swing and EMI Music, were the big winners at the 1995 ASCAP Rhythm and Soul Music Celebration Awards, which is designed to honor the writers of the most performed R&B, Rap, Dance and Reggae songs in the ASCAP repertory during a calendar year. The evening was hosted by producer/director Melvin Van Peebles and included performances by Crystal Waters and CeCe Peniston.



THE  
RHYME

By Gil L. Robertson IV



Last week, Michael Jackson gave us *HIStory*, but this week Bad Boy/Arista rap artist, The Notorious B.I.G. has an even bigger one with his third single, "One More Chance" debuting at #1 on every format of the Soundscan Sales Chart. Following a recent concert performance Notorious B.I.G. visited WCDX Radio in Richmond, VA. Pictured (l-r): Notorious B.I.G.; Eric Lee, musical director WCDX, Richmond; Sean "Puffy" Combs, president, Bad Boy; Benny Pugh, regional promotional manager, Washington, D.C., regional, Arista Records.

**POLITICOS GO AFTER RAP COMMUNITY II:** The rap communities response to Senator Bob Dole's remarks have been swift and to the point. The following comments represent only a fraction of the statements that *Cash Box* received after our last edition when we asked our readers to send in their comments. First up is rap pioneer Russell Simmons who, in a letter FAXed throughout the entire record industry, stated that individuals like Dole are out of touch with reality to think that the dire state of American society is the result of rap lyrics. The following is an outtake of Simmons' FAX: "Let's be clear, rap music is just that—music. It is an art form. The people who make rap music are artists whose music is nothing more than an extension of their environments. In my opinion, Dole/Bennett and Tucker should be focusing attention on the improvement of the American public school system. They should be working to provide full employment, erase the growing gap between the rich and poor, provide health care and remove the guns from the streets. Hip-hop culture is a reflection of urban reality. In the case of gangsta rap, the lyrics reflect the harsh realities that these kids see everyday. I don't recall any of these songs endorsing the lifestyle as a reasonable or desirable alternative. I own Def Jam records and remain eternally committed to rap music, including gangsta rap and, by extension, to the whole of hip hop." Victor Everett, the West Coast correspondent for *Source Magazine* commented that, "Bob Dole is obviously misinformed as to the actual threat entertainment plays in the lives of Americans. What makes him dangerous is that millions of Americans actually believe anything that carries his stamp of approval. Amazing." From *P-Street/Perspective* recording artist, Arrogant comes the following comments: "There are so many things that are wrong in this world, you can't be so simplistic as to blame them on explicit lyrics or violent film content. I don't care about political rhetoric; if shit's gonna go down, it's gonna go down regardless. When I write, I'm not thinking about Bob Dole. I don't think about censorship—I write for the artform, uncensored."

Next week comments from Washington!!!

**DISN' DAT:** Lyte's Ace Entertainment debuts its first project this month with LinQue's single "Let It Fall." The Ace Entertainment/Elektra release as well as the video (directed by Hype Williams) is scheduled to hit the market the end of June. D.J. Pooh and Threat recently paid a visit to Locke High in South Central Los Angeles as a part of their continued desire to promote good behavior in schools. Ed Lover and Dr. Dre have inked a major publishing deal for their first book. The duo are also in negotiation to host a late night urban flavored TV show.

## TOP 25 RAP SINGLES

CASH BOX • JULY 1, 1995

1	ONE MORE CHANCE (Bad Boy/Arista 79032)	The Notorious B.I.G.	10	2
2	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Def Jam/RAL/Island 1879)	Method Man/M.J. Blige	1	8
3	FEEL ME FLOW (Tommy Boy 7682)	Naughty By Nature	3	3
4	KEEP THIER HEADS RINGING (Priority 53188)	Dr Dre	2	15
5	GIVE IT 2 YOU (So So Def/Wbrk/Columbia 77836)	Da Brat	5	12
6	FREAK ME BABY (Epic Street/Epic 77845)	Dis-N-Dat	4	10
7	MIND BLOWN' (Jive 12286)	Smooth	9	4
8	FOE LIFE (Priority 53192)	Mack 10	7	4
9	DEAR MAMA (Interscope/AG 98273)	2Pac	6	17
10	SURVIVAL OF THE FITTEST (RCA 64382)	Mobb Deep	11	5
11	SHIMMY SHIMMY YA (Elektra/EEG 64419)	Ol' Dirty Bastard	12	5
12	I GOT 5 ON IT (Noo Trybe 38474)	Luniz	14	3
13	TALES FROM THE HOOD (MCA 55038)	Domino	13	7
14	SPRINKLE ME (Sick Wid'it/Jive 42298)	E-40 (Featuring Suga T)	DEBUT	
15	THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376)	Masta Ace Incorporated	8	10
16	ALL GLOCKS DOWN (Pendulum/EMI 58367)	Heather B.	21	2
17	THE POINTS (Mercury 6837)	Various Artists	22	2
18	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	15	25
19	I WISH (Sunshine/Scott Bros. 78032)	Skee-Lo	DEBUT	
20	I LIKE IT (Elektra 66131)	Grand Puba	16	4
21	SEA OF BUD (Wrap/Ichiban 318)	MC Breed	19	2
22	CRAZIEST (Tommy Boy 666)	Naughty By Nature	17	12
23	U BETTER RECOGNIZE (Death Row/Interscope 98168)	Sam Sneed Featuring Dr. Dre	20	5
24	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin 4'Tay	23	14
25	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	25	40

## Rap Single Reviews

By Gil Robertson IV

## ■ 5TH WARD JUVENILES: "G-Groove" (Priority)

This is an ace mellow summer track that incorporates smooth lyrical execution with a silky smooth beat that add up to a winning effect. This song should do well as an urban radio slow jam and should also garner significant support for the group's debut disc.

## ■ GILLETTE: "You're A Dog" (Zoo 17162)

Girlfriend has got a winner with this hard edged track that incorporates the right heavy funk elements to make it a winner on several formats. Gillette's rap is strong and the song is filled with high energy that just makes you want to dance.

## ■ TAMI: "Let's Do It Again" (Scotti Bros. 78022)

Tami's low edged, sexy vocal execution on this track succeeds in making this slow jam a winner. Like Mary J. Blige, Tami has the vocal authority needed to capture urban audiences. This track should do well with urban radio and may even cross over into other formats.



## Indie Spotlight

# Gammaudion Brings Deep South Vibe To Urban Market

by Gil L. Robertson IV

**BASED IN THE BURGEONING CITY** of Dothan, Alabama, Gammaudion Records provides the perfect example of how individuals foster an ambitious collective. Established in 1994 by Dr. Keith Jeffers (aka Dr. J.), a phenomenally successful entrepreneur whose veterinarian supply operation dominates the Southeast region, the label features the R&B group Mareé. A talented all male, six-member, ensemble whose music offers a refreshing departure from the mundane sounds coming from many similarly outfitted groups currently in the urban marketplace. The genesis of the label began when the members of this group sought out Dr. Jeffers to invest in their pursuit to become recording artists. "I've always had a great appreciation for all kinds of music, particularly R&B, so when the group approached me I was eager to get involved", says Dr. Jeffers, who solely finances the label. After numerous false starts, during which the principal parties encountered the hustlers, naysayers and riff-raff found in the music industry, Gammaudion was launched with the release of Mareé's debut disc, *Shizo-Friend-O-Ya* in the fall of '94. Self-produced by the members of Mareé, the disc is a solid and impressive offering on which the group showcases clean harmonizing and top flight lead vocals that incorporate the best from both old school and contemporary soul. The disc featured the hit tracks "Loolipop" and "Drip Drop" garnered strong radio support which served to furthered solidified and expanded the groups Southeastern audience base.

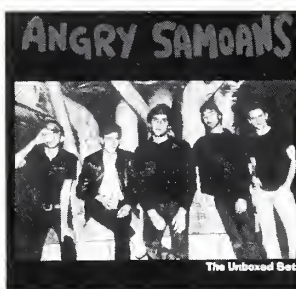


Mareé

With the sufficient buzz created by the first disc, Dr. Jeffers began to implement the ground work that would support a full fledged label operation. First he hired former EMI promotion executive, Glynicce Coleman as the label's exec. vp/gm, to oversee the development and promotion for the second disc by Mareé, slated for an early fall release. Coleman, along with Michael Antonelli, Rod Butler, Joy Cummings, and surprisingly, a support staff that includes numerous volunteers from the community, are all gearing up to establish both Mareé and Gammaudion as major players in the music industry. "It is amazing. Seldom in all of my years in the music business have I worked in an environment where so much love and support is directed on a project. Not only are the fellows in this group very special, but they've got their entire hometown actively rooting for them," adds Coleman.

Distributed by Indi nationwide, the label plans to aggressively market Mareé extensively in the urban marketplace with retail, radio and a promotional tour in development. Additionally, Gammaudion plans to also develop the abundance of rich and diverse local talent to achieve their vision of creating a label that encompasses a broad variety of music genres.

## REVIEWS By Steve Baltin



■ **ANGRY SAMOANS: *Unboxed Set* (Triple XXX 51190-2)**

Where do you begin when talking about the Angry Samoans? Is it their insanely stupid lyrics like "If Hitler's cock could choose it's mate/It would ask for Sharon Tate," (taken from "They Saved Hitler's Cock"), which can't help but make you ehuckle? Or perhaps it's the fact that there are 43 songs here that clock in at just over 75 minutes. No wasted notes here. Maybe

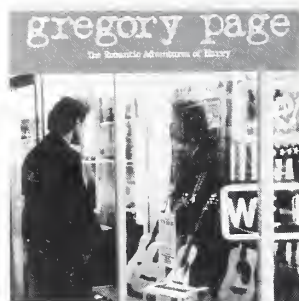
you talk about how they played with all the great L.A. punk bands, from Fear to Black Flag, and had the then unknown Offspring and Green Day open for them. I think it's best just to leave it at the Angry Samoans F\*\*\*[N] RULE. YEAH!!!

■ **MORRIS TEPPER: *Big Enough To Disappear* (Candle Bone Records 0013)**

As a sideman Tepper has played with Captain Beefheart and Frank Black, in addition to Tom Waits. It's Waits' influence that is most noticeable on Tepper's debut solo American release. Tepper played on Waits' experimental *Frank's Wild Years*, a connection that is most obvious on "The Stain." But the gravelly vocals make further comparisons inevitable. When Tepper stays on his own path, as he does on parts of "Bankshot" and "Done Wrong" he exhibits his best moments, although those sound somewhat like Al Stewart circa "Year Of The Cat."

■ **GREGORY PAGE: *The Romantic Adventures Of Harry* (Bizarre/Planet 40401-2)**

Page has a very standard singer/songwriter approach to his charming new album. Sounding like Lyle Lovett at times, Page is a storyteller in the tradition of such songwriters as Harry Nilsson. Giving a jazzy feel to "The Last Train," while going for the more straight-forward quiet acoustic touch on the lovely "A Song For Martha," Page shows he is adept at varied styles. A lovely CD, this could find a lot of deserved support at AAA radio. Other highlights include "Wonderful Life," "Last Night's Lover" and "Thought You Were Brilliant."



■ **VARIOUS ARTISTS: *Bubbapalooza Volume 1* (Sky Records 3105-2)**

Subtitled "A Chronicle of the Redneck Underground," there's a lot of fun to be found on this 12-song CD if one takes it with a pound of salt. Featuring such acts as the very Mojo Nixon sounding Vidalias, Redneck Greece Deluxe, Southern Culture on The Skids and Greasetrap, the record is made up primarily of rockabilly and country tunes. None of the bands break out of the pack, but in the context of the CD they all come off as entertaining.

## PICK OF THE WEEK

■ **VOWEL MOVEMENT: *Vowel Movement* (Mammoth 92537-2)**

Vowel Movement combines the talents of two longtime Los Angelenos, Holly Vincent and former Concrete Blonde vocalist Johnette Napolitano. The two have been friends since they waitressed together at a San Fernando Valley restaurant back in the '70s. The relaxed nature with which the two relate is evident throughout this 14-song collection, which took less than a week to record. Fans expecting a rehashing of Concrete Blonde will be disappointed, as Napolitano, in her first



record since disbanding the L.A. band, takes advantage of her new freedom to explore new avenues on such tracks as "Las Vegas," "Jesus" and "Death Of A Surfer." Still, there's no mistaking her distinctive emoting style, and Vincent compliments her well.



# ON STAGE

## Live Review

### Moby Puts On A Whale Of A Show

By Steve Baltin

AMERICAN LEGION HALL, HOLLYWOOD, CA—Touring in support of his critically acclaimed *Everything Is Wrong* album, Moby had the pressure of being considered the new voice of techno. On the brilliant CD, which after the first half of the year ranks as the year's best, Moby redefined techno music by incorporating five different female vocalists and countless styles—from the disco feel of "Everytime You Touch Me" to the punk sounds of "All That I Need Is To Be Loved." From the honky tonk style of "What Love?" to the classical notes of the opening "Hymn."

Thus it would've been easy to understand if Moby—who is a descendant of Herman Melville, hence the stage name, as well as the horrible pun in the title—would've let the nerves of a packed L.A. show get to him. Not hardly. Moby came out ready to fight. After the lovely instrumental "Hymn," the bald musician came out on stage in a black t-shirt and black pants, said "Thank you very much. Good night," and then, joined by his two percussionists, proceeded to beat the shit out of his drums, hopping around like the proverbial Mexican jumping bean, who also happens to be tripping on Ecstasy, in the process. A techno musician who plays drums, what's up with that? But that was only the beginning.



Moby

A quarter of the way through his ninety-minute plus set Moby picked up an electric guitar to the delight of the adoring fans. He then ripped through such a fierce version of "All That I Need Is To Be Loved" that a mosh pit broke out. That's a new one at a techno show. Immediately following that he announced that this next one would be even stranger, then warned "anyone who spent anytime in Vietnam might want to get out of here for a little while." With that declaration came the opening notes of Jimi Hendrix's "Purple Haze." He and his fellow musicians went through the worst version of the song ever heard anywhere. It was so awful it was laughable. But it was amusing, which made it a lot of fun, and the balls it took to do that song must be commended.

If there was one recurring theme through the show it was not to play it safe. Hell, he did Lynyrd Skynyrd's "Sweet Home Alabama" as an encore, with three different tempos thrown in. He announced the song by saying, "when you get to this point (the second encore) you can do whatever you want." And for his third encore he asked the crowd if they wanted more. When the obvious scream went up, he said, "I know there are a lot of record industry people out there who just want to go home." Judging by the enthusiastic dancing going on in the Legion Hall, which was lit up by a spectacular laser/light show, one of the best I've seen in years that didn't cost tens of millions of dollars, and it was better than most of those as well, the fans were in no hurry to go home. And much to his credit, that's who Moby was playing to.

The show was opened by A&M recording artist Senser. The English band have achieved top ten status in their native land, and the potential for American success is there; top ten might be a little out of reach. The group had a lot of energy live and properly attacked the crowd with their fiery performance. They did let the lights drown them out too much on stage though, a problem for a band who wants to move around on stage and intends to give a performance.

(Continued from page 11)



ground and Jackson would be better served to stray from that course of action. Given the large amount of adverse publicity that has dogged him in recent years, Jackson understandably wants to vent his own thoughts about recent events however, in doing so he takes away from the great music occupying this disc. Enough already! As history continues Jackson continues to chart new musical ground as he incorporates an often intoxicating blend of both seminal and contemporary musical forms to support his nearly flawless vocal execution. Although many have been critical of the first single "Scream," one need to only take a minute and really listen to the song's juxtaposition, as the heavy lyrics and intense music collide, and think for a minute about the world we live in. The primal chants throughout the second track "They Don't Care About Us," is intoxicatingly melodic. If this tune won't move you then nothing will. Jackson's wistful vocals on "Stranger In Moscow," give this track a deeply visceral feel that alongside its simple but lavish music accompaniment is deeply moving. On the remake of "Come Together," Jackson strikes the perfect balance between soul and rock. It is a hard edged delivery that would make the song's author proud. The remainder of disc two is comprised of up-tempo dance and ballad tracks that, while satisfying, don't stand out from Jackson's previous work. There is no doubt that, given Michael Jackson's enormous stature and Sony Music's promotional support, HIStory will sell in the multi-millions the world over. Based on that, which certainly shouldn't diminish the world-class musicianship, lyrical content, and vocal execution delivered by Jackson and company and you've got a winner. Standout tracks: (disc one) ALL: (disc two) "Scream," "They Don't Care About Us," "Stranger In Moscow," "Money" and "Tabloid Junkie."



Everybody had the blues at The VH1 Upfront presentation at the Hudson Theater in New York City, where VH1 guests imbibed a concert performance by Blues Traveler. Pictured after the performance are (l-r): Wayne Isaak, sr. vp, music & talent relations, VH1; Bobby Sheehan, Chas Kinchla and John Popper of Blues Traveler; John Sykes, president, VH1; Linda Corradina, sr. vp programming & production, VH1; and Brendan Hill of Blues Traveler.



## TEXAN / TEJANO

JULY 1, 1995

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

## MEXICAN REGIONAL

JULY 1, 1995

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

Courtesy of *Radio y Musica*THE  
LATIN  
LOWDOWNNews From U.S. & Latin  
America

By Héctor Reséndez

**RMM ON A WINNING STREAK:** Ralph Mercado and his indie label, RMM, have a lot more to be proud of lately. Shortly after the May 30th release of Marc Anthony's first promotional single, "Te Conozco Bien," it took the #2 spot on *Billboard's* Tropical Salsa chart and hit at #12 on *Radio y Musica's* listing. The second album by the young vocalist is entitled *Todo A Su Tiempo* (All in Good Time). Fans of the twenty-three year-old are obviously enthralled and intrigued by Marc Anthony's style of Salsa. Some critics fashion him to being just a flash in a pan. Marc Anthony is simply the writing on the wall. The Tropical Salsa market has been dramatically transforming at a rate that even the Power Rangers won't be able to match. Skeptics will find this hard to believe because they refuse to see the truth. Advocates just grin to themselves for they know what lies ahead. And the best is yet to come.

For Mercado and his *SoHo Latino* label, young talent like a Marc Anthony is indeed a rare blessing. The RMM organization has a sixth sense about knowing such things. That, as well as raw courage and insight have kept the Mercado machine alive and well-running all these years. Marc Anthony's latest product will do extremely well because it is, in fact, well-produced. On one hand, top-notch Latin composers of such stature like Omar Alfanno, Rudy Amado Pérez and Víctor Víctor provide the impeccable lyrics and music found on this album. Marc Anthony's co-producer, RMM's Sergio George, also provided the incredibly inspired arrangements. Yet, it is Marc Anthony who lends the most critical ingredient to this spicy mix: his interpretation of the material. For example, the singer describes his own style of singing and what it signifies to him: "Every recording is like a day in my life and every time that I hear one of them is like remembering that exact day and what I was feeling at that very moment. That is what is important and that people, for the most part, will learn to expect that from me. I hope that when they listen to one of my songs, that they will understand what I felt that day. For me, that is the essence of my art."

For Marc Anthony, Salsa music was never really a pre-determined career goal in his life. His early influences were artists like Air Supply and José Feliciano. It wasn't until several years ago, that Marc Anthony actually became involved with the Tropical Salsa music scene. Today, he is as gifted as any Salsa artist of years past. Marc Anthony may represent a different generation of Salsa singer, but nevertheless his unique style and background have helped make him the Salsa icon of today's younger generation.

**FLAUTIST DAVE VALENTIN'S NEW DEAL:** In a not too suprising move, world-renowned musician Dave Valentin recently announced his signing a three-year recording contract with Ralph Mercado, president, and Jack Hooke, director of RMM/Tropijazz Records. Valentin has already served as musical director of Tito Puente and his Golden Latin Jazz All Stars Band. He was also featured on two of the albums that the All-Stars recorded for Tropijazz Records, *Live at the Village Gate* and *In Session*.



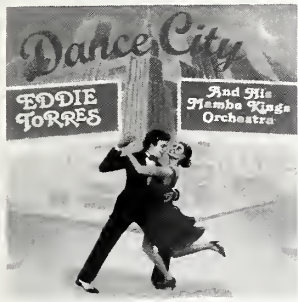
(l-r) Dave Valentin, Ralph Mercado and Jack Hooke.

Valentin spent sixteen years on the GRP label and was the first artist to sign with the company when it was formed. He has since recorded sixteen albums and has had guest stints on numerous others. Valentin was voted for five consecutive years as "Best Jazz Flautist" in *Jazzies' Magazine's* Annual Poll. He was awarded the Vista 2000 Award in 1995 for "Excellence in the Arts."



# LATIN

## REVIEWS *By Hector Resendez*



■ **EDDIE TORRES AND HIS MAMBO KINGS ORCHESTRA:** *Dance City* (E&E Entertainment) Producer: Oscar Hernández, Co-producer: Eddie Torres. **TROPICAL.**

As Tito Puente wrote in his liner notes, "Salsa" is the term popularly given to mambo music." For hard-core mambo fans, the *Dance City* album should fare well. Longtime mambo dancer and musician, Eddie Torres, teams up with Ruben Blades' pianist, Oscar

Hernández. The end result is one excellent production from the city that created the "Salsa" movement.

■ **DJAVAN:** *Novena* (Sony Latin, 81572) Producer: Djavan. **POP.**

The *Novena* album offers Brazilian music lovers a great insight to the wonderful inspirations of singer-composer Djavan. Bouncing from up-beat contemporary melodies to exquisitely written ballads, Djavan's style is eclectic yet suave.



■ **SALSA KIDS:** *Salsa Kids* (rodven, 3118) Producer: Vinny Urrutia. **TROPICAL.**

Although their title is rather dubious, the Salsa Kids represent high energy that is based on strong production values. Their label, rodven, is evidently aiming its sights on an ever-expanding younger consumer market. Judging from their showcase presentation at the Radio & Musica Convention last February, the group was received exceptionally well by its attendees.



## PICK OF THE WEEK



■ **MARC ANTHONY:** *Todo A Su Tiempo* (SoHo Latino, 81582) Producers: Sergio George and Marc Anthony. **TROPICAL.**

Marc Anthony's second album for RMM's SoHo Latino label has been eagerly awaited. The first promotional single, "Te Conozco Bien" hit the charts with a bullet. Judging from the enthusiastic consumer response to his first album, *Otra Nota*, Marc Anthony should easily exceed his earlier success this second time around. *Todo A Su Tiempo* must be one of Sergio George's finest productions. Look for Marc Anthony to triumph not only on vinyl but on the silver screen as well.

## CONTEMPORARY POP

JULY 1, 1995

1	VESTIDA DE BLANCO (BMG)	Rocio Durcal	1	7
2	DELIRIO (WEA Latina)	Luis Miquel	3	4
3	UNA MUJER COMO TU (Fonovisa)	Los Bukis	DEBUT	
4	HIERBA MOJADA (Sony)	Marcelo Cezan	12	14
5	FOTOS Y RECUERDOS (EMI Latin)	Selena	5	15
6	REENCUENTRO (EMI Latin)	Alvaro Torres	7	12
7	VEN JUNTO A MI (Rodven)	Claudio	6	7
8	SIN TI (Sony)	Donato & Estefano	14	3
9	UNA VEZ MAS (EMI Latin)	Barrio Boyzz	4	11
10	NO HACE FALTA (WEA Latina)	Myriam Hernandez	DEBUT	
11	AZUL GRIS (Melody)	Cristian	8	11
12	SI TE VAS (Polygram)	Pedro Fernandez	DEBUT	
13	LA DE SIEMPRE (Polygram)	Marcos Lunas	DEBUT	
14	NO PUEDO OLVIDAR (EMI Latin)	Ednita Nazario	DEBUT	
15	MI FORMA DE SENTIR (Polygram)	Pedro Fernandez	DEBUT	
16	GENTE (WEA Latina)	Laura Pausini	25	2
17	AMANECIENDO (Polygram)	Carlos Mata	DEBUT	
18	UN LOCO COMO YO (Polygram)	Dyango	13	6
19	LACRIMOSA (Karen)	Juan Luis Guerra	17	5
20	COMO LA LUNA (BMG)	Juan Gabriel	24	6
21	ENTRE ELLA Y YO (Rodven)	Julian	2	10
22	NO ME QUEDA MAS (EMI Latin)	Selena	DEBUT	
23	NADA DE TI (EMI Latin)	Paulina Rubio	15	6
24	QUE ME PASA CONTIGO (BMG)	Wilkins	11	3
25	LUNA DE PLATA (Rodven)	Kiara	DEBUT	

## TROPICAL

JULY 1, 1995

1	ESTAMOS SOLOS (Sony)	Rey Ruiz	1	9
2	TE CONOZCO BIEN (SoHo/RMM)	Marc Anthony	12	3
3	YA ME CANSE (WEA Latina)	Olga Tanon	3	14
4	MAGIA (Sony)	Jerry Rivera	DEBUT	
5	SI VOLVIERAS A MI (BMG)	Mayra Mayra	18	4
6	GOTAS DE LLUVIA (SDI)	Grupo Niche	2	14
7	MI PROBLEMA (RMM)	Manny Manuel	9	12
8	EL PASAJERO (SDI)	Giro	6	10
9	MI FORMULA DE AMOR (Rodven)	Frankie Ruiz	10	5
10	TE DEJO LIBRE (MP)	Pedro Conga	13	3
11	LA PEGUE (J&N)	Kinito Mendez	DEBUT	
12	ERES TU (SDI)	Di Carlo	4	7
14	AMOR DE PLAYA (Fonovisa)	Gran Combo	19	2
15	LA DUENA DEL SWING (Karen)	Hermanos Rosario	16	2
16	TE NECESITO AMOR (MPI)	Maelo	17	2
17	DICEN QUE SOY (SoHo/RMM)	India	14	15
18	LA LLUVIA (SDI)	Grupo Kaos	DEBUT	
19	POR QUERERTE TANTO (Polygram)	Los Toros Band	DEBUT	
20	NO PUEDE SER (MPI)	Mimi Ibarra	21	4
21	EL VIRAO (Montano)	Ramon Orlando	DEBUT	
22	CUANDO NOS... (Sony)	Luis Enrique	11	10
23	VOY A PROMETERME (Sony)	Victor Manuelle	DEBUT	
24	LA ULTIMA PALABRA (Combo)	Sophy	DEBUT	
25	LOCO LOCO (Olivia)	New York Band	DEBUT	

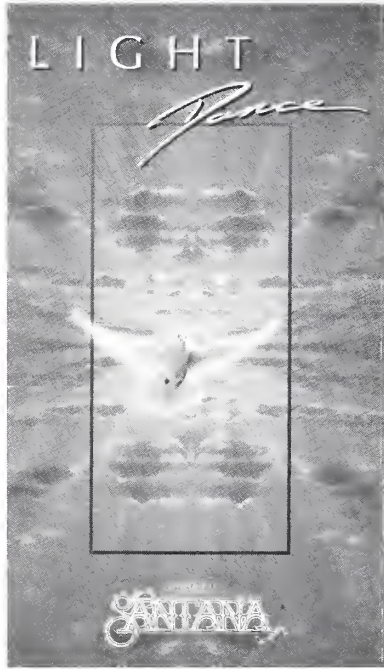


## Video Reviews

# LIGHTDANCE

By John Goff

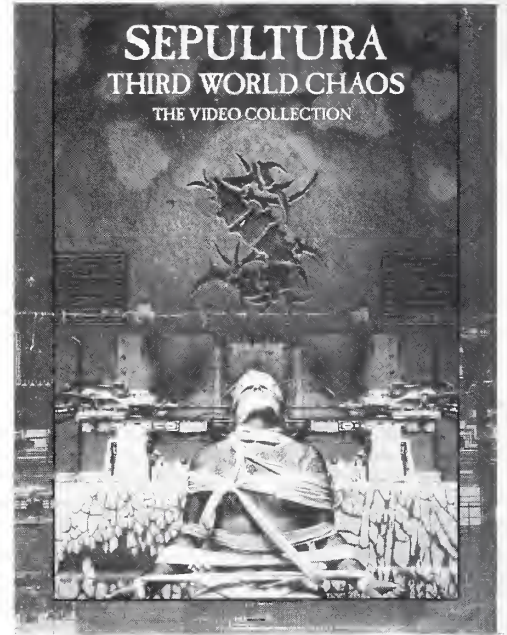
THE SEATTLE-BASED MIRAMAR PRODUCTIONS is giving release to some of the more interesting concept work involving nature photography put together with music. Latest along this line is *Lightdance*, conceptualized by director/photographer David Fortney who has developed a camera platform which gives viewers a unique flying point-of-view just above land, sea or river. Put together with the music of Santana, the video is easy on the eyes, ears and nerves and allows a viewer to get in touch with a positive beauty. With the wonderful sounds of Santana's "Bella," "Europa," "Aqua Marine," "Blues Latino," "Samba Pa Ti," "Ji-Go-Lo-Ba (Jingo)," and "Dance Sister Dance," Fortney and camera take us through forests and into the stars; skims river banks and coastlines at sunset; and mountains with caressing shadows in a wonderful excursion of patterns of color, light and form. A lingering effect after watching and listening to *Lightdance* is that of peace and tranquility, as if we've just been given a 40-minute gift of life without fear. We are permitted to see the beauty of our natural world the way an artist views it.



# SEPULTURA

By J.G.

THEN ON THE OTHER SIDE—away, far away, from light, peace beauty and tranquility—there is Sepultura; a total assault in all negative senses upon eyes, ears and nerves. One comes away from in front of this tirade with the compulsion to destroy. And lead singer Max Cavaleras admits to writing lyrics geared to incite (let's not mix that up with *insight* now), "The hippies tried with peace and love and it didn't work out so now I gotta tell the true way—it's ugly." Maybe so, but why add to it? The music, which all sounds the same, is accompanied on screen with visions of violence: beatings, police states, Molotov cocktail tossing, black angry fire-smoke at their concerts.



## Top 15 Weekly Film Grosses

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>Batman Forever</i>	Warner Bros.	1	2,842	\$52,784,433	\$18,573	\$52,784,433
2. <i>Congo</i>	Paramount	2	2,676	\$10,702,870	\$4,000	\$44,508,181
3. <i>Casper</i>	Universal	4	2,757	\$6,630,585	\$2,405	\$66,331,900
4. <i>The Bridges Of Madison County</i>	Warner Bros.	3	1,986	\$6,573,370	\$3,310	\$36,146,206
5. <i>Die Hard With A Vengeance</i>	20th Century Fox	5	2,200	\$4,217,147	\$1,917	\$79,104,078
6. <i>Braveheart</i>	Paramount	4	2,037	\$4,117,820	\$2,022	\$40,960,474
7. <i>Crimson Tide</i>	Buena Vista	6	1,804	\$3,540,508	\$1,963	\$76,193,569
8. <i>Pocahontas</i>	Buena Vista	1	6	\$2,689,714	\$448,286	\$2,689,714
9. <i>Forget Paris</i>	Columbia	5	1,380	\$1,683,880	\$1,220	\$27,002,283
10. <i>While You Were Sleeping</i>	Buena Vista	9	1,242	\$1,671,527	\$1,346	\$68,280,570
11. <i>French Kiss</i>	20th Century Fox	7	820	\$770,713	\$940	\$34,167,714
12. <i>Johnny Mnemonic</i>	TriStar	4	900	\$644,466	\$716	\$16,748,164
13. <i>Tales From The Hood</i>	Savoy	4	474	\$557,424	\$1,176	\$10,061,132
14. <i>Mad Love</i>	Buena Vista	4	712	\$438,941	\$616	\$14,044,610
15. <i>Friday</i>	New Line	8	325	\$419,948	\$1,292	\$24,337,054

Domestic box-office, which includes USA and Canada for the weekend of June 16-18, totaled \$97,443,346, breaking down to a \$4,397 per-screen average off a total of 22,161 screens, thus giving a combined total of \$593,360,082. (Courtesy *Entertainment Data, Inc.*)



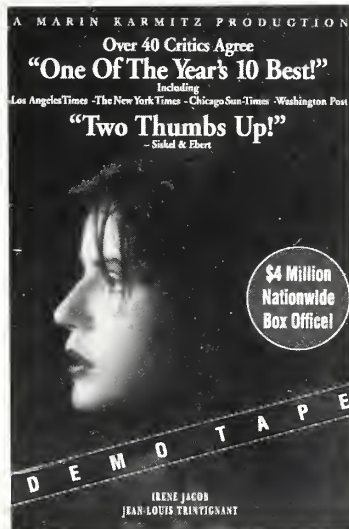
# MEDIA

them destroying drums, bottles of some kind of liquid tossed over the audience, fighting, and some dementia-ridden practitioner of...whatever...piercing his own leg, arm and neck with what appear to be barbecue skewers...Which reminds me: "Hey, Janet, kill my shish-ka-bob lunch order today! Please! Make it steamed vegetables and a nine-millimeter automatic."

## RED

By Zachary Rivers

**IF THIS WAS INDEED KRZYSZTOF KIESLOWSKI'S** final film, as the brilliant Polish filmmaker has said, then it is a bittersweet swan song to a magnificent career that was just getting under way in the States. Nominated for three Academy Awards, including Best Director and Best Original Screenplay, *Red* is a modern fairy tale about love, fate and redemption. It stars the gorgeous Irene Jacob (who starred in Kieslowski's *The Double Life of Veronique*) as a high-fashion model in the midst of life changes she can't quite understand and Jean-Louis Trintignant as a retired judge who becomes the force that subtly reinforces the shifting tides around Jacob. The two have a magical chemistry between them that makes all the tension, the awkwardness and mystery of their "relationship" believable every moment they are on the screen together. The final part of Kieslowski's three colors trilogy, which also included *Blue* and *White*, *Red* is a beautiful film that helps remind us of the immense power of art. Kieslowski has gone out on top with what has to be considered the best film of last year, but it's hard not to be sad at the departure of one of the world's top filmmakers.



(Continued from page 5)

screen average of \$448,286 which placed it #6 in the top ten domestic release list for the weekend of June 16-18. Of course, you have to figure some inflated prices because of Disney's inclusion of a live show prior to the screening and prices up to \$25 and higher for reserved seat status, for that added attraction.

The film's wide opening, set for June 23 should be—well, that's just around the riverbend and will probably be painted with all the colors of Green.

### Film Review

## Disney's Pocahontas

By J.G.

**SHE'S THE FIRST DISNEY HEROINE EVER** to be based upon a real life historical person. *Pocahontas*. She's also beautiful, highly attuned to the natural world and creatures around her, curious, someone who thinks for herself, as much a heroine as anyone could desire. (Well, almost everyone.)

It's new territory for Disney—the animals don't speak—and, yes, they've taken some liberties with historical time lines and perhaps anatomy (no one's around from 400 years ago to say for sure), but the studio can't remain in Fantasyland forever. It's about time they moved over into Frontierland.

They have expanded animation, with the help of computer generation, to enhance and expand vistas and visual enjoyment on an almost competitive level with live action. The oceanic storm, the depth and feel of the forests and expanses, including waterfalls the animators achieve in putting her in, *Pocahontas* is merely depth development in the field which was truly opened up in last year's serengeti vistas of *The Lion King*, and it's truly impressive.

We have the feeling this is really virgin territory we tread on, that it's being seen for the first time and there is a mystery and hair-raising fascination to it.

The screenplay by Carl Binder, Susannah Grant and Philip Lazebnik adds some of the darker elements of man's inherent distrust toward fellow man and, here, toward his environment—the scenes of the newly-arrived British raping the land and forests seem particularly brutal and inhumane—and is a sharp departure for a Disney family product, but it is not entirely unwelcome in the larger scheme of things because it *really* makes the project a "Family," (i.e.: for all members) film.

Impressive in a more mature fashion also are the songs included. With music by composer Alan Menken (no stranger to Disney films) and lyrics by Stephen Schwartz (making his Disney debut), the songs are more story enhancing and progressing than any in recent years with even the singled out "Colors Of The Wind" being so rooted in the story it's difficult to imagine it making a life for itself without a connection to the tale. Another song, "Savages," illustrates the feelings of animosity between Indians and Whites and is performed in the film by both factions as a duet reminiscent of another Romeo and Juliet-based musical tale, *West Side Story*, as the Sharks and Jets prepare to rumble in the wilderness streets of New York.

The voices include Irene Bedard, a Native American, performing the speaking voice for Pocahontas with Judy Kuhn doing the musical numbers. Both are admirable. Kuhn especially with her beautiful, soaring sound combined with the swirling animated magical wind, "Colors Of The Wind" becomes truly magical on screen. Mel Gibson, at first glance, would appear to be an ideal choice for the voice of John Smith but he never really captures the spirit the way the others do. Without the visual, Gibson's voice tends toward flatness. Voice actors are a special breed and must be able to project not just the *sound* of laughter or surprise or love through the vocal cords but must combine the sound with the *feeling*, the true emotion for an audience to be moved. Gibson gets the *sound* but somehow lacks the rest. In Gibson's defense, the traditional leading man role is *never* (even on screen or stage) the most interesting of the ensemble. He also does his own singing. A wonderful voice actor was procured however, for the nasty Governor Rateliffe in David Ogden Stiers. He manages to project *everything*. He also has a more stylized character. Native American Russell Means adds a dignity to the role of Chief Powhatan.

James Pentecost produced. Baker Bloodworth associate produced.



Pocahontas heading "Just Around The Riverbend" with Flit, Meeko and all the "Colors Of The Wind."



## TOP 25 JAZZ ALBUMS

**CASH BOX • JULY 1, 1995**

<b>1</b>	<b>BREATHLESS</b> (Arista 18646) . . . . .	<b>Kenny G</b>	<b>1</b>	<b>100</b>
<b>2</b>	<b>DIS IS DA DRUM</b> (Mercury 2681) . . . . .	<b>Herbie Hancock</b>	<b>DEBUT</b>	
<b>3</b>	<b>PEARLS</b> (Elektra 61759) . . . . .	<b>David Sanborn</b>	<b>2</b>	<b>7</b>
<b>4</b>	<b>TALES</b> (PRA 60501) . . . . .	<b>Marcus Miller</b>	<b>DEBUT</b>	
<b>5</b>	<b>ILLUSIONS</b> (Warner Bros. 45755) . . . . .	<b>George Duke</b>	<b>3</b>	<b>19</b>
<b>6</b>	<b>FIRST INSTRUMENT</b> (Blue Note/Capitol 27820) . . . . .	<b>Rachell Ferrelle</b>	<b>18</b>	<b>3</b>
<b>7</b>	<b>WE LIVE HERE</b> (Geffen 24729) . . . . .	<b>Pat Metheny Group</b>	<b>4</b>	<b>19</b>
<b>8</b>	<b>SHARE MY WORLD</b> (EMI 78929) . . . . .	<b>Najee</b>	<b>6</b>	<b>41</b>
<b>9</b>	<b>LOVE &amp; OTHER OBSESSIONS</b> (GRP 9808) . . . . .	<b>Spyro Gyra</b>	<b>5</b>	<b>10</b>
<b>10</b>	<b>IS THIS LIFE</b> (Columbia 64364) . . . . .	<b>Kirk Whalum</b>	<b>DEBUT</b>	
<b>11</b>	<b>POSITIVITY</b> (Verve Forecast/Verve 522 036) . . . . .	<b>Incognito</b>	<b>7</b>	<b>38</b>
<b>12</b>	<b>AFTER THE STORM</b> (Mojazz/Motown 0301) . . . . .	<b>Norman Brown</b>	<b>14</b>	<b>43</b>
<b>13</b>	<b>LARRY &amp; LEE</b> (GRP 9817) . . . . .	<b>Lee Ritenour &amp; Larry Carlton</b>	<b>10</b>	<b>5</b>
<b>14</b>	<b>DESTINY</b> (JRP 19814) . . . . .	<b>Nelson Randell</b>	<b>20</b>	<b>7</b>
<b>15</b>	<b>SAX ON THE BEACH</b> (GTS 4578) . . . . .	<b>John Tesh Project</b>	<b>11</b>	<b>10</b>
<b>16</b>	<b>A HOME FAR AWAY</b> (GRP 9780) . . . . .	<b>George Howard</b>	<b>8</b>	<b>38</b>
<b>17</b>	<b>ALL MY TOMORROWS</b> (Columbia 64319) . . . . .	<b>Grover Washington, Jr.</b>	<b>15</b>	<b>3</b>
<b>18</b>	<b>PURE PLEASURE</b> (GRP 4026) . . . . .	<b>Phil Perry</b>	<b>9</b>	<b>28</b>
<b>19</b>	<b>NIGHT CREATURES</b> (GRP 9803) . . . . .	<b>Tom Scott</b>	<b>12</b>	<b>17</b>
<b>20</b>	<b>TRUTH</b> (Jive) . . . . .	<b>Warren Hill</b>	<b>13</b>	<b>33</b>
<b>21</b>	<b>TALES FROM THE ACOUSTIC PLANET</b> (Warner Bros. 45854) . . . . .	<b>Bela Fleck</b>	<b>21</b>	<b>7</b>
<b>22</b>	<b>JOE COOL'S BLUES</b> (Sony 66880) . . . . .	<b>Wynton &amp; Ellis Marsalis</b>	<b>DEBUT</b>	
<b>23</b>	<b>THE BEST OF DAVID SANBORN</b> (Warner Bros. 45768) . . . . .	<b>David Sanborn</b>	<b>23</b>	<b>29</b>
<b>24</b>	<b>LIVIN' LARGE</b> (Cachet/Shanachie) . . . . .	<b>Fatburger</b>	<b>16</b>	<b>12</b>
<b>25</b>	<b>GOODBYE MANHATTAN</b> (Blue Note/Capitol 28532) . . . . .	<b>Pieces Of A Dream</b>	<b>19</b>	<b>13</b>

## Playboy Jazz: A Stew of Many Flavors

By M.R. Martinez & Denise McIver with Cash Box Staff

**TOO MANY CHEFS MAYBE?** Maybe not. It all depends on what you had a taste for at the recent 17th Annual Playboy Jazz Festival, which for two days served a buffet of sonic delicacies to go along with the warmth and sunshine, and an audience that seemed to imbibe the music, food and liquid offerings mostly with relish and *bon appetit* attitude. The two-day festival featured a solid menu of traditional, contemporary and farfetched notions of what jazz is. The sold-out audience of 17,979—representing a cross section of appetites—probably found something in the cornucopia of sound that would satiate them. But there in part was the rub—consistency of performance.

After rainy days late in the week, sunshine greeted the Festival revelers on Day One along with the blustering sound of the all-female big band Diva and bid *adieu* in the balmy night of Day Two with the soothing sounds of venerable saxman Grover Washington, Jr. In between was a banquet of diversity.

### Tradition

Traditional players like saxist Benny Carter and 90-year-old trumpeter Doc Cheatham fired up the proceedings on the first day after a tepid set by NAC sensation Boney James and the de-fusion of jazz and hip-hop by trumpeter Donald Bryd and The New Blackbyrds. The 87-year-old Carter flowed through a variety of known and more obscure standards, as he and the robust Cheatham were ably backed by pianist Roger Kellaway, bassist Larry Gales and drummer Sherman Ferguson.

Those with a blues taste got just that with Ernestine Anderson who energetically performed a set before Horace Silver's Silver/Brass Ensemble brought the traditional aroma back on stage. Joined by saxophonist Ricky Woodard and trombonist George Bohannon among others, Silver and company managed to spark the audience especially with the appropo "Song For My Father."

Herbie Mann and his Reunion Band made their festival debut and kept light alive during the dusk portion of the Saturday set, especially when joined by the irrepresible Les McCann (on his hit "Compared to What.") Pianist Joe Sample brought some gritty determination to his set, although it seemed the audience was waiting for singer Al Jarreau, who thrilled the audience with his unique vocalese. His cover of Chick Corea's "Spain" was a showcase. Los Lobos brought the spice and got some nibbles, but left many in the audience hungry, despite an inspired set following in the after glow of Jarreau.

### Sunday Is Eclectic

Sunday's set was also paced by strong traditional dishes, such as the eclectic performance served up by the Gerald Wilson Orchestra featuring vocalist Kevin Mahogany, the saucy 12-piece magic conjured by Cuban jazzist Cachao and the delta flava of the Dirty Dozen Brass band.

Herbie Hancock and his rhythm section provided some of the most memorable moments on Sunday. Hancock, whose latest album is more of an urban offering, eschewed such leanings for the challenge of engaging a large audience with sheer ercativity, vision and talent—and not technology.

There was a broader offering of music. Pianist Geri Allen was a study in technical facility; the Brecker Brothers (Michael and Randy) waffled between an acoustic identity and electronic sensibilities; and Hiroshima came and went like a slight breeze in the sweltering afternoon sun.

The main entre of the day was the hand-picked ensemble of all-stars known as the Cos of Good Music, a tribute to long-time Playboy Jazz Festival host Bill Cosby. The saxophone driven set—paced by the venerable Stanley Turrentine and Charles McPherson and young lions James Carter and Craig Handy—was a sunsplash of sound, with Carter and Handy dueling for dissonance as Turrentine and McPherson held forth like tethers to reality. The sax quartet was ably backed by pianist Benny Green, bassist Christian McBride

and drummer Greg Hutcherson.

"Mr. Magic," Grover Washington, Jr. provided the dessert for the two-day sound feast, closing out the meal with a sweet and easy-on-the-aural-palate set that was topped by some soft whipped cream jazz sounds.



Novus/RCA recording artist John Pizzarelli (left) formed a new trio after a recent appearance on *The Tonight Show with Jay Leno* Leno (center) and Billy Crystal both grooved to Pizzarelli's version of "Route 66." Pizzarelli recorded some music for Crystal's new film *Forget Paris*.



## AmSong Lobbies For Songwriters Rights



Officers and board members of AmSong, Inc., a songwriters' resource group involved in legislation lobbying, education and outreach programs, recently met in New York to discuss presentations at meetings planned for Los Angeles (May 31) and New York (June 16). Pictured (standing) are (l-r): Hoagy Bix Carmichael, vp/board member; Lisa Alter of Reuben, Weintraub, Cera & Alter, AmSong legal counsel; James Hammerstein, treasurer; and Elizabeth Peters, vp. Pictured seated are (l-r): Mary Rodgers, president; and board members Jo Sullivan Loesser, Jamie Bernstein and Marsha Durham.

By M.R. Martinez

ON FIRST EXAMINATION, AMSONG, INC. might appear to be an organization that is designed solely to benefit an elite group of songwriters whose work has endured for several decades. But the aims of AmSong reflect enlightened self-interest and the group's efforts to change certain music copyright laws could change the landscape in music publishing for some time to come.

Comprised of family members and representatives of some classic and lesser known songwriters of pop, theater, classical and R&B—from Ira Gershwin and Irving Berlin to Richard Rodgers and Frank Zappa—AmSong president and founding board member Mary Rodgers told *Cash Box* recently that the group "was not formed just for our families, but for anyone who has a stake in one of America's most coveted commodities—copyrighted music."

The officers and board represent a sweeping sonic spectrum of American music. Other officers include Hoagy B. Carmichael, vp; Ellen Donaldson, vp; treasurer James Hammerstein; and secretary Michael S. Strunsky. Each officer represents the estate of a famous songwriter whose works could soon be subject

to the vacuum of public domain. But contemporary artists are finding their way to AmSong's membership list.

The New York-based AmSong has successfully lobbied for and is backing Copyright Term Extension Act of 1995 (S. 483), which was introduced in the U.S. Senate earlier this year by Sen. Orrin Hatch and co-sponsored by Senators Dianne Feinstein, Fred Thompson and Alan Simpson. Congressman Carlos Moorhead has produced a similar bill in the house (H.R. 989), which is being co-sponsored by six democrats and six republicans, demonstrating the non-partisan aspect of the issue.

AmSong is urging Congress to extend the term of copyright in the United States to the life of the author plus 70 years, and a total of 95 years for pre-Jan. 1, 1978 works. If such extensions were adopted into law, they would more closely resemble the terms of protection in the European Union, AmSong officials contend. (Currently pre-Jan. 1, 1978 copyrights hold up for 75 years, those on or after Jan. 1, 1978 are for the lifetime of the author plus 50 years.)

While these proposed measures (in various stages of committee review) are the beachhead for AmSong lobbying efforts, there are a number of other issues that are part of the group's agenda of education, advocacy and addressing new technologies.

Another major issue that AmSong is rallying its membership to oppose is the Fairness In Music Licensing Act of 1995 (H.R. 789), which could prevent music copyright owners from collecting for use of their work in bars, restaurants, nightclubs and other public businesses. AmSong is joined by ASCAP in opposition of the bill. ASCAP estimates that enactment of the measure could result in a 20 percent loss of income to its more than 65,000 members.

Other issues and programs of focus for AmSong include legislation concerning digital performing rights in sound recordings, analyzing the impact of new technological developments on the interests of songwriters and musical copyright owners (including the broadening use of the music in cyberspace), developing strong relationships between foreign and domestic copyright owners and their performing rights societies and to serve as a resource center for songwriters with less sophisticated support systems.

AmSong legal counsel Lisa Alter, of New York City-based firm Reuben, Weintraub, Cera & Alter, says the group recently held bi-coastal meetings in Los Angeles and New York City to acquaint members with the twists, turns and curves toward collecting revenue from use of copyrighted music on the Information Highway. "We set up a committee to focus on cyberspace and the legal implications it would have for our membership's consideration," Alter explains. "We discussed the new opportunities it could represent for songwriters, and we also cautioned them about the potential downsides."

She said that each performing rights society was developing a formula for collection in the "small performance" (or non-dramatic) area, but that there was not necessarily any uniformity at the moment. She said that AmSong will sponsor a series of seminars addressing new media and technology in the fall.

## Copyright Industries Address World Piracy Issues; W.V. Makes It A Felony

WASHINGTON—The International Intellectual Property Alliance (IIPA), representing the U.S. copyright-based industries, has filed a petition with the Office of the U.S. Trade Representative to deny Generalized System of Preferences (GSP) benefits to the Russian Federation for its wholesale failure to provide adequate and effective protection and enforcement to U.S. copyrights. Similar petitions were also filed against the Philippines, Bolivia and Peru.

Under the GSP Program, developing countries are permitted to import certain goods into the U.S. duty-free. The President has the discretion to deny these duty-free privileges if the beneficiary country fails to meet certain standards, including providing "adequate and effective" protection to U.S. intellectual property.

IIPA president Eric H. Smith said, "The U.S. copyright industries represented by the IIPA lost \$805 billion due to piracy in Russia in 1994. At the same time, Russia received \$358.6 million in preferential duty-free benefits under GSP last year. The U.S. Government cannot afford to give preferential trade benefits to a country which steals the products of our creativity, talent and technology. These staggering losses in Russia are frightfully close to the \$866 million our industries lost in the People's Republic of China last year. We went to the brink of a trade war with China before that Government committed to enforcing its copyright law in order to protect local authors, producers and publishers as well as foreign rightsholders."

Smith continued citing rampant piracy in Russia and used as an example of their boldness the fact that pirated videos of Universal's *Waterworld*, not yet in theatrical release, is being sold at Moscow kiosks right now. He went on to point out that while Russia has made some progress in amending its copyright law, enforcement of the law is "virtually non-existent."

A report out of London, England from the International Federation of the

Phonographic Industry (IFPI) on 1994 worldwide piracy statistics report a 4% drop in cassette units pirated and a 2% drop overall in the value of pirate sales but estimated that in 1994 the worldwide value of unauthorized recordings totalled \$2.25 billion. In unit terms pirated product reportedly rose to 1.041 billion, up from 786 million units in 1993. This increase in units is explained by the inclusion of figures for Russia and Pakistan. The IFPI report included data for 62 countries in all.

Mexico, ranking in the top ten piracy markets, was recently visited by U.S. recording industry executives represented by the Recording Industry Association of America (RIAA) who reported that a number of positive steps have been undertaken to address that country's music piracy problem.

Jay Berman, RIAA chairman/CEO, and Neil Turkewitz, RIAA sr. vp, attended the signing of an agreement that formalized the role of Mexico's Finance Ministry in fighting piracy. According to Berman, the Ministry will use its authority on tax issues as another means of identifying large scale pirate manufacturing operations.

Here in the U.S., an RIAA report states, sound recording piracy has been made a felony in West Virginia and carries a maximum sentence of up to five years in prison and a \$10,000 fine. The legislation was enacted June 8, following a lobbying campaign led by the RIAA. In regards to West Virginia's action, Steven D'Onofrio, RIAA executive vp and anti-piracy director, stated, "The RIAA commends Governor Gaston Caperton, Sen. William Wooton, chair of the Senate Judiciary Committee and Delegate Richard Staton, chair of the House Judiciary Committee, for passing this milestone legislation, and for taking steps to foster fair business practices in the state."

The RIAA operates a toll-free hotline, 1-800-BAD-BEAT, which can be used by consumers and retailers to report suspected music piracy.



# CASH BOX

## TOP 100 COUNTRY SINGLES

JULY 1, 1995



This Week's #1:  
**Tracy Lawrence**

#1 Indie  
**John Wesley Carpenter**

<b>1</b>	TEXAS TORNADO (Atlantic)	Tracy Lawrence	2	11
	IF I WERE YOU (Epic 53952)	Collin Raye	3	12
<b>3</b>	TELL ME I WAS DREAMING (Warner Bros. 45603)	Travis Tritt	4	11
<b>4</b>	THEY'RE PLAYING OUR SONG (Atlantic)	Neal McCoy	5	9
<b>5</b>	SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Atlantic)	John Michael Montgomery	7	6
<b>6</b>	FALL IN LOVE (BNA 66562)	Kenny Chesney	6	13
<b>7</b>	YOU BETTER THINK TWICE (MCA 55035)	Vince Gill	8	7
<b>8</b>	THAT'S JUST ABOUT RIGHT (Arista)	Blackhawk	9	11
<b>9</b>	DARNED IF I DON'T (DANGED IF I DO) (Liberty)	Shenandoah	10	10
<b>10</b>	PARTY CROWD (MCA)	David Lee Murphy	11	15
<b>11</b>	MISSISSIPPI MOON (BNA 66417)	John Anderson	12	11
<b>12</b>	MY HEART WILL NEVER KNOW (Giant 24582)	Clay Walker	13	8
<b>13</b>	ANY MAN OF MINE (Mercury)	Shania Twain	14	6
<b>14</b>	AND STILL (MCA 55047)	Reba McEntire	15	5
<b>15</b>	I DON'T EVEN KNOW YOUR NAME (Arista)	Alan Jackson	16	4
<b>16</b>	I DIDN'T KNOW MY OWN STRENGTH (BNA)	Lorrie Morgan	18	8
<b>17</b>	YOU CAN SLEEP WHILE I DRIVE (MCA 11201)	Trish Yearwood	19	9
<b>18</b>	A LITTLE BIT OF YOU (Career)	Lee Roy Parnell	22	6
<b>19</b>	SOUTHERN GRACE (Warner Bros. 45739)	Little Texas	20	9
<b>20</b>	THIS IS ME MISSING YOU (Epic)	James House	21	9
<b>21</b>	YOU DON'T EVEN KNOW WHO I AM (Epic 64188)	Patty Loveless	1	15
<b>22</b>	BOBBIE ANN MASON (Columbia 667712)	Rick Trevino	23	7
<b>23</b>	I'M IN LOVE WITH A CAPITAL "U" (Epic 64357)	Joe Diffie	24	5
<b>24</b>	IN BETWEEN DANCES (Arista)	Pam Tillis	25	5
<b>25</b>	WALKING TO JERUSALEM (MCA 11242)	Tracy Byrd	27	4
<b>26</b>	FINISH WHAT WE STARTED (Arista)	Diamond Rio	26	7
<b>27</b>	YOU HAVE THE RIGHT TO REMAIN SILENT (Curb)	Perfect Stranger	28	9
<b>28</b>	YOU'RE GONNA MISS ME WHEN I'M GONE (Arista)	Brooks & Dunn	39	2
<b>29</b>	I WANT MY GOODBYE BACK (Epic 66397)	Ty Herndon	32	3
<b>30</b>	WHEN AND WHERE (Atlantic)	Confederate Railroad	30	7
<b>31</b>	NOT ON YOUR LOVE (MCA/Curb)	Jeff Carson	31	4
<b>32</b>	THAT AIN'T MY TRUCK (Decca 11098)	Rhett Akins	35	6
<b>33</b>	WHAT DO YOU WANT WITH HIS LOVE (Warner Bros. 45562)	David Ball	33	6
<b>34</b>	ALL THAT HEAVEN WILL ALLOW (MCA 10961)	The Mavericks	34	5
<b>35</b>	SOMEONES ELSE'S STAR (Asylum)	Bryan White	37	6
<b>36</b>	HELLO CRUEL WORLD (Liberty 28329)	George Ducas	36	7
<b>37</b>	FIND OUT WHAT'S HAPPENIN' (Liberty)	Tanya Tucker	38	4
<b>38</b>	SHOULD'VE ASKED HER FASTER (RCA 66522)	Ty England	40	3
<b>39</b>	I'M STILL DANCIN' WITH YOU (Columbia 66412)	Wade Hayes	17	15
<b>40</b>	DOWN IN TENNESSEE (Decca 11094)	Mark Chesnutt	43	2
<b>41</b>	DON'T MAKE ME FEEL AT HOME (Mercury 526582)	Wesley Dennis	41	3
<b>42</b>	SOMETIMES I FORGET (Columbia 64330)	Doug Stone	49	2
<b>43</b>	THREE WORDS, TWO HEARTS, ONE NIGHT (Giant 24620)	Mark Collie	48	2
<b>44</b>	MY GIRL FRIDAY (Giant 24610)	Daron Norwood	44	3
<b>45</b>	FORGIVENESS (Reprise 45592)	Victoria Shaw	46	3
<b>46</b>	YOU AIN'T MUCH FUN (Polydor 314523)	Toby Keith	29	14
<b>47</b>	JUST MY LUCK (Mercury 526812)	Kim Richey	DEBUT	
<b>48</b>	SHE AIN'T YOUR ORDINARY GIRL (RCA 66525)	Alabama	DEBUT	
<b>49</b>	IF I AIN'T GOT YOU (MCA 11204)	Marty Stuart	DEBUT	
<b>50</b>	NOT SO DIFFERENT AFTER ALL (Asylum)	Brother Phelps	DEBUT	
<b>51</b>	I DON'T BELIEVE IN GOODBYE (Curb)	Sawyer Brown	42	15
<b>52</b>	WHEN YOU SAY NOTHING AT ALL (BNA)	Alison Krauss	45	17
<b>53</b>	FAITH IN ME, FAITH IN YOU (Columbia)	Doug Stone	47	17
<b>54</b>	TURN ME LOOSE, LET ME SWING (SOR)	Willie Nelson & Curtis Potter	55	6
<b>55</b>	SUMMER'S COMIN' (RCA 66419)	Clint Black	50	12
<b>56</b>	I NEVER THOUGHT I'D SEE THE DAY (Platinum Plus)	John Wesley Carpenter	58	10
<b>57</b>	CLOWN IN YOUR RODEO (Mercury 518852)	Kathy Mattea	51	13
<b>58</b>	RIDIN' OUT THE STORM (Tina)	Don Richmond	59	9
<b>59</b>	GOOD-BYE HEARTACHE (Platinum Plus)	Gerald Curry	60	10
<b>60</b>	SLEEPIN' LIKE A BABY (Platinum Plus)	Dave Clark	63	10
<b>61</b>	STAY FOREVER (Curb)	Hal Ketchum	52	20
<b>62</b>	WHO AM I FOOLING (Platinum Plus)	Tim White	65	10
<b>63</b>	YOU WIN AGAIN (NFE/Fly)	Daniel Ray Edwards	53	14
<b>64</b>	THE JUKEBOX HAS A 45 (SOR)	Don Cox	69	3
<b>65</b>	IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Mercury 314522)	Sammy Kershaw	54	15
<b>66</b>	THE CARPENTER MAN (Rider)	W. C. Taylor, Jr.	56	12
<b>67</b>	STANDING ON THE EDGE OF GOODBYE (Patriot 28495)	John Berry	57	16
<b>68</b>	TIED TO THE TRACK (Platinum Plus)	Nikki Rose	70	10
<b>69</b>	I WOULD'VE BEEN THERE BY NOW (Platinum Plus)	Jennifer LeClere	74	3
<b>70</b>	THE GOVERNMENT DANCE (Love)	Al Petty	71	9
<b>71</b>	MAMA'S LOVE (Platinum Plus)	Christy Lynn	72	10
<b>72</b>	COLD TURKEY (Platinum Plus)	Chris Wright	73	9
<b>73</b>	ADALIDA (MCA 11092)	George Strait	61	13
<b>74</b>	UGLY (Sea Notes)	Captain Sam Crutchfield	75	8
<b>75</b>	I DON'T HAVE TO CRY ANYMORE (Rickwood)	Rob Alan	77	4
<b>76</b>	I'LL TAKE MY CHANCES (Platinum Plus)	Cary Cooley	79	3
<b>77</b>	HOME WITH YOU (Fraternity)	Cyndy Fye	80	4
<b>78</b>	MONKEY MAN (SOR)	The Geezinslaws	78	6
<b>79</b>	LEAVING YOU (NOW)	Teena	82	3
<b>80</b>	STANDING UP FOR FREEDOM (SOR)	Dean Chance	81	3
<b>81</b>	THE SINGER (La Dair)	P. J. LaDair	84	2
<b>82</b>	WHAT SHE DOESN'T KNOW (Platinum Plus)	Tim Williams	DEBUT	
<b>83</b>	CAIN'S BLOOD (Polydor)	4 Runner	62	15
<b>84</b>	AMERICA (Platinum Plus)	C. J. & Company	87	3
<b>85</b>	I'M LIVING UP TO HER LOW EXPECTATIONS (Giant 17902)	Daryle Singletary	64	12
<b>86</b>	MAMA CRIED (Platinum Plus)	Valorie Lyle	89	2
<b>87</b>	WHAT MATTERED MOST (Epic 77843)	Ty Herndon	66	18
<b>88</b>	THE SON STARTED SHININ' (Mountain Top Records)	Tom Mac Weatherly	DEBUT	
<b>89</b>	DANCIN' SHOES (Evergreen)	Jason Young	67	9
<b>90</b>	GET OVER IT (Atlantic)	Woody Lee	68	14
<b>91</b>	I AM WHO I AM (River North 51416)	Holly Dunn	76	12
<b>92</b>	DIDN'T HAVE YOU (Magnatone)	Billy Montana	83	12
<b>93</b>	GONNA GET A LIFE (Decca 11094)	Mark Chestnutt	85	18
<b>94</b>	HOUSE OF CARDS (Columbia 64327)	Mary Chapin Carpenter	86	14
<b>95</b>	SONG FOR THE LIFE (Arista)	Alan Jackson	88	19
<b>96</b>	REFRIED DREAMS (Curb)	Tim McGraw	90	18
<b>97</b>	IT'S RAINING IN HEAVEN (American Image)	Todd Pulse	91	8
<b>98</b>	THE BOX (Warner Bros.)	Randy Travis	92	20
<b>99</b>	WALK ON (Elektra/EEG)	Linda Ronstadt	93	8
<b>100</b>	WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Mercury)	Shania Twain	94	23



# COUNTRY MUSIC

## COUNTRY SINGLES INDEX

A LITTLE BIT OF YOU	Trey Bruce, Craig Wiseman (WB Music Corp./Big Tractor Music/Almo Music Corp./Daddy Rabbit, ASCAP)	18
ADALIDA	Mike Geiger, Woody Mullis, Michael Huffman (Sixteen Stars Music/Dixie Stars Music, BMI/ASCAP)	73
ALL THAT HEAVEN WILL ALLOW	Bruce Springsteen (Bruce Springsteen, ASCAP)	34
AMERICA (N/A)		84
ANY MAN OF MINE	Twam/Lange (Loon Echo Inc., BMI/Zomba Enterprises Inc., ASCAP)	13
AND STILL	Liz Hengber, Tommy Lee James (Starstruck Writers Group, Inc. ASCAP/Starstruck Angel Music, Inc., BMI)	14
BOBBIE ANN MASON	Mark D. Sanders (Mark D. Music, ASCAP)	22
CAD'S BLOWN	J. Sudduth, Magnason Music/Red Quill Music, Almo Music, BMI/ASCAP	83
CLOWN IN YOUR ROBE	Wayne Kirkpatrick (Finley Boothe, Inc./o Carers BMG Music Pub., Inc., BMI)	57
COLD TURKEY (N/A)		72
DANCIN' SHOES (N/A)		89
DARNED IF I DON'T (DANGED IF I DO)	Ronnie Dunn, Dean Dillon (Sony Tree Pub. Co., Inc./Showbilly Music/Acutt/Rose Music, Inc., BMI)	9
DIDN'T HAVE YOU	Billy Montana, Janice K. Watson (Magnason Music Publishing/Red Quill Music/Killer Boy Music/Semi Quaver Music, BMI)	91
DON'T MAKE ME FEEL AT HOME	L. David Lewis, Kim Williams (Starstruck Writers Group, Inc./Sony Cross Keys Pub. Co., Inc./Kim Williams Music, ASCAP)	42
DOWN IN TENNESSEE	Wayland Holyfield (EMI April Music Inc./ides Of March, ASCAP)	40
FAITH IN ME, FAITH IN YOU	D. Loggins, T. Bruce (WB Music Corp./Big Tractor Music/Avalon Way Music, ASCAP)	53
FALL IN LOVE	Kenny Chesney, Barry Black, Kim Williams (Acutt/Rose Music, Inc., BMI/Sony Cross Keys Pub. Co., Inc./Kim Williams Music, ASCAP)	6
FIND OUT WHAT'S HAPPENIN'	Jerry Crutchfield (Gibberfish Music, Inc./Music Corporation Of America, Inc., BMI)	37
FINISH WHAT WE STARTED	Monty Powell, Mike Noble (Carers BMG Music Pub., Inc./Warner-Tamemane Pub. Corp./Under The Bridge Music, BMI)	26
FORGIVENESS	Victoria Shaw, Bob DiPiero (Minka Music/Maverick Music/WB Music Corp., ASCAP/Little Big Town Music/American Made Music, BMI)	45
GET OVER IT (N/A)		90
GONNA GET A LIFE	F. Dycus, J. Lauderdale (Warner Source Songs/Dynah Jam Music, SESAC/Mighty Nice Music/Laudersongs, BMI)	93
GOOD-BYE HEARTACHE (N/A)		59
BELL O' CRUEL	Worl George Ducas, Angelo, Ty Tyler (PolyGram Int'l Pub. Inc./Veg-O Music/All 3 Chords Music, ASCAP)	36
HOME WITH YOU (N/A) 977		94
HOUSE OF CARDS	Mary Chapin Carpenter (Why Walk Music, ASCAP)	91
I AM WHO I AM	Holly Dunn, Tom Shapiro, Chris Waters (Hamstein Cumberland Music/Diamond Struck Music, BMI)	94
I DON'T KNOW MY OWN STRENGTH	Rick Bowes, Robert Byrne (Maypop Music/Ninetenth Hole Music/Bellmanne Music, BMI)	16
I DON'T BELIEVE IN GOODBYE	M. Miller, S. Emenick, B. White (Travelin' Zoo Music/Seventh Son Music, ASCAP/Club Zoo Music, BMI)	51
I DON'T EVEN KNOW YOUR NAME	Alan Jackson, Ron Jackson, Andy Loftin (Yee Haw Music, ASCAP)	15
I DON'T HAVE TO CRY ANYMOR	(N/A)	75
I NEVER THOUGHT I'D SEE THE DAY (N/A)		56
I WANT MY GOODBYE BACK	Pat Bunch, Doug Johnson, Dave Berg (August Wind Music/Longlake Music Co./Benderick Music Co./Sydney Erin Music/Dave Berg Music, BMI)	29
I WOULD'VE BEEN THERE BY NOW (N/A)		49
IF I AIN'T GOT YOU	Craig Wiseman, Trey Bruce (Almo Music Corp./WB Music Corp./Big Tractor Music, ASCAP)	69
IF I WERE YOUR HONEY	Chris Waters (Soundbeam Music, BMI/Fallout Music Co./Farrout Music, ASCAP)	2
IF YOU'RE GONNA WALK, I'M GONNA CRAWL	B. Cannon, L. Bastian (Songs of Polygram Int'l/HoDogOne Music/Buttawallow Music, BMI)	65
I'LL TAKE MY CHANCES (N/A)		76
I'M IN LOVE WITH A CAPITAL "U"	Craig Wiseman, Paul Nelson (Almo Music Corp., ASCAP/Sony Tree Pub. Co., Inc./Ten Lee Music, BMI)	23
I'M LIVING UP TO HER	LOW EXPECTATIONS Bob McDill, Tomazy Rocco (PolyGram Int'l Pub., Inc./Ranger Bob Music, ASCAP/Nothin' But Net Music, Inc., SESAC)	85
I'M STILL DANCIN' WITH YOU	C. Rains, W. Hayes (Sony Tree Pub., BMI)	39
IN BETWEEN DANCES	Craig Backlund, Barry Alfonso (Almo Music Corp./Craig Backlund/Scarlet's Sister, ASCAP)	24
IT'S RAINING IN HEAVEN (N/A)		97
JUST MY LUCK	Kim Richey, Angelo (Mighty Nice Music/Wat No More Music, BMI/Polygram Int'l Pub., Inc., ASCAP)	47
LEAVING YOU NOW (N/A)		79
MAMA CRIED (N/A)		86
MAMA'S LOVE (N/A)		71
MISSISSIPPI MOON	Tony Joe White, Carson Whitsen (Tony Joe White Music Adm. By Screen Gems-EMI Music And High Horse Music, BMI)	11
MONKEY MAN	Ray LaMontagne (Almaric Music, Inc., BMI)	78
MY GIRL FRIDAY	Curtis Wright, Carl Jackson (Stroudacaster Music/Curtis Wright Songs, BMI/Famous Music Corp./Too Strong Songs, ASCAP)	44
MY HEART WILL NEVER KNOW	Steve Dorff, Billy Kirsch (Galewood Songs/Ensign Music Corp./Kidnily Music/Issy Moon Music, BMI)	12
NOT ON YOUR LOVE	Tony Martin, Rose Wilson, Troy Martin (Stroudacaster Music/Baby Mae Music/Warner-Tamemane Pub. Corp., BMI)	31
NOT SO DIFFERENT AFTER ALL	Jeff Hughes, Irene Kelley (EMI Blackwood Music, Inc./XXXOOO Music, BMI/EMI April Music, Inc./Irene Kelley Music, ASCAP)	50
PARTY CROWD	D. L. Murphy, J. Hinson (N2D Publishing/American Romance Songs, ASCAP)	10
REFRID DREAMS	J. Foster, M. Peterson (Zomba Song's Millhouse Music, BMI)	96
RIDIN' OUT THE STORM	Don Richmond (Don Richmond Music, BMI/WME Publishing, BMI)	96
SHE AIN'T YOUR ORDINARY GIRL	Robert Jason (Suzi Joe Music/My Split Music, BMI)	48
SHOULD'VE ASKED HER FASTER	Bob DiPiero, Al Anderson, Joe Klemk (Little Big Town Music/American Made Music/Al Anderson Songs, BMI)	38
SLEPPIN' LIKE A BABY (N/A)		60
SOLD THE GRUNDY COUNTY AUCTION INCIDENT (N/A)		5
SOMEONE ELSE'S STAR	Step Ewing, Jim Weatherly (Acutt/Rose Music, Inc., BMI/Milene Music Inc., ASCAP)	35
SOMETIMES I FORGET	Billy Kirsch, Bob Regan (Issy Moon Music/Kidnily Music, BMI/AMR Publications, Inc./Sierra Home Music, ASCAP)	42
SONG FOR THE LIFE	R. Crowell (Tessa Publishing, BMI)	95
SOUTHERN GRACE	Porter Howell, Brady Seals, Stewart Harris (Square West Music, Inc./Howlin' Hits Music, Inc., ASCAP/Sony Tree Pub. Co., Inc./Edisto Sound International, BMI)	19
STANDING ON THE EDGE	OF GOODBYE J. Berry, S. Harris (Kicking Bird Music/Sony Tree Publishing/Edisto Sound International, BMI)	67
STANDING UP FOR FREEDOM	Dean Chance (Almaric Music, Inc., BMI)	80
STAY FOREVER	B. Tendi, H. Ketchum (WB Music Corp./Blue Gator Music/Maverick Music, ASCAP/Heckione Music/Forshadon Songs Inc., BMI)	51
SUMMER'S COMIN'	Clint Black, Hayden Nicholas (Blackened Music, BMI)	65
TELL ME I WAS DREAMING	Travis Tritt, Bruce Ray Brown (Post Oak Publishing, Inc./Brass Crab Publishing, BMI)	3
TEXAS TORNADO (N/A)		1
THAT AIN'T MY TRUCK	Tom Shapiro, Chris Waters, Rhett Akins (Great Cumberland Music/Diamond Struck Music/Tree Publishing Co., Inc., BMI)	32
THAT'S JUST ABOUT RIGHT	Jeff Black (Warner-Tamemane Publishing Corp., BMI)	9
THE BOX	R. Travis, B. Moore (Somewhere You Win Music, ASCAP/Nochnal Eclipse Music/Minnetonka Music, BMI)	98
THE CARPENTER MAN	Roger Murrah, James Dean Hicks (Murrah Music Corp., BMI/On The Mantel Music, BMI)	66
THE GOVERNMENT DANCE (N/A)		70
THE JUKEBOX HAS A 45	Bobby Charles, Charles McGuyer (Almaric Music, Inc., BMI)	64
THE SINGER (N/A)		81
THE SON STARTED SHININ' (N/A)		88
THEY'RE PLAYING OUR SONG (N/A)		4
THIS IS ME MISSING YOU	James House, Monty Powell, Debi Cochran (Mad Women Music/Warner-Tamemane Pub. Corp./Resaca Beach Music, BMI/Alabama Band Music, ASCAP)	20
THREE WORDS, TWO HEARTS, ONE NIGHT	Mark Collie, Gerry House (Music Corporation Of America, Inc./Mark Collie Music/Housenotes Music, BMI)	43
TIED TO THE TRACK (N/A)		68
TURN ME LOOSE & LET ME SWING	John Jarrard, Mark D. Sanders, Bob DiPiero (Alabama Band Music/Miss Blyss Music/Starstruck Writers Group, Inc./Mark D. Music, ASCAP/Little Big Town Music/American Made Music, BMI)	54
UGLY (N/A)		74
WALK ON MATRACA	Berg, Ronnie Samost (Patnick Joseph Music Inc./Warner-Tamemane Pub. Corp., BMI/WB Music Corp./Samesonian Songs, ASCAP)	99
WALKING TO JERUSALEM	Sam Hogg, Mark D. Sanders (Sony Tree Publishing Co., Inc./Katy's Rainbow and Starstruck Writers Group/Mark d. Music)	25
WHAT DO YOU WANT WITH HIS LOVE	David Ball, Larry Jeffries (New Court Music/Low Country Music/EMI Blackwood Music Inc./Ball and Tackle Music, BMI)	33
WHAT MATTERED MOST	G. Dunn, V. Melamed (Gary Burr Music/MCA Publishing, ASCAP, August Wind Music/Longlake Music/Alberta's Paw Music, BMI)	87
WHAT SHE DOESN'T KNOW (N/A)		82
WHEN AND WHERE (N/A)		30
WHEN YOU SAY NOTHING AT ALL	D. Schütz, P. Overstreet (ASCAP/BMI)	62
WHO AM I FOOLING (N/A)		52
WHOSE BED HAVE YOUR BOOTS BEEN UNDER?	S. Twam, J. Lange (Loon Echo Music, BMI/Zomba Enterprises, ASCAP)	100
YOU AIN'T MUCH FUN	Toby Keith, Carl Goff, Jr. (Songs of PolyGram Int'l, Inc./Tokco Tunes, BMI)	46
YOU BETTER THINK TWICE	Vince Gill, Reed Nielsen (Benefit Music/Englishtown Music, BMI)	17
YOU CAN SLEEP WHILE I DRIVE	Melissa Ethendge (Almo Music Corp./M. L. E. Music, ASCAP)	7
YOU DON'T EVEN KNOW WHO I AM	G. Peters (Sony Cross Keys Pub./Purple Crayon Music, ASCAP)	21
YOU HAD THE RIGHT TO REMAIN SILENT (N/A)		67
YOU WIN AGAIN	Hank Williams Sr. (Acutt/Rose Music/Miram Music)	23
YOU'RE GONNA MISS ME WHEN I'M GONE	Kix Brooks, Ronnie Dunn, Don Cook (Tree Publishing Co., Inc./Buffalo Prairie Music/Showbilly Music/Don Cook Music, BMI)	28

## REVIEWS By Wendy Newcomer



### ■ BRETT JAMES: "Female Bonding" (Career ASCD 2838)

From his upcoming album on Career Records, Brett James delivers a first-rate debut single. "Female Bonding" could be the anthem for all good ol' boys struggling to be sensitive men of the '90s. James is hard-core country, right down to his pronunciation of feminine ('fem-uh-nyne').

### ■ JOHN BERRY: "I Think About It All The Time" (Capitol DPRO 79100)

John Berry cannot sing a song half-heartedly. With each syllable of the latest single from *Standing On The Edge*, Berry wrings every ounce of emotion out of this song depicting love's anticipation and obsessions.

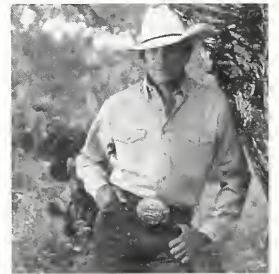


### ■ SHELBY LYNNE: "Slow Me Down" (Magnatone MGT-102-4)

Conviction, power and sheer force. Shelby Lynne sings with all of these things and more on her first single from *Restless*. "Slow Me Down" is a fine example of how adept Lynne is at taking her kind of country and making it work. With each new offering, Lynne continues to cross musical boundaries and dares anyone to question her.

### ■ GEORGE STRAIT: "Lead On" (MCA 5P-55064)

Ask any newcomer on the scene and they will tell you of their George Strait influence. Even the Garth man worships him. "Lead On," the title cut from Strait's latest album, finds him in his element: story-telling in a laid-back Texas drawl. This ballad is proof that Strait can still hang with the best.



## PICK OF THE WEEK



### ■ PATTY LOVELESS: "Halfway Down" (Epic 64188)

Take a song written by one of today's most quirky and clever writers and let country's top female hillbilly singer interpret it. Instant gratification. Loveless inhabits any song she sings, and Jim Lauderdale's jamming "Halfway Down" is no exception.



# COUNTRY MUSIC

## CMT Introduced To Brazil

By Wendy Newcomer

**CMT: COUNTRY MUSIC TELEVISION** and TV Abril (TVA) have signed a long-term agreement granting TVA the right to distribute CMT to its owned and managed cable and MMDS systems as well as to TVA affiliates in cable and MMDS throughout Brazil. TVA will introduce CMT on July 1 with a launch of the video channel on TVA's MMDS system in Sao Paulo.

A leading subscription television program provider in Brazil, TVA reaches over 360,000 subscribers via its own systems in six major cities and its 45 affiliates throughout the country—an almost 65 percent share of the market. One of the fastest growing distributors of subscription television, TVA experienced growth of over 250 percent in 1994, with 85 percent of new subscribers opting for the complete package of TVA programming.

"We're delighted to form this alliance with TVA to bring Brazilian television viewers the best in country music videos," said David Hall, President, CMT and sr. vp, Cable Networks, Gaylord Entertainment Company. "There are over 31 million television households in Brazil and there is the potential for tremendous growth for CMT as the penetration of cable and MMDS continues to grow astronomically."

Tom Hawley, vp of international distribution/special markets, GWSC added, "Brazil has every indication of being a very strong market for CMT. Brazil has its own variety of country music which is popular throughout the country, and country artists from the United States, including Mary Chapin Carpenter and Dolly Parton, have attracted large numbers of Brazilian fans."

"CMT is an excellent complement to the exceptional program lineup TVA offers its subscribers," said Walter Longo, CEO of TVA. "TVA seeks to provide special programming to every segment of the Brazilian television audience—sports fans, movie goers, children, music lovers, news followers—and we're delighted to be able to add CMT for our country music fans."

## CMA Music And The Special Olympics

IN CONJUNCTION WITH the 1995 Special Olympics World Games being held July 1-9 in New Haven, Connecticut, The Country Music Association and The Interep Radio Store will present a country concert featuring Tracy Byrd, who has been named National Spokesperson for Special Olympics International on behalf of Country Music. The concert will also include performances by Michelle Wright and The Moffats and takes place July 6.

The concert is one of three special non-athletic presentations planned for participating athletes and their families, and it is the first country music concert ever held during the week-long international sporting event. The 1995 Special Olympics World Games will be attended by approximately 7,000 athletes from more than 140 countries and is expected to attract more than 1,200 media representatives from around the world.



Mercury recording artist Kathy Mattea clowns around on the set of her latest video, "Clown In Your Rodeo." Shot in Nashville, the video features the Longhorn Rodeo Clowns, a professional troupe of entertainers that perform at rodeos across the country.



Tammy Wynette and George Jones—former married couple and legendary singing partners—made their first television appearance together in 17 years on the set of *Music City Tonight*. The duo's new album, *One*, was released June 20.

## In Other News...

**EPIC'S TY HERNDON** continues to make headlines regarding his June 13 arrest in Fort Worth, Texas. Herndon was charged with possession of a controlled substance and the misdemeanor offense of indecent exposure. Paul Worley, exec. vp, Sony Music Nashville, responded to the incident by saying, "We stand beside Ty and his music during this difficult period. He's part of the Epic Nashville family, and our hearts go out to him."

**MCA'S MARTY STUART** received the International Fan Club Organization's Tex Ritter Award in front of a capacity crowd at the Ryman Auditorium on June 7. According to IFCO co-president Loudilla Johnson, the Tex Ritter Award honors those who do more than business demands and who share generously of their time, talent and love of mankind. Past recipients include Mother Maybelle Carter, Conway Twitty and Loretta Lynn.

**NASHVILLE SONGWRITER/COMPOSER ARCHIE JORDAN'S** hit "It Was Almost Like A Song" is featured in the movie adaptation of James Robert Waller's *The Bridges Of Madison County* starring Clint Eastwood and Meryl Streep. Says Jordan, "We pitched another song for the film, but it was not the song chosen to be used. Mr. Eastwood remembered 'It Was Almost Like A Song' and hand-picked it himself for the project."

**LORIE HOPPERS LYTLE IS THE NEW** vp of publicity for Capitol Nashville. In her new position, Lytle will be responsible for developing media initiatives for the label, as well as overseeing press activities for its artist roster.

**WILLIE NELSON WILL RELEASE** his first country album in more than six years in July. *Just One Love*, Nelson's second Justice Records release, follows his Grammy-nominated Justice debut, *Moonlight Becomes You*. The red-headed stranger calls it his "honky tonk record," and in addition to playing his normal venues, plans to play various backroad clubs and honky tonks.

**JIM ROE WAS APPOINTED** to the position of regional sales manager for MCA/Nashville. Roe will be responsible for MCA/Nashville and Decca Records sales efforts with UNI Distribution and will have primary sales responsibilities for specific accounts.

**COUNTRY SUPERSTAR GARTH BROOKS** a native of Yukon, Oklahoma, has authorized the use of one of his hats in a July 4 drawing to benefit another Yukon native suffering from breast cancer. Brooks autographed a hat that was worn during a recent concert and all proceeds from the drawing will be donated to the Brenda Orr Morgan Fund. Morgan is a former classmate of Brooks.

**THE CACTUS BROTHERS**, Capitol/EMI recording artists, finalized plans to perform in Tallinn, Estonia, on June 17th at their 3rd Annual Country Picnic. The Cactus Brothers will be the first Nashville act to perform in Estonia, a part of the U.S.S.R. until 1991. The band's second album, *24 Hrs., 7 Days a Week*, is scheduled for release in August 1995.



## 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"

**KNCT**\Sacramento, CA

HAL KETCHUM—"Stay Forever"

JOHN BERRY—"Standing On The Edge Of Goodbye"

TY HERNDON—"What Mattered Most"

BROOKS & DUNN—"Little Miss Honky Tonk"

TIM MCGRAW—"Refried Dreams"

**KULP**\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 HERNDON—"What Mattered Most"

RANDY TRAVIS—"The Box"

**KLMX**\Clayton, NM

ALABAMA—"Give Me One More Shot"

SHANIA TWIAN—"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"

# P.J. LADOIR

## ON LADOIR RECORDS



*"The Singer"*

off the album

*P.J. LaDoir*

Produced by:

**B. Keels / D. Sekicki**

Cashbox Promotions by :

**Chuck Dixon**

(615) 754-7492

**FOR MORE INFORMATION:**

**La Doir Records**

**P O Box 3262**

**Clearwater, FL 34630**



# COUNTRY MUSIC

## TOP 75 COUNTRY ALBUMS

JULY 1, 1995

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

Last Week Total Weeks

Rank	Album	Artist	Last Week	Total Weeks
1	NOW THAT I'VE FOUND YOU - A COLLECTION (Rouner 0325)	Alison Krauss	2	17
2	JOHN MICHAEL (Atlantic 82728)	John Michael Montgomery	1	11
3	THE WOMAN IN ME (Mercury 522886)	Shania Twain	4	16
4	THE HITS (Liberty 29689)(P5)	Garth Brooks	3	24
5	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	5	63
6	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	7	52
7	WHO I AM (Arista 18759)(P2)	Alan Jackson	6	49
8	I SEE IT NOW (Atlantic)(P)	Tracy Lawrence	8	37
9	LEAD ON (MCA 11092)(P)	George Strait	9	30
10	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	10	41
11	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	12	23
12	WHAT MATTERED MOST (Epic 66771)(G)	Ty Herndon	11	7
13	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P)	Travis Tritt	19	55
14	GREATEST HITS III (RCA 07863)(G)	Alabama	15	34
15	READ MY MIND (MCA 10994)(P2)	Reba McEntire	14	58
16	THIRD ROCK FROM THE SUN (Epic 64357)(P)	Joe Diffie	17	42
17	THE TRACTORS (Arista 18728)(P)	The Tractors	16	44
18	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	13	20
19	THE NUMBER ONE HITS (RCA 65489)	The Judds	21	4
20	DWIGHT LIVE (Reprise 45907)(P3)	Dwight Yoakam	35	3
21	WHAT A CRYING SHAME (MCA 10961)(P)	The Mavericks	18	69
22	IF I COULD MAKE A LIVING (Giant 24582)(G)	Clay Walker	20	35
23	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	24	35
24	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	25	51
25	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	26	40
26	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	23	17
27	STANDING ON THE EDGE (Patriot 28495)(G)	John Berry	22	14
28	BLACKHAWK (Arista 18708)(P)	BlackHawk	33	67
29	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)	Various Artists	29	36
30	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	28	50
31	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	27	52
32	4 RUNNER (Polydor 527379)	4 Runner	32	4
33	GREATEST HITS VOL II (MCA 11201)(P3)	Reba McEntire	34	86
34	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	31	45
35	EXTREMES (Epic 53952)	Collin Raye	39	70
36	STONES IN THE ROAD (Columbia 64327)(P)	Mary Chapin Carpenter	30	34
37	BOOMTOWN (Polydor 523407)(G)	Toby Keith	36	36
38	ONE EMOTION (RCA 66419)(G)	Clint Black	40	34
39	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	37	136
40	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	38	18
41	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	45	14
42	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	44	58
43	FIRE TO FIRE (Liberty 28943)	Tanya Tucker	46	12
44	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	43	133
45	FAITH IN ME FAITH IN YOU (Epic 66803)	Doug Stone	47	11
46	COME TOGETHER: AMERICA SALUTES THE BEATLES (Liberty 31712)	Various Artists	41	10
47	EVERY LITTLE WORD (Curb 77660)	Hal Ketchum	42	29
48	COME ON COME ON (Columbia 4881)(P3)	Mary Chapin Carpenter	48	146
49	IN THE VICINITY OF THE HEART (Liberty 31109)	Shenandoah	51	27
50	LABOR OF LOVE (Arista 18757)	Radney Foster	52	8
51	WISHES (RCA 66395)	Lari White	49	48
52	KICK A LITTLE (Warner Bros. 45739)(G)	Little Texas	55	36
53	TAKE ME AS I AM (Warner Bros. 45389)(P)	Faith Hill	53	75
54	HARD WORKIN' MAN (Arista 18716)(P3)	Brooks & Dunn	54	116
55	WHAT A WAY TO LIVE (Decca 11094)(G)	Mark Chesnutt	56	38
56	OUT WITH A BANG (MCA 11044)	David Lee Murphy	60	4
57	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	57	85
58	HOG WILD (Curb)	Hank Williams Jr.	50	22
59	BRAND NEW MAN (Arista 18658)(P4)	Brooks & Dunn	58	196
60	I STILL BELIEVE IN YOU (MCA 10630)(P3)	Vince Gill	59	141
61	GEORGE DUCAS (Liberty 28329)	George Ducas	65	12
62	IN PIECES (Liberty 80857)(P5)	Garth Brooks	64	131
63	LIFE'S A DANCE (Atlantic 82420)	John Michael Montgomery	62	134
64	GREATEST HITS (Epic 66803)	Doug Stone	61	28
65	JOHN BERRY (Liberty 80472)(G)	John Berry	66	61
66	THE ROAD GOES ON FOREVER (Liberty 2809)	Highwaymen	67	10
67	BIG TIME (Warner Bros. 45276)(P)	Little Texas	69	103
68	COUNTRY 'TIL I DIE (BNA 66417)	John Anderson	70	32
69	NO FENCES (Liberty 93866)(P13)	Garth Brooks	71	240
70	FLYER (Elektra 61681)	Nanci Griffith	68	37
71	NASCAR: RUNNIN' WIDE OPEN (Columbia 67020)(P10)	Various	63	8
72	KEN MELLONS (Epic 53746)	Ken Mellons	72	38
73	THIS IS ME (Warner Bros. 45501)(G)	Randy Travis	74	57
74	THE MARTY PARTY HIT PACK (MCA 11204)	Marty Stuart	73	13
75	STORM IN THE HEARTLAND (Mercury 526081)(G)	Billy Ray Cyrus	75	29

## Cash Box COUNTRY RADIO

### High Debuts

1. KIM RICHEY—"Just My Luck"—  
(Mercury)—#47
2. ALABAMA—"She Ain't Your Ordinary Girl"—(RCA)—#48
3. MARTY STUART—"If I Ain't Got You"—(MCA)—#49
4. BROTHER PHELPS—"Not So Different At All"—(Asylum/EEG)—#50

### Most Active

1. BROOKS & DUNN—"You're Gonna Miss Me When I'm Gone"—  
(Arista)—#28
4. DOUG STONE—"Sometimes I Forget"—(Columbia)—#42
3. MARK COLLIE—"Three Words, Two Hearts, One Night"—(Giant)—#43

**POWERFUL ON THE PLAYLIST**— The *Cash Box* Top 100 Country Singles' chart is led by the Tracy Lawrence single "Texas Tornado." This week's chart displays a few big movers with four debuts breaking into the Top 50. Leading the way in the most-movement category is Brooks & Dunn, moving 11 spots to #28 with "You're Gonna Miss Me When I'm Gone." Following, with a seven spot jump to #42 is Doug Stone's "Sometimes I Forget." Finally, with a five spot leap, Mark Collie takes "Three Words, Two Hearts, One Night" to #43 to finish out the big movers. As for debuts, four acts hit this week's Top 50. Leading the way for the highest debut position with the single "Just My Luck" is Kim Richey at #47. Coming in at #48 is Alabama with "She Ain't Your Ordinary Girl." Marty Stuart enters the chart at #49 with "If I Ain't Got You," and finally, Brother Phelps slides into the Top 50 at #50 with "Not So Different At All."

Songwriter Of The Week: Congratulations go out to Bobby Braddock, who penned the Tracy Lawrence #1 hit, "Texas Tornado."

### CMT Top Twelve Video Countdown

1. TRAVIS TRITT . . . . . "Tell Me I Was Dreaming" (Warner Bros.)
2. KENNY CHESNEY . . . . . "Fall In Love" (BNA)
3. BLACKHAWK . . . . . "That's Just About Right" (Arista)
4. SHENANDOAH . . . . . "Darned If I Don't, Danged If I Do" (Capitol)
5. NEAL MCCOY . . . . . "They're Playin' Our Song" (Atlantic)
6. DAVID LEE MURPHY . . . . . "Party Crowd" (MCA)
7. JOHN ANDERSON . . . . . "Mississippi Moon" (BNA)
8. REBA MCENTIRE . . . . . "And Still" (MCA)
9. TRACY LAWRENCE . . . . . "Texas Tornado" (Atlantic)
10. SHANIA TWAIN . . . . . "Any Man Of Mine" (Mercury)
11. JAMES HOUSE . . . . . "This Is Me Missing You" (Epic)
12. LORRIE MORGAN . . . . . "I Didn't Know My Own Strength" (BNA)

—Compliments of CMT video countdown, week ending June 21, 1995.



## Cash Box COUNTRY INDIE

**INDIE CHART ACTION**— Currently finding their way up the Top 100 *Cash Box* chart, there is a total of 19 independent artists. Out front in the *Cash Box* independent race this week is **John Wesley Carpenter** with "I Never Thought I'd See The Day," on the Platinum Plus label. The single currently resides at #56 on the chart. In the second highest spot for the indies, it's **Gerald Curry** with "Good-bye Heartache" at #59. To finish out the movers, **David Clark** moves to #60 with "Sleepin' Like A Baby," **Tim White** with "Who Am I Fooling" moves to #62, **Nikki Rose** moves to #68 with "Tied To The Track," **Jennifer LeClere** takes "I Would've Been There By Now" to #69, **Al Petty's** "The Government Dance" moves to #70, **Christy Lynn** moves to #71 with "Mama's Love," **Chris Wright** moves to #72 with "Cold Turkey," **Capt. Sam Crutchfield** moves to #74 with "Ugly," **Rob Alan** with "I Don't Have To Cry Anymore" moves to #75, "I'll Take My Chances" by **Cary Cooley** moves to #76, "Home With You" by **Cyndy Fye** moves to #77, "Leaving You" by **Teena** moves to #79, **P.J. LaDoir** moves to #81 with "The Singer," **C.J. & Company's** "America" moves to #84, and finally, "Mama Cried" by **Valorie Lyle** moves to #86. As for debuts, **Tim Williams** breaks into the Top 100 at #82 with "What She Doesn't Know." Coming in at #89 with "The Son Started Shinin'," is **Tom Mac Weatherly**.

### Top Ten Rising Independents

1. **JOHN WESLEY CARPENTER**—"I Never Thought I'd See The Day"
2. **GERALD CURRY**—"Good-Bye Heartache"
3. **DAVID CLARK**—"Sleepin' Like A Baby"
4. **TIM WHITE**—"Who Am I Fooling"
5. **NIKKI ROSE**—"Tied To The Track"
6. **JENNIFER LECLERE**—"I Would've Been There By Now"
7. **AL PETTY**—"The Government Dance"
8. **CHRISTY LYNN**—"Mama's Love"
9. **CHRIS WRIGHT**—"Cold Turkey"
10. **CAPTAIN SAM CRUTCHFIELD**—"Ugly"

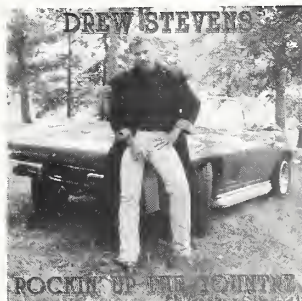
### Out-Of-The-Box Independent Release

- JIM WILKERSON**—"But God Knows"  
**DREW STEVENS**—"Good Girl"  
**MIKE MANUEL**—"Gonna Find Me A Doctor"

### Single Review

#### ■ **DREW STEVENS: "Good Girl"** (Silver Wing Records)

Co-written by Stevens, "Good Girl" is a modern country rocker. Soaring guitar and Stevens' considerable vocal range are definite highlights of his debut single.



### Indie Spotlight

## Teena: Out Of The Ordinary



**TEACHER - TURNED - SINGER TEENA** is living a life-long dream. Born and raised in High Point, North Carolina, Teena began her association with music in the second grade with her first piano lesson. Throughout elementary school, she sang solos in school plays and later studied voice at North Carolina's All State Chorus and Governor's School. "I have always loved music and performing," says Teena.

Although music was her first concentration, Teena initially chose another career path. After graduating from the University of North Carolina at Greensboro, she began teaching autistic children as well as teaching the

hearing impaired. Her decision to pursue a singing career came gradually.

"It certainly wasn't an overnight revelation," she says. "So many of my friends at school and church had urged me to try recording. Then one night I was talking to a friend at church who put me in touch with Susan Roach, who is now my manager. I thought I could do commercial work or back up vocals, but boy, did things move in a different direction!"

Through a mutual friend, Teena was discovered by Norman and Ozelle Whitelaw of Now Records. Her latest single, "Leaving You," written by the Whitelaws, is currently on its way up the *Cash Box* Country Singles chart. Norman Whitelaw, a veteran songwriter of 30 years, says he recognized a star quality in Teena on their first meeting. "Oh, she has the talent to sing, but there's that special something about her you can't quite put your finger on," says Whitelaw. "Teena works as a teacher, so maybe it's that combination of sincerity, warmth and compassion...that's coming through in her voice."

Perhaps it's an extension of her teaching personality, but this new singer strives to offer something out of the ordinary to listeners of her album, *Where There's Smoke, There's Fire*. "I want to give them something new and different, not the same old three-chord trick," Teena explains. "Country music is evolving. It's no longer singing about all the troubles in life. There are so many humorous songs as well as meaningful songs, and we've been very selective in the songs we present."

"Fame and fortune have never been a motivation for doing this," Teena says of following her dream. "I only want to sing and use the talent God gave me. I know as long as I do what He wants me to, I'll be successful."



For the first time ever, WEA partner labels Warner Brothers/Reprise and Asylum Records joined forces for one show at Fan Fair '96. Among those backstage were (l-r) WEA sr. vp of sales Fran Aliberte; Asylum sr. vp/gm Kenny Hamlin, Marty Gamblin of Glen Campbell Music, Asylum artist Bryan White, Ralph Emery, and Asylum president Kyle Lehning.





Following a sell-out show to over 7,000 fans at Lakewood Church in Houston, TX, Point of Grace presented Kent McDonald/KSBJ with an award commemorating 10 years with the Houston station and his final KSBJ concert. Pictured (l-r): Heather Floyd, Denise Jones, Point of Grace; Kent McDonald, KSBJ; Shelley Phillips, Terry Jones, Point of Grace.



Pop Lewis (right) of The Lewis Family, and "Father of Bluegrass" Bill Monroe shake hands at The Lewis Family Homecoming and Bluegrass Festival, held at the Elijah Clark State Park in Lincolnton, Georgia.



Kathy Troccoli recently recorded the title cut for her upcoming album, *Go Light Your World*, set to release on Reunion Records in September. Pictured in the studio are Troccoli (seated); and (l-r): Rick Chudacoff, Producer; Eric Rudd, Engineer; and Peter Bunetta, Producer.

## RADIO PLAYLISTS

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

#### CHRISTIAN COUNTRY REVIEW\Broken Bow, OK

JUDY DERAMUS—"Say It Now"

DON RICHMOND—"Ridin' Out The Storm"

DAVID PATILLO—"Mercy Is The Reason"

W. C. TAYLOR, JR. —"The Carpenter Man"

BILL BEATY—"Looking For A Heart"

#### KTTK\Lebanon, MO

SUSIE LUSHSINGER—"Take It To The Rock"

BRUCE HAYNES—"My Old World"

JEFF AND SHERI EASTER—"Speak To The Mountain"

RONNY MCKINLEY—"Plain As Day"

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

#### KEXS\Excelsior Springs, MO

BRUCE HAYNES—"My Old World"

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

REFFEITTS—"You're The Rock"

SIERRA—"No Stone To Throw"

RONNY MCKINLEY—"Plain As Day"

#### WWMS\Sarah, MS

DOUG DAVIDSON—"Waitin' To See Ed"

JIM WILKERSON—"But God Knows"

BOBBY MILLER—"Knowing Jesus"

SIERRA—"No Stone To Throw"

4 RUNNER—"Cain's Blood"

#### KPBC\Dallas, TX

MIDSOUTH—"You Can Walk This Road Alone"

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

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

SIERRA—"No Stone To Throw"

RONNY MCKINLEY—"Plain As Day"

#### WBTX\Broadway, VA

JEFF AND SHERI EASTER—"Speak To The Mountain"

MARGO SMITH & HOLLY—"Cross Your Heart"

WALT MILLS—"The Devils In The Phone Booth Dialing 911"

JUDY DERAMUS—"Say It Now"

RANDY TRAVIS—"The Box"

#### KKLR\Poplar Bluff, MO

BRUCE HAYNES—"My Old World"

JEFF AND SHERI EASTER—"Speak To The Mountain"

RONNY MCKINLEY—"Plain As Day"

RANDY COWARD—"Whether Good or Bad"

DINAH & DESERT CRUSADERS—"Out Of The Wilderness"



# POSITIVE COUNTRY

## POSITIVE COUNTRY RADIO

### This Week's Debuts

SIERRA—"No Stone To Throw"—(Star Song)—#27

CHARLIE DANIELS—"The Business Of Love"—(Sparrow)—#32

BUDDY GREENE—"Don't It Make You Wanna Praise The Lord"—(Fortress)—#33

BOBBY MILLER—"Knowing Jesus"—(New Voice)—#36

TOM MAC WEATHERLY—"The Son Started Shinin'"—(Mountain Top)—#39

### Most Active

DOUG DAVIDSON—"Waitin' To See Ed"—(Jukebox Records)—#21

MANUEL FAMILY BAND—"Gonna Find Me A Doctor"—(Jukebox Records)—#18

WALT MILLS—"The Devil's In The Phone Booth Dialing 911"—(Homeland)—#26

### Powerful On The Playlist

Leading the *Cash Box* Positive Country singles chart this week is **Ronny McKinley** and "Plain As Day." **Holding the #2 position is Jeff & Sheri Easter's** "Speak To The Mountam." **MidSouth** with "You Can't Walk This Way" takes a big five spot jump to #3, followed by **Bruce Haynes** with "My Old World," falling to #4. "Whether Good Or Bad" by **Randy Coward** moves up one more spot to #5. Likewise, **Brush Arbor** moves "Doing What We Said We'd Do" to #6. **Susie Luchsinger's** "Take It To The Rock" drops off to #7, while, **Dinah & The Desert Crusaders** and "Out Of The Wilderness" fall to #8. **Andy Landis** breaks into the Top 10 at #9 with "The Measure Of A Man," and finally, **Terry Lynn's** "Fearless" finishes off the Top 10 at #10.

### LOOKING AHEAD

Singles that are getting some attention from radio this week include: **Reffitts** with "You're The Rock," "I'm Gonna Move" by the **Isaacs**, **Michael James** and "In The Midst Of Your Love," and **Herman Trulove's** "Point Of Rescue."

## POSITIVE COUNTRY

JULY 1, 1995

1	PLAIN AS DAY (Cheyenne)	Ronny McKinley	4	6
2	SPEAK TO THE MOUNTAIN (Chapel)	Jeff & Sheri Easter	2	13
3	YOU CAN'T WALK THIS ROAD ALONE (Warner Alliance)	MidSouth	8	4
4	MY OLD WORLD (Cheyenne)	Bruce Haynes	1	7
5	WHETHER GOOD OR BAD (Ropeburn)	Randy Coward	6	7
6	DOING WHAT WE SAID WE'D DO (Benson)	Brush Arbor	7	7
7	TAKE IT TO THE ROCK (Integrity)	Susie Luchsinger	5	13
8	OUT OF THE WILDERNESS (Gateway)	Dinah & the Desert Crusaders	3	11
9	THE MEASURE OF A MAN (Star Song)	Andy Landis	11	8
10	FEARLESS (Brentwood)	Terri Lynn	9	13
11	FAITH HOLDS ON (Gateway)	Jeff McKee	12	5
12	SAY IT NOW (Tima)	Judy Deramus	14	8
13	MONKEY SEE, MONKEY DO (Genesis)	Brent Lamb	10	14
14	THE NIGHT OLE JACK DANIELS MET JOHN3:16 (Daywnd)	James Payne	13	10
15	NEW DAY AT THE DOOR (Gateway)	Deborah Kay	16	6
16	CROSS YOUR HEART (Scarlet)	Margo Smith & Holly	18	5
17	PEACE AND LOVE (Circuit Rider)	Marvell	17	7
18	GONNA FIND ME A DOCTOR (Jukebox Records)	Manuel Family Band	29	2
19	RIDIN' OUT THE STORM (TIMA)	Don Richmond	22	4
20	THE CARPENTER MAN (Circuit Rider)	W. C. Taylor	15	10
21	WAITIN' TO SEE ED (JukeBox Records)	Doug Davidson	34	2
22	CROSS STANDING IN THE WAY (Gospel Choice)	Del Way	24	3
23	IRA JONES (Warner Alliance)	Ron David Moore	26	2
24	I WENT BACK (Cheyenne)	The Days	19	17
25	HE NO LONGER SIGNS MY PAYCHECK (Vndfall)	Southern Chapel	21	17
26	THE DEVILS IN THE PHONE BOOTH DIALING 911 (Homeland)	Walt Mills	35	2
27	NO STONE TO THROW (Star Song)	Sierra	DEBUT	
28	TOGETHER FOREVER (Circuit Rider)	Touching Home	28	3
29	JESUS IS A COWBOY (HeavenSpun)	Ted White	20	12
30	JESUS MUST BE SAVING ME FOR SOMETHING (Custom)	Carole Gaddis	30	3
31	MAMA'S HOUSE (Dawn)	Marsha Renee	32	3
32	THE BUSINESS OF LOVE (Sparrow)	Charlie Daniels	DEBUT	
33	DON'T IT MAKE YOU WANNA PRAISE THE LORD (Fortress)	Buddy Greene	DEBUT	
34	THE MOUNTAIN (Sparrow)	Steven Curtis Chapman	23	12
35	I WANNA THANK YOU (Pakaderm)	Lisa Daggs	25	16
36	KNOWING JESUS (New Voice)	Bobby Miller	DEBUT	
37	THERE IS LOVE (My Music)	Chuck Maxwell	31	10
38	CAIN'S BLOOD (Polydor)	4 Runner	27	5
39	THE SON STARTED SHININ' (Mountain Top)	Tom Mac Weatherly	DEBUT	
40	MERCY IS THE REASON (Heartwrite)	David Patillo	36	13



Christian Writers Night in Nashville celebrated its two year anniversary at Christ Church on June 8 with special guest speakers and artists. Pictured (l-r): EMI Music Catalog Development Director, Craig Dunnagan and his newlywed bride, Dianne; host and founder of Christian Writers Night, Connie Dale; national hit recording artist and songwriter, Don Richmond; and Warner/Alliance Records A&R and Video Director, Eric Wyse.



# COIN MACHINE

## Rick Kirby And Frank Gumma Jr. Honored By AAMA

CHICAGO—Two outstanding coin-op industry figures were honored by the American Amusement Machine Association, during its annual dinner on May 22, 1995. Outgoing president Steve Koenigsberg presided over the ceremony.

Rick Kirby, vice president of New England Coin-Op (Norwood, MA) received the AAMA President's Award. This award is given each year to an AAMA member who has shown outstanding participation, contribution and service to the AAMA staff and the industry as a whole.

Over the past year, Kirby held the office of assistant treasurer; was chairman of the Personnel Committee; and served as a member of the budget, finance and investment committee as well as the membership committee.

"Rick is definitely deserving of this honor," said AAMA executive director Bob Fay. "He has been a great asset to the entire association and has consistently 'gone the extra mile' to assist staff on a variety of matters. Additionally, we've kept him busy on personnel matters this past year, and he has consistently come through for us in the most timely manner possible."

Frank Gumma Jr., vice president of American Vending Sales (Elk Grove Village, IL) was named the 1995 recipient of the Joe Robbins' Award. Gumma was singled out for his numerous contributions to the industry as both a highly respected distributor and a key member of AAMA's board of directors.

The Joe Robbins' Award is presented annually to a member of the coin-op industry in recognition of outstanding participation, contribution and services to the industry.

Gumma has served on the AAMA board of directors for many years and has held the positions of treasurer and secretary.

"Frank has definitely made himself an instrumental person in association activities," commented Bob Fay. "He has consistently shown his dedication not only to AAMA, but to the industry as a whole, and is most deserving of this award."

## Coming Soon...

CHICAGO—"The Brawl of the Century," when Midway Manufacturing Company will officially unveil its exciting, new *Wrestlemania* video game to its distributor network. Event will be staged July 12 in the Moulin Rouge Room of the Fairmont Hotel in Chicago.

## AAMCF Elects Board Members And Officers For '95-'96

CHICAGO—The American Amusement Machine Charitable Foundation recently elected Frank Gumma, Jr. (American Vending Sales); Jerry Marcus (Atlas Distributing) and John Margold (NSM-America) to its board of directors.

Among members re-elected to the board were Frank Ballouz (Capcom); Ray Galante (Music-Vend/Dunis Distributing); Steve Lieberman (Lieberman Music Company) and Joe Robbins (Sega Enterprises).

The slate of officers elected by the new board include: Frank Gumma, Jr., president; Steve Lieberman, vice president; Jerry Marcus, secretary and John Margold, treasurer.

"We have a good group of people running AAMCF this year," stated AAMCF executive director Bob Fay. "By combining the old with the new, we are sure to get a fresh perspective on things without affecting the continuity of the Foundation."

The American Amusement Machine Charitable Foundation, which was established in 1983, is a non-profit public charity headquartered in Elk Grove Village, Illinois. In the past, the Foundation has made numerous contributions supporting a variety of children's charities throughout North America.

## Gottlieb's *Big Hurt*

CHICAGO—Premier Technology, manufacturer of Gottlieb pinball machines, announced the debut of Frank Thomas' *Big Hurt* pinball, which is based on baseball's two-time American League MVP, Frank Thomas.

*Big Hurt* captures the excitement of America's favorite pastime and enables fans to enjoy all of the challenges of the sport in a pinball environment. From the moment the first ball is pitched, players are immediately drawn into the real life action big league baseball provides. The crowd roars as the player shoots the skill shot and the announcer delivers play-by-play instructions.

The main objective, scoring runs, is achieved by getting base hits or smashing home runs into the upper deck. A three-level action ramp actually carries the ball airborne into the stands. Grand Slams are obtained by filling the bases and sending the ball soaring into the upper deck. Base hits are easily attainable by shooting various lit areas on the playfield.

To further the realism, an outfielder's glove moves back and forth and snatches fly balls out of the air, robbing the batter of home runs. The ever-present, ever-moving glove easily snags the line drives and fires them back to home plate. Split second timing is not the only way to defeat this seemingly error-free outfielder since the center ramp can be raised by completing a special shot sequence. The elevated ramp boosts the ball up over the glove, turning a line drive into a towering home run.

Throughout play, the batter has the opportunity to play night games, collect trading cards and possibly play in the Home Run Derby. Completion of all the rounds rewards the player with a trip to the World Series.

*Big Hurt* provides the perfect combination—baseball and pinball—for a hot summertime machine.

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



Gottlieb's *Big Hurt*.



# CLASSIFIEDS

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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.

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## INFORMATION

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## DINAH & THE DESERT CRUSADERS

*Cash Box* magazine's Independent Group of The Year for Positive Christian Country 1994. For product and concert bookings, call (817) 246-8468, 529 park Side Drive, Fort Worth, TX 76108.

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## 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.

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