

# CASH BOX<sup>®</sup>

THE ENTERTAINMENT TRADE MAGAZINE



## Chris Isaak Gets Green with *Forever Blue*



# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

## NUMBER ONES

### POP SINGLE

Waterfalls  
TLC  
(La Face/Arista)

### URBAN SINGLE

Don't Take It Personal  
Monica  
(Arista)

### RAP SINGLE

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

### COUNTRY SINGLE

Any Man Of Mine  
Shania Twain  
(Mercury)

### POP ALBUM

History  
Michael Jackson  
(Epic)

### R&B ALBUM

Me Against The World  
2Pac  
(Interscope)

### JAZZ ALBUM

Breathless  
Kenny G.  
(Arista)

### COUNTRY ALBUM

John Michael  
John Michael Montgomery  
(Atlantic)

### POSITIVE COUNTRY

You Can't Walk This Road...  
Midsouth  
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Maarc Anthony  
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### LATIN

### CONTEMPORARY POP

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Rocio Durcal  
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### TEXAN / TEJANO

Por Favor Corazon  
Gary Hobbs  
(EMI Latin)

### MEXICAN REGIONAL

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

## Cover Story

### Q & A With Chris Isaak

Reprise recording artist Chris Isaak is turning his current album, *Forever Blue*, into green. With his young matinee idol looks, quirky, sometimes caustic, humor, and his incongruous rockabilly croon, Isaak is also turning the heads of critics and fans with this album. *Cash Box* staff writer Steve Baltin caught the San Francisco Bay area-based song bard in the mood to talk about everything from surfing to the meaning of media hype.

—see page 4

### Sexton With His Sextet

It may take a while for MCA recording artist Charlie Sexton to pull together material for a his solo or band projects, but when he does, he brings a lot of noise—the kind that keeps expanding his musical language. His latest project, *Under The Wishing Tree*, is no exception, as *Cash Box* contributor Karen Sidlow reveals in an interview.

—see page 15

### Morris Gets 50-50 Deal At MCA

No sooner did the furor over his firing at Warner Music start to become a faint echo, music industry veteran Doug Morris created another clamor with the joint venture deal he struck with MCA Music Entertainment Group to start his own label. M.R. Martinez reports.

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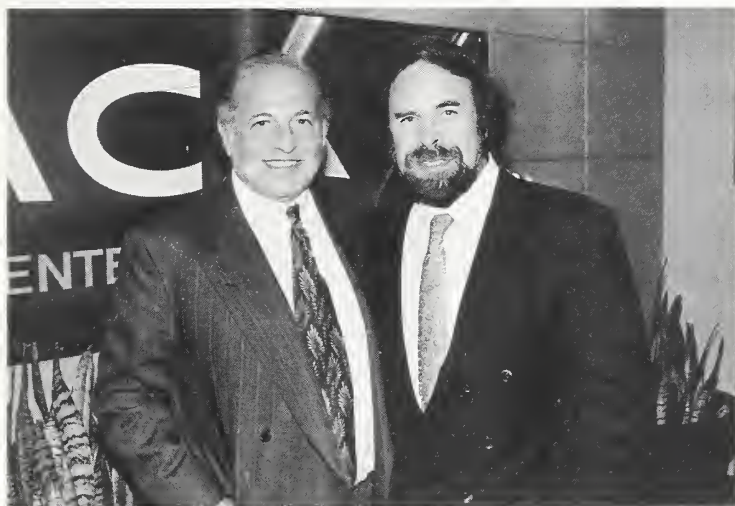
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**Lead Story**

## Morris Strikes Joint Venture With MCA Music



**Doug Morris, the new chairman/CEO of new company Rising Tide Entertainment (left), with Al Teller, chairman/CEO of MCA Music Entertainment Group, which is in a 50-50 joint venture with Morris.**

**DOUG MORRIS, THE DEPOSED** chairman/CEO of Warner Music U.S., last week entered a 50-50 joint venture with the **MCA Music Entertainment Group** to form a label that would be based in New York. **Rising Tide Entertainment** will be the title of the new venture, which is estimated to be more than \$100 million.

Morris, who just weeks ago was ousted by Warner Music Group chairman **Michael Fuchs** in a surprise move, joins MCA's music arm just as its fortunes have shot up with a major transfusion of executive music talent, paced by the signing of the **Dreamworks SKG** group of labels that will likely be headed by industry icon **David Geffen**. It also follows the recent launch of product from former Elektra chairman **Bob Krasnow's** MCA-distributed company.

The multi-year agreement between Morris and MCA, which was announced last week by MCA Music Entertainment Group chairman/CEO **Al Teller** calls for the former to serve as chairman/CEO of MCA is calling one of the largest joint ventures in music industry history. Backroom functions will be handled by MCA Records, while UNI Distribution will distribute the new company's product domestically and MCA Music Entertainment International will be responsible for overseas distribution.

"I have known and respected Doug Morris for many years, and I am extremely pleased that we will be building a new record label," Teller said in a prepared statement. "I am confident that Doug's extraordinary experience and creative talents will make this label an outstanding success".

The partnerships with Morris, Krasnow and Dreamworks could substantially advance MCA music division's fortunes domestically and in the international arena; something that is being encouraged by **Edgar Bronfman, Jr.**, chairman/CEO of **Seagram Company Ltd.**, majority MCA, Inc. shareholder. "MCA Music Entertainment Group has recently established strategic alliances with some of the finest talent in the business, including Dreamworks SKG and Krasnow Entertainment," Bronfman said in a statement last week. "I firmly believe that our music operations will be a major engine driving MCA, Inc.'s future and Doug Morris' new label with us will be a major contributor."

There is industrywide speculation that Teller could be on a fast track to become an important force on the MCA corporate board. Observers are equally divided on the notion that Bronfman or Teller soon may occupy the chairman's seat after the dust settles on a week of remarkable changes at the Universal City, CA-based company. Most inside observers, however, say Bronfman will opt to occupy the chair himself initially.

(Continued on page 20)

### ON THE MOVE



**Bernstein**



**Foster-Key**



**Coleman**



**Gladfelter**



**Rew**

■ **MCA Music Entertainment Group** has named **Bob Bernstein** vp of public relations. He will be responsible for creating and implementing a cohesive public relations program for the music group and its various divisions worldwide. He will be based in Los Angeles. Bernstein, who comes to MCA after a year as director of public relations at **Hard Rock Café International**, spent seven years at **EMI Music**, most recently as vp of public relations/corporate communications, **EMI Records Group North America**. ■ **Terry Foster-Key** has been named exec. vp of **Continental European Operations for EMI Music Publishing**. In his new post, Foster-Key will supervise EMI's continental operation and work closely with the **EMI Music Publishing** managing directors and will coordinate **PAN European** acquisitions as well as local territory purchases. He joined the company in 1977 and has held a variety of positions since. ■ **Glynice Coleman** has been named exec vp/gm at **Gamma Records**. Most recently the vp of urban music at the end of 10 years of service for **EMI Records**, Coleman will oversee all facets of A&R for the Dothan, AL-based **Gamma**, formerly known as **Gammardion Records**. ■ **Herny Del Castillo** has been named sr. vp and chief financial officer for **Wherehouse Entertainment, Inc.** Prior to joining the Wherehouse, Del Castillo had served more than 14 years as chief financial officer of **Powerline Oil Co.** ■ **Lisa Gladfelter** has joined Memphis-based **Ardent Records** as vp of media & artist relations. Most recently national publicity director for **Geffen/DGC Records**, Gladfelter will be responsible for developing and overseeing all areas of **Ardent's** media and artist relations. ■ **Tim Pearson**, vp of business development at **PolyGram Video**, has been appointed to head a joint venture between **PV** and **PolyGram Special Markets**. Pearson will oversee activities of the non-traditional marketing unit which will create sponsorship and premium programs for front line product, be responsible for sales through direct mail catalogues, direct to consumer data base marketing and establish alternative retail distribution. ■ **Nancy Stein** has been named vp of promotion and special projects for **Warner Bros. Records**, a company she joined in 1981 as a local promotion manager in Cincinnati. ■ **The Sparrow Communications Group** has named **Gary Heskje** vp of sales. His new job will call for him to direct and coordinate all label sales efforts and sales strategy for Sparrow artists and product, acting as the marketing liaison between the label and **Chordant Distribution**, sales management, field management, field sales staff and regional marketing directors. Heskje most recently served as national accounts manager for **Thomas Nelson, Inc.** of Nashville. ■ **PANDISC/Streetbeat Records** has named **Nat Rew** label general manager. Rew comes to the company from a series of independent marketing jobs, including a stint with the **New Music Seminar**. ■ **Doug Sterne** has been named vp/gm at **WMVP** in Chicago, effective August 1. Sterne comes to the new job from his current position at director of sales at **KNBR/KFOG** in San Francisco. ■ **Grace M. Salafia** has been named director of corporate communications at **PolyGram Holding, Inc.** Salafia will handle corporate communications in the U.S. for **PHI, PolyGram Filmed Entertainment, PolyGram video PolyGram Group Distribution and PolyGram Music Publishing**. She will coordinate public relations activities with the company's North American investor relations department. ■ **Capricorn Records** has announced a pair of appointments. **Marcia Flowers-Simms** has been named to the post of director of operations and will now work to refine and oversee the company's systems of operation and internal communication. Prior to joining **Capricorn**, she held positions in special projects and events for Nashville's **CMA** and **BMI**. **Jeremy Much** has been named national director of publicity. He will concentrate on securing national media placement at television, print and syndicated radio, and also direct publicity campaigns for **Capricorn** artists. Much joined **Capricorn** in early '95 as a publicist. ■ **Kamala Gordon** has joined **BMI** as associate director of writer/publisher relations. Her new job calls for her to assist songwriters and publishers in the administration of their musical works and sign new affiliates to the performing rights organization. Gordon previously worked in marketing and publicity at **Uptown Entertainment, Mercury Records** and **Midnight Songs**. ■ **Beverly Skaar** has been appointed director of data security & controls for **Sony Music Entertainment**. Skaar will administer data security for **Sony Music's** current system, develop security and controls for new systems, and additionally develop new systems and procedures in financial and other related areas. She has worked as general accounting manager at **Sony Music** the past two years.

## COVER STORY

## Cover

## The World According To Chris Isaak

By Steve Baltin



Chris Isaak mining the promotional machine at L.A. radio station, KLOS. That's Chris second from the left.

**SOMETIMES IT'S ALMOST HARD TO TAKE CHRIS ISAAK** seriously. With those mesmerizing marble blue eyes, the various film roles between albums, the caustic sense of humor and the rockabilly croon that seems so out of the place in this decade it's hard to figure out if this guy is for real. Isaak's new album though, the Reprise release *Forever Blue*, mines the familiar territory of a broken heart with the eloquence of a poet. Still...

Ironically, it's while sitting by the pool of a San Fernando Valley hotel in the L.A. sun, cockatoos crawling loudly in the background, blondes in bikinis littered every few feet, that it becomes clear Isaak is indeed from an attractive reality, and the pain he expresses on songs like "Graduation Day" and the new CD's title track comes from a true artist.

Here's what Isaak had to say on topics ranging from travel to surfing during the hour-long interview.

**Cash Box:** You've been spending a lot of time in L.A. to promote the new record. It seems like you're here constantly.

Isaak: I come into town, you see me, I'm here for one day. Yesterday I was in San Francisco. I'm not here that often.

**CB:** Doesn't that kind of traveling get to be a bitch?

Isaak: It's not bad because from San Francisco to L.A. is an hour. Orange Juice and peanuts. It's no big deal. I mean it beats, if I had to move down here, that might be a bitch. I don't know my way around L.A. that well; I don't like driving on the freeways. In San Francisco all my friends are there, I live right on the beach and I get to surf everyday. I went back and I surfed so much I got rashes all over me from my wet suit. I stayed out there like four hours a day.

**CB:** How long have you been surfing?

Isaak: About six, seven years.

**CB:** Do you find L.A. is one of your best markets?

Isaak: I never thought of it that way. Yeah, we always do well here for shows.

**CB:** I know the album debuted higher here than it did on the national charts.

Isaak: Whatever band you follow, they do better in their hometown. Hometown press, being from California, in S.F. or L.A., I think that's got some obvious influence.

**CB:** What do you think fans take out of your shows?

Isaak: A nice melody, pretty melody, an evening's entertainment and an hour's diversion from the rigors of real life. That's about really what it's supposed to be.

**CB:** On the other hand, you can't deny once you get to a certain point as a musician people look to you in a different way.

Isaak: Well...

**CB:** Kids who maybe came from Stockton, like you, and want to get out of there, and you've done it.

Isaak: Well, good. They don't have to be like me. Look at Pavement, they

just came out of Stockton, they're doing it. If there's any obvious answers it's that anyone can do it. Look at me; if I can do it, anybody can. You don't have to have some particular trick.

**CB:** How old were you when you started playing?

Isaak: About 13 years old, I guess. I started playing harmonica then. But I mean not good. I was no prodigy or anything. I just showed an interest in doing it. I have tapes of me, 13 and 14, I bought a tape recorder and I started recording little bits of songs. I was playing around, making up songs and my friend would come over, we'd screw around with the tape recorder. I had no idea that was what I was going to end up doing.

**CB:** When did you have any idea that this was what you were going to end up doing?

Isaak: Well, I thought about doing it when I got out of college.

**CB:** Do you go back now and look at your early records?

Isaak: No. To me the only records I'm interested in are somebody else's or my next record.

**CB:** You don't ever listen to your old material?

Isaak: No. You gotta remember that I wrote those things and I played 'em probably more than anybody else has. And they're interesting, if I hear 'em on the radio I'm always pleased. I listen to it, and go, "oh, that's neat." A lot of times it brings you back to a different time and place when you wrote it. They all have a big emotional connection to me, but I don't go back and listen to it because I'm always working in my room. If I have my guitar out I'm writing something for the next record. I like writing new songs. When I'm old I'll have a jukebox with all my songs. I heard Elvis had a jukebox with all his stuff on it.

**CB:** For a while you were so involved in acting that when this record came out, it almost served as a reminder that you are a musician first.

Isaak: I always think of myself as a musician first just because of the amount of time I spend doing music. I mean I've done films, and I don't think when I'm doing a film of that as a diversion or as a secondary thing. I work as hard as I possibly can, I have to work harder I think than the other people in the film cause I'm not an actor all the time. But the amount of time I spend doing music is way more than anything else I do. I have a guitar with me always, I'm always writing, I keep a band year round, I don't just hire people for a gig. They're always on salary and always going. Singing is... If you just said, "You've got a day off Chris, or you've got five days off, what do you want to do?" I'd say, "Let's sit around and get the guys and jam." That's fun.

**CB:** What about performing live?

Isaak: I like it a lot, but it's like going to a party. I don't think it's tremendously important. It's important because I try always to do a good job. If you saw what kind of rehearsals I put my band through or how much work I spend on the details... We always do the sound check, we always try to get the right gear in and try to have a rehearsal. I hate going out there and doing something sloppy, but in the big picture I don't think it's as important as your songwriting or your recording, which is really how most people are gonna know your work. That's the definitive version of what you do.

**CB:** Do you get involved with choosing the opening act?

Isaak: Yeah I do. I mean I get involved in every damn thing. If you see something you don't like on the record, I'm probably right behind it. Whether it's the cover or the blue plastic or the fact that this solarization ended up in the corner (points to the album cover). Somebody asked me about every piece of this, the lettering on here, this design, this arrow, what shirt I'm wearing. I'm right there for everything. I didn't show up for a photo session. I get involved in the thing because it's my project. To me, it's very fun to work on all the details. And like going out live, I always think, "Who can we get that I would make the best possible show with." I want people when they come out and see us play, whether they know the people opening or not, they go away saying, "What was the show like? It was great." People don't walk away and they don't say, "What was the show like? Well, Chris was good, but the opening act sucked." They say, "Eh, it was okay." It's all one show to them. And I try to make it something that they get their money's worth. We did a bill with Junior Brown and I just had a fantastic time. He was just a really talented guy. I hate it when they come out and we have some band

(Continued on page 20)

By J.S. Gaer

## Cash Box EAST COAST



WBLS-FM/New York recently held a celebration in honor of their popular two most on-air personalities, Hal Jackson, host of "The Sunday Classics," and Vaughn Harper, host of the "The Quiet Storm." Pictured at the fete are (l-r): Oliver Sutton, WBLS station manager; John Mullen, acting program director; and Pierre Sutton, chairman of Inner City Broadcasting, WBLS' parent company.

**AFRICAN FETE:** Central Park's Summer Stage was host for two days to a traveling festival of musicians from predominately West Africa. Saturday's line-up included Afropop group **Osibisa**, who had not played New York since 1973. **Femi Kuti** though, jump-started the crowd with a surging sound from the three-person percussion and four-piece horn section that kept the music bouncy and danceable. Femi himself strode all over, sometimes singing, playing the sax, talking about the songs, dancing by himself and with his three back-up singers. Femi currently has a self-titled record out on **Motown**. Coming out of Senegal was the headlining **Baaba Maal** whose album, *Firin' In Fouta*, is on the **Mango** label. While Kuti was pushed by the beat, Maal led his troop with his sweet, sonorous voice. Singing in both his native Wolof with some French mixed in, Baaba silenced the whole crowd as they became entranced by his voice. But he got them cheering as the other members of the group proceeded to do some spectacular steps in their traditional long, flowing robes. Certainly a summer day that was worth the heat.

**NIGHT OF THE HEAVIES:** The **Roseland Ballroom** saw an evening of metal's best-known, and oldest, last Monday. First up was Stockholm, Sweden's own **Tiamat**. Their icy compositions never got above a mild rumble as they sought more to freeze the crowd with the underlying power of the music. **Motorhead** just attempted to run over everyone as **Lenny Kilmister** continued to take no prisoners, even though he had to overcome monitor problems. Starting off with their best-known track, "The Ace Of Spades," their entire set was a testament to the unbridled power that has been underneath their hood since 1977. Their latest album, *Sacrifice*, has just been released on **CMC International Records**. Then out came the headliners, **Black Sabbath**. They are currently out promoting their latest album, *Forbidden* on **IRS**, a fact they did not let the crowd forget. Sabbath went through their back catalog and played some new tracks in a very workman-like fashion. Lead singer, **Tony Martin**, was very gentlemanly as he thanked the crowd for listening. No, thank you.

**FESTIVAL FEVER:** The **New Music Seminar** has gone bankrupt, but that does not mean that New York is without a summer showcase. The **Macintosh New York Music Festival** is set to kick-off on July 17th and continue until the 22nd. The Festival is being organized by **Michael Dorf** of the **Knitting Factory**, **Andrew Reseij** of **Irving Plaza**, and booker extraordinaire, **Walter Durkacz**. Unlike most other events this size there will be no seminars, panels, etc...What you will get instead is six nights at fifteen different venues, with each club playing host to an average of six bands per evening. Scheduled to appear are such well established artists as **Laurie Anderson**, **The Residents**, **Boredoms**, **Palace** and **Yo La Tengo**. Also a plethora of up-and-coming artists, which include **Catpower**, **Mary Lou Lord**, **Saturnine**, **Cibo Matto**, **Bardo Pond**, and **Cake Like**. All passes will have a universal bar code on them, which will be recorded at each venue in order to produce a database for later use.

By Steve Baltin

## Cash Box WEST COAST

**FEELING CLUELESS?** MTV, **Paramount** and **Capitol** got together for an old-fashioned beach bash to celebrate the opening of the upcoming **Alicia Silverstone** vehicle, *Clueless*. The premiere party for the **Amy Heckerling**-directed film was held at **Leo Carillo State Beach** in Malibu. It was initially to be held at the MTV Beach House, but the size of the party necessitated the move to the bigger space.

This was far from the normal party; sure there were stars there, as well as free booze and food. But the film's major league soundtrack, being released on **Capitol**, meant there were live performances from **Luscious Jackson**, who have the album's first single, and rap star **Coolio**. MTV taped the party for a one-hour special that was scheduled to premiere on Friday, July 14.

As for talent, in addition to the performers, star **Alicia Silverstone** was on hand, though she departed before the screening of the movie on the large **Diamond Vision** screen. Also on hand were some of the film's other stars, as well as MTV's **Daisy Fuentes**, **Idalis** and **Bill Bellamy**.

Rounding out the talent brigade for the premiere party were such luminaries of TV and film as **Henry Thomas**, **Debi Mazar**, **Yasmine Bleeth**, **Nicole Eggert**, **David Charvet**, **Jared Leto** and **Marcia Cross**.

The real winners appeared to be the bumper crop of contest winners, who had a great time and seemed to groove on being able to tell their friends they were at the party. Maybe the most amusing thing of the day was the separate VIP booth, where the alcohol was flowing. As for other side notes, shuttle vans were used to take partygoers to and from the far away parking lots, couches were set up all over the beach to watch the film and there was a strong police presence in effect, as this is a public beach. **Paramount** definitely went all out for this one.

**FORMER TIL TUESDAY VOCALIST Aimee Mann** has been making her way around the L.A. clubs while waiting for her dispute with her record label to be settled. Absence from the public eye hasn't hurt her ability to draw, as Mann played to a sold-out crowd recently at **The Troubadour** in West Hollywood. It was easy to see whose side fans were on in the battle, as Mann drew cheers when she said after her opening number that her record label sucks.

Mann proved to be very outspoken during the 90-minute performance, one that is very long by the **Troubadour's** standards, but was prolonged by three encores. In addition to lambasting her label, Mann often criticized the sound, eventually reaching the point where she called the performance her "worst show ever." All I can say is that if that was her worst performance I can't wait to see her on a good night, because despite the obvious drawbacks, Mann was fantastic, converting this marginal concert goer into a serious fan.

The majority of material was new, or at least had yet to be released. Because of the high level of feedback coming from the sound Mann went for a largely acoustic show. Fortunately she had both the voice and the songs to pull it off. She avoided doing "Voices Carry," though she did perform selected numbers from her **Til Tuesday** days. The highlight had to be a new song that she called the most depressing thing she's ever written. She was right, but it was a magnificently beautiful song, as well. Let's hope this label crap can be resolved, as Mann appears to be ready to take the music world by storm once again.



While in Memphis for three sold-out nights at the **Orpheum Theatre**, **Warner Bros.** recording artist **Tom Petty & The Heartbreakers** threw a party for their touring entourage. The shindig was held at the legendary **Sun Studios**. Perhaps inspired by the aura of the studio, or maybe they were even channeling the ghosts of some of the performers, **Petty & The Heartbreakers** broke into an impromptu recording session that went on all night. Seen here (l-r): **Mike Campbell**, **Steve Ferrone**, **Petty**, **Benmont Tench**, **Howie Epstein** and **Scott Thurston**.

# CASH BOX

## TOP 100 POP SINGLES

JULY 22, 1995



This Week's #1:

### TLC



High Debut:

### Junior M.A.F.I.A.

1	WATERFALLS (LaFace/Arista 24 108)	TLC	1	7
2	ONE MORE CHANCE (Bad Boy/Arista 79032)	The Notorious B.I.G.	4	5
3	I CAN LOVE YOU LIKE THAT (Blitz/A&M)	All-4-One	7	9
4	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Rowdy/Arista 5041)	Monica	3	12
5	SOMEONE TO LOVE (550 Music 77895)	Jon B. Feat. Babyface	6	14
6	HAVE YOU EVER REALLY LOVED A WOMAN? (A&M 10282)	Bryan Adams	2	14
7	RUN-AROUND (A&M 8341)	Blues Traveler	8	18
8	SCREAM/CHILDHOOD (FROM "FREE WILLY 2") (MJJ/Epic 78000)	Michael Jackson & Janet Jackson	5	7
9	WATER RUNS DRY (Motown 860 358)	Boyz II Men	10	14
10	EVERY LITTLE THING I DO (Uptown/MCA 55032)	Soul For Real	12	12
11	SHY GUY (FROM "BAD BOYS") (The Work Group 77678)	Diana King	11	19
12	BOOMBASTIC (Virgin 38482)	Shaggy	17	8
13	KISS FROM A ROSE (Sire/Warner Bros. 17896)	Seal	21	4
14	TOTAL ECLIPSE OF THE HEART (Cintique 15539)	Nicki French	9	16
15	THIS AIN'T A LOVE SONG (Mercury 856 824)	Bon Jovi	16	7
16	COLORS OF THE WIND (FROM "POCAHONTAS") (Hollywood 64001)	Vanessa Williams	27	5
17	COME & GET YOUR LOVE (Arista 12808)	Real McCoy	18	8
18	MISERY (Columbia 7080)	Soul Asylum	19	9
19	MY LOVE IS REAL (Virgin 38493)	Paula Abdul	13	10
20	LET HER CRY (Atlantic 87231)	Hootie & The Blowfish	14	17
21	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	15	20
22	HOLD ME, THRILL ME, KISS ME, KILL ME (FROM "BATMAN FOREVER") (Atlantic/Island 6266)	U2	24	7
23	I'LL BE THERE FOR YOU/YOU'RE ALL THAT I NEED TO GET BY (RAL/Def Jam 1879)	Method Man / Mary J. Blige	20	12
24	DECEMBER (Atlantic 87157)	Collective Soul	25	13
25	GOOD (Elektra/EEG 64428)	Better Than Ezra	32	3
26	FEEL ME FLOW (Tommy Boy 7682)	Naughty By Nature	30	6
27	FREAK LIKE ME (EastWest 9094)	Adina Howard	23	25
28	I BELIEVE (EMI 58320)	Blessid Union of Souls	22	24
29	I GOT 5 ON IT (Noo Trybe 38474)	Luniz	40	6
30	HE'S MINE (Outburst/RAL 6946)	MoKenStef	51	6
31	FREEK'N YOU (Uptown/MCA 3344)	Jodeci	37	7
32	HUMAN NATURE (Maverick 17882)	Madonna	36	5
33	CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676)	Total Feat. The Notorious B.I.G.	26	16
34	BEST FRIEND (Atlantic 87148)	Brandy	28	9
35	I KNOW (Columbia 77750)	Dionne Farris	29	25
36	NO MORE "I LOVE YOU'S" (Arista 1-2804)	Annie Lennox	31	19
37	KEEP THEIR HEADS RINGIN'(FROM "FRIDAY") (Priority 53188)	Dr Dre	33	19
38	RED LIGHT SPECIAL (LaFace 02744)	TLC	34	22
39	BABY BABY (EastWest 64438)	Corona	39	11
40	SO IN LOVE WITH YOU (Mavenck/Warner Bros. 17889)	U.N.V.	45	7
41	I SAW YOU DANCING (London 51880)	Yaki-Da	41	9
42	YOU USED TO LOVE ME (Bad Boy/Arista 79025)	Faith	53	4
43	I LIKE (Keia/Elektra 64486)	Kut Klose	35	10

44	RUN AWAY (Arista 1-2808)	Real McCoy	38	19
45	YOU BRING ME JOY/I LOVE YOU (Uptown/MCA 55029)	Mary J. Blige	50	8
46	FEELS SO GOOD (So So Def/Columbia 77921)	Xscape	55	6
47	LEAVE VIRGINIA ALONE (Warner Bros. 7624)	Rod Stewart	47	8
48	HOLD ON (Atlantic 87240)	Jamie Walters	42	25
49	SOMEBODY'S CRYING (Reprise 17872)	Chris Isaak	52	8
50	SPRINKLE ME (Jive 42297)	E-40 Feat. Suga T	54	4
51	IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940)	Martin Page	46	27
52	I WANNA LOVE LIKE THAT (Giant 17871)	Tony Thompson	56	6
53	ROLL TO ME (A&M 8451)	Del Amitri	64	3
54	I COULD FALL IN LOVE (EMI/Latin 67512)	Selena	81	3
55	CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)	Brian McKnight	48	9
56	I CAN'T TELL YOU WHY (MJJ/Epic 77865)	Brownstone	62	5
57	'TIL YOU DO ME RIGHT (Virgin 12744)	After 7	69	2
58	BROWN SUGAR (EMI 58630)	D'Angelo	1	
59	SURVIVAL OF THE FITTEST (RCA 64382)	Mobb Deep	65	3
60	GLACIERS OF ICE (Loud/RCA 64375)	Raekwon	DEBUT	
61	BELIEVE (Rocke/Island 60144)	Elton John	49	20
62	SO MANY TEARS (Interscope 95748)	2Pac	85	3
63	DEAR MAMA/OLD SCHOOL (Interscope 98273)	2Pac	43	20
64	DREAM ABOUT YOU/FUNKY MELODY (Thump 2205)	Stevie B	60	22
65	AS I LAY ME DOWN (Columbia 77801)	Sophie B. Hawkins	82	2
66	ONLY WANT TO BE WITH YOU (Atlantic)	Hootie & The Blowfish	84	2
67	GIVE IT 2 YOU (So So Def/Wbrk/Columbia 77836)	Da Brat	44	14
68	I KISSED A GIRL (Lava/Atlantic 87169)	Jill Sobule	68	7
69	PLAYER'S ANTHEM (Big Beat/Atlantic 98149)	Junior M.A.F.I.A.	DEBUT	
70	I WISH (Sunshine/Scott Bros. 78032)	Skee-Lo	72	12
71	FREAK ME BABY (Epic Street/Epic 77845)	Dis'N'Dat Feat. 95 South, 69 Boyz & K-Knock	70	5
72	ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic)	Raphael Saadiq	57	17
73	MADE IN ENGLAND (Rocket/Island 2093)	Elton John	DEBUT	
74	WONDERFUL (Capitol 58239)	Adam Ant	59	15
75	REMEMBER ME THIS WAY (FROM "CASPER") (MCA 11240)	Jordan Hill	79	5
76	CAN'T STOP LOVIN' YOU (Warner Bros. 17909)	Van Halen	58	17
77	HOLD MY HAND (Atlantic 87230)	Hootie & The Blowfish	75	40
78	MY UP AND DOWN (Mecca Don/EastWest 5753)	Adina Howard	78	
79	CAN'T CRY ANYMORE (A&M 00638)	Sheryl Crow	89	2
80	THE BOMB (THESE SOUNDS FALL INTO MY MIND) (Henry Street/Big Beat/Atlantic 95747)	The Bucketheads	DEBUT	
81	COTTON EYE JOE (Jive 46500)	Rednex	61	20
82	TAKE YOUR TIME (DO IT RIGHT) (S.O.S./Zoo 14229)	Max-A-Million	87	2
83	CLOSE TO YOU (Curb-Edel 76945)	Fun Factory	83	16
84	SICK OF MYSELF (Zoo 14222)	Matthew Sweet	67	11
85	MIND BLOWN' (TNT/Jive 42286)	Smooth	66	6
86	STRANGE CURENCIES (Warner Bros. 17900)	R.E.M.	73	12
87	HEY LOOK AWAY (Kaper/RCA 64305)	Questionmark Asylum	80	10
88	SAY IT AIN'T SO (DGC 4742)	Weezer	DEBUT	
89	FREEDOM (FROM "PANTHER") (Mercury 856 800)	Various Artists	74	14
90	I LIVE MY LIFE FOR YOU (Epic 78124)	Firehouse	83	22
91	THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376)	Masta Ace Incorporated	81	2
92	GRAPEVINE (MJJ/Epic 77864)	Brownstone	86	17
93	EMOTIONS (Luke 185)	H-Town	91	9
94	I'D RATHER BE ALONE (MCA 54992)	IV Xample	77	17
95	I LIKE IT (WANNA BE WHERE YOU ARE) (Elektra/EEG 66131)	Grand Puba	88	7
96	CONNECTION (Geffen 19385)	Elastica	92	15
97	TAKE A BOW (Mavenck/Sire/Warner Bros. 18000)	Madonna	78	32
98	THE WAY THAT YOU LOVE (Wing/Mercury 1422)	Vannessa Williams	90	13
99	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin' 4-Tay Feat. The Spinners	95	17
100	I'M GOIN' DOWN (Uptown/MCA 55008)	Mary J. Blige	93	15

# POP SINGLES

## POP SINGLES INDEX

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THE BOMB(THOSE SOUNDS FALL INTO MIND) K Gonzales,D Seraphine,D Wolinski (K Dope/Nortticut/Johmaick,BMI)	80
BOOMBASTIC O Burrell,K Floyd,R Livingston (LivingSting,ASCAP/Mabaca,BMI)	12
BROWN SUGAR D'Angelo (Ab-Choc Music/12 A.M. Music,ASCAP)	58
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FREAK LIKE ME E Hanes,M Valentine,L Hill (Hanes,Hill&Valentine,ASCAP)	27
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I COULD FALL IN LOVE K Thomas (N/A)	54
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I SAW YOU DANCING Jolkr (Megasongs/Careers,BMI)	51
I WANNA LOVE LIKE THAT Babyface (Ecat/Sony Songs/Zomba,BMI)	42
I WISH Skee-Lo (Orange Bear,BMI)	70
PD RATHER BE ALONE H Boone,L Moorer III (MCA/Family Tree,ASCAP/Moorer,BMI)	94
PLL BE AROUND A Forte (Rap Top/Bellboy/Assorted,ASCAP)	99
PLL BE THERE FOR YOU/YOURE ALL ... C Smith,R Diggs,N Ashford,V Simpson (Jobete,ASCAP/Careers-BMG/Wu-Tang/Ramecca,BMI)	23
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LEAVE VIRGINIA ALONE T Perry (Gone Gator,ASCAP)	47
LET HER CRY M Bryan,D Felber,D Rucker,J Senefeld (Monica's Reluctant To Lob,ASCAP)	20
MADE IN ENGLAND E John,B Taupin (William A. Bong,PRS/Hania/WB,ASCAP)	73
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MY LOVE IS FOR REAL R Lawrence,P Akhal (BMG Songs/Rhythm/P.G.A.,ASCAP)	19
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NO MORE "I LOVE YOU'S" B Freeman,J Hughes (Anxious/Careers,BMI)	36
ONE MORE CHANCE M DeBarge,E Jordan (Jobete/April/Big Poppa/Justin/ASCAP)	2
ONLY WANT TO BE WITH YOU N/A (N/A)	66
PLAYER'S ANTHEM N/A (N/A)	69
RED LIGHT SPECIAL Babyface (Ecap/Sony Songs, BMI)	38
REMEMBER ME THIS WAY D Foster,L Thompson (N/A)	75
ROLL TO ME J Currie (PolyGram Intl.,ASCAP)	53
RUN AWAY J Wind,Quikmix,O Jeglitza (Copyright Control)	44
RUN-AROUND J Popper (Bibes Travellers/Irving,BMI)	7
SAY IT AIN'T SO R Cuomo (E.O. Smith,BMI)	88
SCREAM/CHILDHOOD M Jackson,J Harris III,T Lewis,J Jackson (Mijc/Wamer-Tameline/Black Ice,BMI)	8
SICK OF MYSELF M Sweet (EMI Blackwood/Clam Trap,BMI)	84
SO IN LOVE WITH YOU D Foster,B Ross,L Thompson (Bill Man/One Four Three/Howe Sound/Pemmusic/Linda's Boys,BMI)	40
SO MANY TEARS N/A (Jobete/Black Bull/Tirboy,ASCAP/Iosha's Dream/Interscope Pearl/Wamer-Tameline/Grand Imperial Tang/Polthowalike,BMI)	62
SOMEBODY'S CRYING C Isaak (C Isaak Music,ASCAP)	49
SOMEONE TO LOVE Babyface (Sony/Ecat,BMI)	5
SPRINKLE ME E-40 (Zomba/E-40/Suga T,BMI)	5
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STRANGE CURRENCIES B Berry,P Buck,M Mills,M Stipe (Night Garden/Wamer-Tameline,BMI)	86
SURVIVAL OF THE FITTEST A Johnson,K Mochita (Juvenile Hell/Albert Johnson/BMG,ASCAP/Careers-BMG,BMI)	97
TAKE A BOW Babyface,Madonna (WB/Webo Girl,ASCAP/Ecat/Sony Songs,BMI)	59
TAKE YOUR TIME (DO IT RIGHT) H Clayton,Sigidi (Avant Garde,ASCAP/Sigidi's Song/Iterior,BMI)	85
TELL ME WHEN P Beckel,P Onkey (MCA/EMI Virgin,ASCAP)	94
THIS AIN'T A LOVE SONG N/A (Bon Jovi/Aggressive/April/Desmobile/PolyGram Intl.,ASCAP)	15
THIS IS HOW WE DO IT M Jordan,O Peirce,R Walters (Mo'Sawng,ASCAP/Oj's Def American,BMI)	21
'TIL YOU DO ME RIGHT Babyface,M Edmonds,K Edmonds (Sony Songs/Ecat/KMEL,BMI)	57
TOTAL ECLIPSE OF THE HEART J Steinman (EMI Virgin,BMI)	14
WATERFALLS Organized Noise,M Ethendige,L Lopez (Tiz Biz Music/Belt Star Music/Fetstone,ASCAP/Organized Noise Music/Shift Shirt Music,BMI)	1
WATER RUNS DRY Babyface (Sony/Ecat,BMI)	9
THE WAY THAT YOU LOVE ME J Ditts,Abena (EMI/April/Naamin,ASCAP/EMI Blackwood/J Ditts,BMI)	98
WONDERFUL M Pittroli,B Hayes (EMI/Colgen/Firestars/Almo,ASCAP)	74
YOU BRING ME JOY/I LOVE YOU M J Blige,J Halley (Mary J. Blige Music/MCA Music/Sean Combs Music/Kayla Music,ASCAP/Chuckie Thompson/9th Street Tunnel Music,BMI)	45
YOU USED TO LOVE ME F Evans (Chira Baby/Blackwood/Ninth St. Tunnel,BMI)	42

## REVIEWS By Steve Baltin

### HOLE: "Softer, Softest" (DGC 4764)

Hole's *Live Through This* is an interesting album not just artistically, but from an industry perspective. Last year's runaway most critically acclaimed CD, it never broke through commercially the way it was expected to. But no one's given up yet. The band is one of the headliners on this year's Lollapalooza tour, and the label is putting out yet another single from the record. This one is mostly ballad, but like "Doll Parts" before it, there is the emotional explosion accompanied by booming drum that lifts the tempo and feel dramatically. Another radio smash from the Courtney Love led band

### THE FREDDY JONES BAND: "Hold On To Midnight" (Capricorn 2040)

The lead single from the band's forthcoming *North Avenue Wake Up Call* album even has an AOR title. Think about it. "Hold On To Midnight." Since there now, essentially, is no such thing as AOR anymore though, this is a AAA hit in the making. Capricorn has done a stellar job of bringing their roster to the AAA airwaves, even creating a buzz on them with the expanding audience. This very middle of the road tune will continue that trend.

### YELLO: "Tremendous Pain" (4th & B'Way 440 608 2)

This is a typical dance single, complete with four different remixes, as well as the album version that appears on its *Zebra* album. The result is a single that feels more like an EP in length and quantity of songs. Though the beat gets a bit monotonous it's catchy enough to not wear thin. This could be a major dance hit. And I'm not just saying that because of the free watch that came in the package.

### OMAR: "Saturday" (RCA 64316-2)

Right now, pop singles are at a premium, as review worthy ones are scarcer than gold. Thus, songs like this sneak onto the review page. It's a fine song if you like the genre, but it's not likely to convert any new fans to either hip-hop or R&B, both of which it could qualify as. Vinia Monjica, who joins Omar for one of the mixes, lifts the quality immeasurably with her sweet singing. There are good but not consistent moments on this five-song single.

## PICK OF THE WEEK



### JILL SOBULE: "Supermodel" (Lava/Atlantic 6299)

The second single from Sobule's eponymous Atlantic debut finds the singer/songwriter using the same tongue in cheek lyrical quality that made her "I Kissed A Girl" single so much fun. However, the similarities end there, as Sobule has gone for a more up tempo rocker to follow up the surprise Modern Rock hit. The result is a song equally infectious, though charged with more energy. Sobule should be able to expand even further on the Modern Rock airplay she's already started to generate with this latest single. It's hard not to get caught up in her frolicking nature.

# CASH BOX

# TOP 100 POP ALBUMS

JULY 22, 1995



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



To Watch:  
**Alanis Morissette**

## 1 HISTORY: PAST, PRESENT AND FUTURE-BOOK 1

1	HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 (Epic 59000) . . . . .	Michael Jackson	1	3
2	POCAHONTAS (Walt Disney 60874) . . . . .	Soundtrack	2	6
3	CRACKED REAR VIEW (Atlantic 82613) . . . . .	Hootie & The Blowfish	3	42
4	MIRROR BALL (Warner Bros. 45934) . . . . .	Neil Young	5	2
5	CRAZYSEXYCOOL (LaFace/Arista 26009) . . . . .	TLC	4	34
6	FOO FIGHTERS (Capitol 34027) . . . . .	Foo Fighters	DEBUT	
7	BATMAN FOREVER (Atlantic 82759) . . . . .	Soundtrack	6	5
8	THROWING COPPER (Radioactive/MCA 10997) . . . . .	Live	7	63
9	TIGERLILLY (Elektra 61745) . . . . .	Natalie Merchant	9	3
10	JOHN MICHAEL MONTGOMERY (Atlantic 82728) . . . . .	John Michael Montgomery	8	15
11	THE WOMAN IN ME (Mercury 522886) . . . . .	Shania Twain	11	12
12	FOUR (A&M 540265) . . . . .	Blues Traveler	15	26
13	THESE DAYS (Mercury 528181) . . . . .	Bon Jovi	13	2
14	ASTRO-CREEP 2000 (Geffen 24806) . . . . .	White Zombie	14	13
15	II (Motown 530323) . . . . .	Boyz II Men	12	45
16	LET YOUR DIM LIGHT SHINE (Columbia 56716) . . . . .	Soul Asylum	16	5
17	SIXTEEN STONE (Trauma/Interscope 92531) . . . . .	Bush	19	23
18	THE HITS (Liberty 29689) . . . . .	Garth Brooks	31	31
19	THIS IS HOW WE DO IT (Def Jam/RAL 527179) . . . . .	Montell Jordan	18	14
20	FRIDAY (Pronty 53959) . . . . .	Soundtrack	17	13
21	TALES FROM THE PUNCHBOWL (Interscope 92553) . . . . .	Primus	24	4
22	UNDER THE TABLE AND DREAMING (RCA 66449) . . . . .	Dave Matthews Band	23	31
23	PULSE (Columbia 67065) . . . . .	Pink Floyd	10	5
24	POVERTY'S PARADISE (Tommy Boy 1111) . . . . .	Naugthy By Nature	20	5
25	HELL FREEZES OVER (Geffen 24725) . . . . .	The Eagles	21	35
26	COLLECTIVE SOUL (Atlantic/AG 82745) . . . . .	Collective Soul	26	17
27	HEAD OVER HEALS (Captive/Virgin 40525) . . . . .	Paula Abdul	27	4
28	LP (EastWest/EEG 61752) . . . . .	The Rembrandts	29	7
29	ME AGAINST THE WORLD (Interscope/AG 92399) . . . . .	2Pac	30	16
30	NOW THAT I'VE FOUND YOU (Rounder 325) . . . . .	Alison Krauss	22	19
31	MEDUSA (Arista 25717) . . . . .	Annie Lennox	32	17
32	ANOTHER NIGHT (Arista 18778) . . . . .	Real McCoy	33	15
33	DOOKIE (Reprise/Warner Bros. 45529) . . . . .	Green Day	34	73
34	MACK 10 (Pronty 53938) . . . . .	Mack 10	47	3
35	DAYS LIKE THESE (Polydor 31452) . . . . .	Van Morrison	25	3
36	FORREST GUMP (Epic Soundtrax/Epic 66329) . . . . .	Soundtrack	28	45
37	AND THE MUSIC SPEAKS (Blitz/Atlantic 82746) . . . . .	All-4-One	37	4
38	FOREVER BLUE (Reprise 45845) . . . . .	Chris Isaak	43	7
39	LIVE (Elektra 61777) . . . . .	Phish	61	2
40	FURTHER DOWN THE SPIRAL (EP) (Nothing/TVT-Interscope 95811) . . . . .	Nine Inch Nails	45	5
41	DELUXE (Elektra/EEG 61784) . . . . .	Better Than Ezra	44	8
42	NO NEED TO ARGUE (Island 524050) . . . . .	The Cranberries	36	39
43	CANDY RAIN (Uptown/MCA 11125) . . . . .	Soul For Real	38	15
44	GREATEST HITS (BNA 66508) . . . . .	Lorrie Morgan	DEBUT	
45	POST (Elektra 61740) . . . . .	Bjork	41	4
46	BRANDY (Atlantic 82610) . . . . .	Brandy	49	40

## 47 JAGGED LITTLE PILL

(Maverick/Reprise/Warner Bros. 45901) . . . . .	Alanis Morissette	66	3
48 SMASH (Eptaph 86432) . . . . .	Offspring	39	57
49 READY TO DIE (Bad Boy/Arista 73000) . . . . .	The Notorious B.I.G.	59	36
50 TUESDAY NIGHT MUSIC CLUB (A&M 0126) . . . . .	Sheryl Crow	42	49
51 SEAL (ZTT/Sire/Warner Bros. 45415) . . . . .	Seal	67	40
52 BOHEME (Columbia 67115) . . . . .	Deep Forest	35	3
53 GREATEST HITS (Columbia 67060) . . . . .	Bruce Springsteen	46	18
54 YES I AM (Island 848660) . . . . .	Melissa Etheridge	48	91
55 VITALOGY (Epic 66900) . . . . .	Pearl Jam	56	32
56 THE BRIDGES OF MADISON COUNTY (Malpaso/Warner Bros. 45945) . . . . .	Soundtrack	50	3
57 THE LION KING (Walt Disney 60858) . . . . .	Soundtrack	40	56
58 2000 (Elektra 61619) . . . . .	Grand Puba	55	3
59 NOT A MOMENT TOO SOON (Curb 77659) . . . . .	Tim McGraw	52	66
60 A SPANNER IN THE WORKS (Warner Bros. 45867) . . . . .	Rod Stewart	51	5
61 POCAHONTAS SING-ALONG (EP) (Walt Disney 60876) . . . . .	Soundtrack	63	3
62 WILDFLOWERS (Warner Bros. 45759) . . . . .	Tom Petty	58	36
63 YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314) . . . . .	Jeff Foxworthy	54	42
64 UNPLUGGED IN NEW YORK (DGC/Geffen 24727) . . . . .	Nirvana	62	35
65 GREATEST HITS (Capitol 30334) . . . . .	Bob Seger & The Silver Bullet Band	65	36
66 BALANCE (Warner Bros. 45760) . . . . .	Van Halen	64	24
67 THE INFAMOUS (Loud/RCA 66480) . . . . .	Mobb Deep	69	11
68 OPERATION STAKOLA (C-Note/Noo Trybe 52324) . . . . .	Luniz	DEBUT	
69 MY LIFE (Uptown/MCA 11156) . . . . .	Mary J. Blige	68	32
70 SHORT BUS (Reprise/Warner Bros. 45864) . . . . .	Filter	73	6
71 TALES FROM THE HOOD (Forty Acres & A Mule Musicworks/MCA 11243) . . . . .	Soundtrack	71	9
72 THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346) . . . . .	Nine Inch Nails	75	70
73 I AIN'T MOVIN' (550 Music/Epic 64324) . . . . .	Des'ree	60	23
74 DON JUAN DEMARCO (A&M 540357) . . . . .	Soundtrack	76	9
75 PULP FICTION (MCA 11103) . . . . .	Soundtrack	57	37
76 APOLLO 13 (MCA 11241) . . . . .	Soundtrack	DEBUT	
77 MADE IN ENGLAND (Rocket/Island 526188) . . . . .	Elton John	53	16
78 READ MY MIND (MCA 10994) . . . . .	Reba McEntire	72	46
79 RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659) . . . . .	Oi' Dirty Bastard	77	14
80 WEEZER (DGC/Geffen 24629) . . . . .	Weezer	RE-ENTRY	
81 IN A MAJOR WAY (Sick Wid' It/Alive 41558) . . . . .	E-40	78	17
82 BRAVEHEART (London 48295) . . . . .	Soundtrack	90	5
83 ROTTING PINATA (Work/Columbia 57800) . . . . .	Sponge	88	19
84 SEXATIONAL (Giant/Warner Bros. 24596) . . . . .	Tony Thompson	DEBUT	
85 LIVE THROUGH THIS (DGC/Geffen 24631) . . . . .	Hole	80	46
86 BONAFIDE (Yab Yum/550 Music/Epic 66436) . . . . .	Jon B.	84	2
87 ELASTICA (DGC/Geffen 24728) . . . . .	Elastica	85	13
88 REVELATIONS (Profile 11463) . . . . .	Special Ed	DEBUT	
89 NO ORDINARY MAN (MCA 10991) . . . . .	Tracy Byrd	70	45
90 I WISH (Sunshine/Scott 75486) . . . . .	Skee-Lo	DEBUT	
91 I SEE IT NOW (Atlantic 82656) . . . . .	Tracy Lawrence	86	32
92 LIVE AT THE ACROPOLIS (Private Music 82116) . . . . .	Yanni	82	69
93 BEDTIME STORIES (Maverick/Sire/Warner Bros. 45767) . . . . .	Madonna	74	34
94 FROM THE BOTTOM UP (M&J Music/Epic 57827) . . . . .	Brownstone	94	25
95 DO YOU WANNA RIDE? (Mecca Dor/EastWest/EEG 61757) . . . . .	Adina Howard	79	16
96 ABOUT TIME (Eptaph 86437) . . . . .	Pennywise	100	3
97 WHO I AM (Arista 18759) . . . . .	Alan Jackson	91	51
98 ENCOMIUM: A TRIBUTE TO LED ZEPPELIN (Atlantic 82731) . . . . .	Various Artists	89	15
99 AMOR PROHIBIDO (EMI Latin 28803) . . . . .	Selena	96	14
100 TEN FEET TALL & BULLETPROOF (Warner Bros. 45603) . . . . .	Travis Tritt	93	30



## REVIEWS by Steve Baltin



### ■ THE RAMONES: *Adios Amigos* (Radioactive 11273)

There may be a million punk bands out there right now, but there is only one Ramones. Once you hear that opening "1-2-3-4," and the explosive intro, there can be no doubt who this is. If for no other reason than all Ramones songs sound alike. But who cares? The Ramones are a classic version of the Violent Femmes, if it makes your head bob back and forth violently, if you wanna hit something, if you feel the need to play air instruments, it's a good Ramones record. There's more attention

focused on *Adios Amigos* because of the popularity of new punk bands, but the Ramones, God bless 'em, have been doing the same thing for two decades. This passage from "Got A Lot To Say" pretty much sums it up. "I got a lot to say/I can't remember now." Long may they live.

### ■ SILVERCHAIR: *Frogstomp* (Epic 67247)

Silverchair is huge in its native Australia. However, in the case of the Australian trio that doesn't mean it suck. And the band's been able to translate a little bit of that buzz to the States already thanks to some fans in high places. In fact, they could end up being the Australian Bush. Why Bush? Because lead vocalist Daniel Johns has a faint vocal similarity to Bush's Gavin Rossdale, though musically this is Soundgarden all the way. All that comes across in the record's opening track "Israel's Son." And the best moment on that song comes near the end when the band explodes in a frenzy. Silverchair certainly isn't doing anything you haven't heard before, as influences come throughout the 11-song record, including one so obvious I won't mention it (think Seattle), but they do the derivative thing exceptionally well, making for a fun, if benign, record.

### ■ NEVER THE BRIDE: *Never The Bride* (Atlantic 82768-2)

With a spot on the Led Zeppelin tribute album, *Encomium*, Never The Bride is obviously a priority for Atlantic. Thus it would be hard to bet against this band, even in this busy summer, but where the band's fans will come from is a good, and justified, question. Never The Bride is a hippie act if ever there was one. Their debut album mixes the mysticism of Zeppelin with California hippie flavors throughout. Weird. The result is a sound that could best be summed up as Heart distilled through 4 Non Blondes. In its own way though, the record is kind of infectious, whether it's because it's different or you've simply gotta admire a band that has the balls to do a CD that sounds like this in 1995.

### ■ VARIOUS ARTISTS: *Music & Poetry: The Postman* (Miramax/Hollywood Records 62029-2)

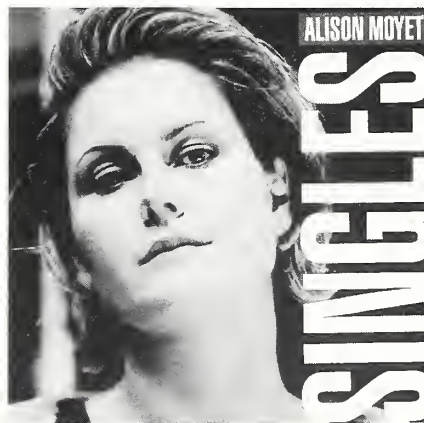
Think of this as the little album that could. Accompanying an Italian film that is making waves on the art-house circuit, the soundtrack features Sting, Madonna, Julia Roberts, Andy Garcia and Glenn Close. Come again? In addition to the normal score, an elegant variation on classical music courtesy of Luis Bacalov, this soundtrack features 14 Pablo Neruda poems read by some of the biggest stars in Hollywood. Given the hipness of poetry again, the presence of such luminaries as Madonna, Julia Roberts, who apparently was the first star on board, and Willem DaFoe is not surprising. Reading highlights include Ralph Fiennes' interpretation of "Ode To The Sea," Close's "I Like For You To Be Still" and Wesley Snipes' (huh?) version of "Leaning Into The Afternoons..." For pure words however, nothing tops the beautiful "Tonight I Can Write..." which is read here by Garcia. It is a breathtaking ode to a broken heart that shows why all of these celebs jumped at the opportunity to show their love for the great poet.



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## PICKS OF THE WEEK



### ■ ALISON MOYET: *Singles* (Columbia 67278)

Of all the '80s acts to resurface, Moyet has to be one of the most welcome. This compilation, highlighting her solo stuff, as well as her time with Yaz, shows a singer equally as effective with silky vocals as a gravelly throat. Opening with an entrancing version of the old Roberta Flack hit, "The First Time Ever I Saw Your Face," this 20-song collection is that rarest of albums, one that has no weak moments. It features two previously unreleased tracks, as well as three numbers from Yaz, including the rhythmic "Only You," one of their biggest hits. Yaz was known as a dance group, but Moyet's vocals transcend the club route, as she is wonderfully skilled at the soulful quality of the blues. A perfect example of that is the bellowing "That Ole Devil Called Love." The husky voiced Moyet lends an indelible stamp to every genre she touches, whether it be the disco-flavored "Invisible" or the soulful "Love Resurrection." *Singles* showcases a great singer.

### ■ THE FOO FIGHTERS: *Foo Fighters* (Rosewell Records/Capitol 34027 2)

How this album will play in Peoria is anybody's guess, but among industry insiders this record is one of the heavyweights of summer. After a heavy bidding war, Capitol won the rights to the power pop trio. The reason for the initial enthusiasm is the presence of former Nirvana member Dave Grohl, who's stepped out of the shadows with his new band's debut album. It would've been difficult for any band to deliver a CD that was actually worthy of the hype or met the expectations that accompanied this one, but the Foo Fighters have done it. Beginning with the first single and opening track, "This Is A Call," Grohl and mates leave no doubt this is a band to be taken seriously, and not just a curiosity. The hook-laden songs rock with a reckless abandon, particularly on "Alone + Easy Target." On the lovely "Big Me" the group shows an impressive ability to mix the songs up a bit. Forget about what you think this is supposed to be and just enjoy a killer rock CD.

# CASH BOX

## TOP 100 URBAN SINGLES

### JULY 22, 1995



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

**High Debut:**  
**Skee-Lo**

<b>1</b> DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Arista 5041) . . . . .	Monica	1	13	<b>44</b> FIRE (Motown 1300) . . . . .	Subway	44	12
<b>2</b> SOMEONE TO LOVE (550 Music 77895) . . . . .	Jon B. Feat. Babyface	3	13	<b>45</b> THERE IT IS (A&M 00192) . . . . .	Barry White	53	4
<b>3</b> BEST FRIEND (Atlantic 87148) . . . . .	Brandy	4	10	<b>46</b> LOVE TODAY (A&M 09704) . . . . .	Vertical Hold	45	14
<b>4</b> WATERFALLS (LaFace/Arista 24108) . . . . .	TLC	5	8	<b>47</b> HOW MANY TIMES (EastWest 64431) . . . . .	Gerald Levert	33	10
<b>5</b> SCREAM (MJJ/Epic 78000) . . . . .	Michael Jackson & Janet Jackson	2	7	<b>48</b> LOVE DON'T LOVE NOBODY (GRP/MCA 3063) . . . . .	Phil Perry	67	3
<b>6</b> 'TIL YOU DO ME RIGHT (Virgin 12744) . . . . .	After 7	9	4	<b>49</b> SHY GUY (FROM "BAD BOYS") (The Work Group 77678) . . . . .	Diana King	48	18
<b>7</b> HE'S MINE (Outburst/RAL 6946) . . . . .	MoKenStef	15	10	<b>50</b> THE MANY WAYS (LaFace/Arista 4105) . . . . .	Usher	70	4
<b>8</b> FREEK'N YOU (Uptown/MCA 3344) . . . . .	Jodeci	6	7	<b>51</b> JOY (Interscope 95769) . . . . .	Blackstreet	49	17
<b>9</b> BROWN SUGAR (EMI 58630) . . . . .	D'Angelo	13	9	<b>52</b> WHATEVER YOU NEED (EastWest 9197) . . . . .	Michael Speaks	57	6
<b>10</b> YOU USED TO LOVE ME (Bad Boy/Arista 79025) . . . . .	Faith	23	6	<b>53</b> WHEN YOU LOVE SOMEONE (Elektra 64415) . . . . .	Anita Baker & James Ingram	54	4
<b>11</b> BOOMBASTIC (Virgin 38482) . . . . .	Shaggy	10	9	<b>54</b> GIVE IT 2 YOU (So So Def/Work/Columbia 77836) . . . . .	Da Brat	47	15
<b>12</b> FEELS SO GOOD (So So Def/Columbia 77921) . . . . .	Xscape	14	6	<b>55</b> HEY LOOK AWAY (Kaper/RCA 64305) . . . . .	Questionmark Asylum	55	10
<b>13</b> ONE MORE CHANCE (Bad Boy/Arista 79032) . . . . .	The Notorious B.I.G.	8	5	<b>56</b> COME ON HOME (Capitol) . . . . .	The Whispers	66	2
<b>14</b> WE MUST BE IN LOVE (Stepsun 0141) . . . . .	Pure Soul	25	7	<b>57</b> KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188) . . . . .	Dr Dre	50	18
<b>15</b> I WANNA LOVE LIKE THAT (Giant 24629) . . . . .	Tony Thompson	11	10	<b>58</b> LOVE AMBITION (CALL ON ME) (Motown 0319) . . . . .	Jason Weaver	65	4
<b>16</b> WATER RUNS DRY (Motown 860 358) . . . . .	Boyz II Men	7	13	<b>59</b> FREAK LIKE ME (EastWest 9094) . . . . .	Adina Howard	56	26
<b>17</b> EVERY LITTLE THING I DO (Uptown 3356) . . . . .	Soul For Real	12	12	<b>60</b> THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376) . . . . .	Masta Ace Incorporated	51	13
<b>18</b> NEVER GONNA LET YOU GO (Street Life/Scotti Bros. 78019) . . . . .	Tina Moore	20	11	<b>61</b> THE WAY THAT YOU LOVE (Ving/Mercury 1422) . . . . .	Vanessa Williams	58	15
<b>19</b> HOW DEEP IS YOUR LOVE (Capitol 79612) . . . . .	Portrait	19	6	<b>62</b> I'D RATHER BE ALONE (Warner Bros. 17922) . . . . .	Karyn White	46	13
<b>20</b> I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (RAL/Def Jam 1879) . . . . .	Method Man/Mary J. Blige	17	13	<b>63</b> THINK OF YOU (LaFace/Arista 2-4094) . . . . .	Usher	60	24
<b>21</b> SO MANY TEARS (Interscope 95748) . . . . .	2Pac	22	6	<b>64</b> I GOT 5 ON IT (Noo Trybe 38474) . . . . .	Luniz	69	4
<b>22</b> MY UP AND DOWN (Mecca Don/EastWest 5753) . . . . .	Adina Howard	43	5	<b>65</b> RED LIGHT SPECIAL (LaFace/Arista 02744) . . . . .	TLC	62	22
<b>23</b> FEEL ME FLOW (Tommy Boy 7682) . . . . .	Naughty By Nature	24	7	<b>66</b> FIRST LOVER (Raging Bull 5013) . . . . .	Gap Band	52	13
<b>24</b> CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676) . . . . .	Total Feat. The Notorious B.I.G.	26	16	<b>67</b> COLORS OF THE WIND (FROM "POCAHONTAS") (Hollywood 64001) . . . . .	Vanessa Williams	76	5
<b>25</b> I CAN'T TELL YOU WHY (MJJ/Epic 77865) . . . . .	Brownstone	59	4	<b>68</b> DEAR MAMA/OLD SCHOOL (Interscope 98273) . . . . .	2Pac	61	20
<b>26</b> SPRINKLE ME (Jive 42297) . . . . .	E-40 Feat. Suga T	27	6	<b>69</b> I LIKE IT (WANNA BE WHERE YOU ARE) (Elektra/EEG 66131) . . . . .	Grand Puba	71	7
<b>27</b> CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730) . . . . .	Brian McKnight	18	18	<b>70</b> LISTEN ME TIC (Elektra 64414) . . . . .	Ini Kamoze	79	4
<b>28</b> FROGGY STYLE (Jive 42296) . . . . .	Nuttin' Nyce	21	12	<b>71</b> BABY (Atlantic 82610) . . . . .	Brandy	68	35
<b>29</b> I CAN LOVE YOU LIKE THAT (Blitz/Antanic) . . . . .	All-4-One	31	7	<b>72</b> FREEDOM (FROM "PANTHER") (Mercury 856 800) . . . . .	Various Artists	63	13
<b>30</b> YOU BRING ME JOY/I LOVE YOU (Uptown/MCA 55029) . . . . .	Mary J. Blige	32	6	<b>73</b> PULL UP TO THE BUMPER (Epic 7111) . . . . .	Patra	84	3
<b>31</b> MIND BLOWIN' (TNT/Jive 42286) . . . . .	Smooth	30	7	<b>74</b> THERE WILL NEVER BE (Arista 12843) . . . . .	NIIU	75	5
<b>32</b> AFFECTION (Avitone/Bellmark 74506) . . . . .	Jody Watley	34	6	<b>75</b> FROM THE FOOL (MCA 55054) . . . . .		83	3
<b>33</b> I LIKE (Keia/Elektra 64486) . . . . .	Kut Klose	28	21	<b>76</b> FOR YOUR LOVE (Motown 1261) . . . . .	Stevie Wonder	72	22
<b>34</b> EMOTIONS (Luke 185) . . . . .	H-Town	29	18	<b>77</b> (I WANT TO) THANK YOU (Street Life/Scotti Bros. 78035) . . . . .	Freddie Jackson	64	10
<b>35</b> TOMORROW ROBINS WILL SING (Motown 60356) . . . . .	Stevie Wonder	37	7	<b>78</b> COME ON (A&M 580 972) . . . . .	Barry White	73	23
<b>36</b> ENJOY YOURSELF (Mo Jazz 1279) . . . . .	Impromptu	36	10	<b>79</b> WHEN U CRY I CRY (Capitol 58329) . . . . .	Jesse	74	18
<b>37</b> PUT YOUR BODY WHERE YOUR MOUTH IS (Atlantic 87165) . . . . .	Sean Levert	16	8	<b>80</b> TOO MANY FISH (Virgin 38477) . . . . .	Frankie Knuckles Feat. Adeva	78	5
<b>38</b> FREAK ME BABY (Epic Street/Epic 77845) . . . . .	Dis'N'Dat Feat. 95 South, 69 Boyz & K-Knock	38	12	<b>81</b> CHAMPION (Loose Cannon/Island 6980) . . . . .	Buju Banton	86	3
<b>39</b> SO IN LOVE WITH YOU (Mavenck/Warner Bros. 17889) . . . . .	U.N.V.	41	6	<b>82</b> HEY ALRIGHT (Illtown/Mad Sounds/Motown 0366) . . . . .	Rottin' Razkals	88	2
<b>40</b> ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic 77862) . . . . .	Raphael Saadiq	40	18	<b>83</b> CURIOSITY (MCA 3460) . . . . .	Aaron Hall	DEBUT	
<b>41</b> I'M WHAT YOU NEED (MCA 3361) . . . . .	Chante Moore	42	8	<b>84</b> ALL GLOCKS DOWN (Pendulum/EMI 58637) . . . . .	Heather B	82	6
<b>42</b> GRAPEVYNE (MJJ/Epic 77864) . . . . .	Brownstone	35	17	<b>85</b> COME AND TAKE A RIDE (Rap-A-Lot/Noo Trybe 38476) . . . . .	Mad CJ Mack	87	2
<b>43</b> THIS IS HOW WE DO IT (PMP/RAL/Island 851 468) . . . . .	Montell Jordan	39	21	<b>86</b> I WISH (Sunshine/Scotti Bros. 78032) . . . . .	Skee-Lo	RE-ENTRY	
				<b>87</b> M.V.P. (Columbia 77894) . . . . .	Big L	DEBUT	
				<b>88</b> I'LL SEND YOU ROSES (Qwest 17895) . . . . .	Kenneth Mangram	DEBUT	
				<b>89</b> SHIMMY SHIMMY YA (Elektra/EEG 64419) . . . . .	Ol' Dirty Bastard	89	2
				<b>90</b> NEVA GO BACK (Profile 5433) . . . . .	Special Ed	90	2
				<b>91</b> TWISTED (Big Beat/Atlantic 98163) . . . . .	Po'Broke & Lonely?	91	6
				<b>92</b> TALES FROM THE HOOD (MCA 55038) . . . . .	Domino	77	10
				<b>93</b> IF IT'S ALRIGHT WITH YOU (Luke 184) . . . . .	Lorenzo Feat. Keith Sweat	80	14
				<b>94</b> CRUNCH TIME (Motown 31326) . . . . .	Prince Markie Dee	85	4
				<b>95</b> GOOD THANGZ (Underworld/Capitol 79558) . . . . .	Hami	81	13
				<b>96</b> BIG POPPA/WARNING (Bad Boy/Arista 7-9015) . . . . .	The Notorious B.I.G.	94	27
				<b>97</b> I WANT U (Motown 0322) . . . . .	Rosie Gaines	93	6
				<b>98</b> IT'S BEEN YOU (Elektra 9148) . . . . .	Anita Baker	96	16
				<b>99</b> CANDY RAIN (Uptown/MCA 54906) . . . . .	Soul For Real	92	31
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CHAMPION M. Myrie, L. Sibbles (Songs Of PolyGram/Geminae, BMI)	81
COLORS OF THE WIND A. Manken, S. Schwartz (Wait Disney Music, ASCAP/Wonderland Music, BMI)	67
COME AND TAKE A RIDE B. Ross, K. Green, K. Bameet (Still In The Water/Mad Mackadotes Funk, BMI)	85
COME ON! J. Harris III, T. Lewis, J. Wright, B. White (Flyte Tyne/Tunes/New Perspective, ASCAP/Seven Songs, BMI)	78
COME ON HOME N/A (N/A)	56
CRAZZ LOVE V. Brown (Warner Bros./Calendonian, ASCAP)	27
CRUNCH TIME M. Morales, M. C. Rooney, D. Johnson, G. Washington Jr. (Jobete/Grover Washington Jr./Second Generation/Rooney/MCA Music/Flow Tech Music/EMI Blackwood, BMI)	94
CURIOSITY N/A (N/A)	83
DEAR MAMA/OLD SCHOOL T. Shakur, T. Pizarro (The Underground Condition, ASCAP/Joshua's Dream/Intercope/Pearl/Warner-Tamerlane, BMI)	68
DON'T TAKE IT PERSONAL D. Austin, D. Simmons (D.A.R.P./Afro Dred Lite, ASCAP/Nu Rhythm, BMI)	1
EMOTIONS Dano, Slazam, G. I. (Busthock/Pac Jam, BMI)	34
ENJOY YOURSELF J. Bunt, S. Harvey, S. Thomas (BIS, ASCAP/Sueve Harvey/Odie Mae, BMI)	36
EVERY LITTLE THING I DO Heavy D, Robinson, Oliver, Barnes, Callmon (EMI April/Soul On Soul/WB/Eveille/12 And Under, ASCAP/Slim U. Wel/Taking Care Of Business, BMI)	17
FEEL ME FLOW Gist, Criss, Brown, Neville, Modest, Nocentelli, Porter (Naughty/WB/Rhineclader, ASCAP)	23
FEELS SO GOOD J. Dupri, C. Lowe, Xscape (So So Def/EMI April/Air Control, ASCAP)	12
FIRE D. Bingham (Dimly B/BMD, ASCAP)	44
FIRST LOVER C. Wilson, A. Rushing, V. Young (C Dub Music, BMI)	66
FOR YOUR LOVE S. Wonder (Sleevland Morris, ASCAP)	76
FREAK LIKE ME E. Hanes, M. Valentine, L. Hill (Hanes, Hill & Valentine, ASCAP)	59
FREAK ME BABY V. Bryant, N. Orange, R. Andrews, N. Chaceker (Poutabug/Ujima/Hey Skano, BMI)	38
FREEDOM D. Austin, J. Kirkland, J. Gilman (EMI April/D.A.R.P./Patrick Moxey/Diggin' In The Crates, ASCAP/1995 Butter Jam, BMI)	72
FREKIN' U Like Vane (EMI April/Da Swing Mob, ASCAP)	8
FROM THE FOOL L. Stewart, A. Harrell, T. Haynes (MCA Publ., ASCAP)	75
FROGGY STYLE A. Yarbrough, L. Simmons, J. Ellis, C. Wilson (Tak'n Care Of Business, BMI)	28
GIVE IT 2 YOU J. Dupri, C. Kelly (So So Def/EMI April/My World, ASCAP)	54
GOOD THANGZ Hani (Ma'Phul Music, ASCAP)	95
GRAPEVINE N. Gilbert, A. Gilbert, D. Hall (Brown Girl/The Night Rainbow/Stone Jam/Ness Nitty & Capone/WB, ASCAP)	42
HEY ALRIGHT A. Barr, J. Rey, C. Kelley, Naughty By Nature (Naughty/Warner Chappell/F.C.D., ASCAP)	82
HEY LOOK AWAY T. Angrow, M. Gadsdon, K. Jones, D. Hepburn (360, ASCAP/Fecat/Money In The Bank/Blackwood, BMI)	55
HE'S MINE Hani, M. Kenzie, R. Trouman, Prince (Controversy, ASCAP/Saj Music/Songs Of Larrada/Rubber Band Music, BMI)	7
HOW DEEP IS YOUR LOVE B. Gibb, R. Gibb, M. Gibb (N/A)	19
HOW MANY TIMES G. Levert, E. T. Nicholas (Divided/Zomba/Ramal/Warner-Tamerlane, BMI)	47
HUMAN NATURE Madonna, D. Hall, S. McKenzie, K. McKenzie, M. Deering (WB/Webo Girl/Stone Jam/Frozen Soap Songs/Wizeman/EMI-April, ASCAP)	74
I CAN LOVE YOU LIKE THAT S. Diamond, M. B. Berry, J. Kimball (N/A)	29
I CAN'T TELL YOU WHY T. B. Schmitt, D. Henley, G. Frey (Jedrah Music/Cape County Music/Red Cloud Music, ASCAP)	25
I GOT 5 ON IT Husbands, Ellis, Gilmour, King, Foster, McElroy, Bell, Smith (True Music, ASCAP/Sockola/Trip/Gold/ King IV/Songs Of All Nations/Warner-Tamerlane/OV/0 Itself/Second Decade, BMI)	64
THE L.N.C. RIDE R. Isley, E. Isley, Isley, C. Jasper, D. Clear, C. Isley (Danstasia/Vary White, ASCAP)	60
I'D RATHER BE ALONE K. White, J. Harris III, T. Lewis, G. Johnson, S. Howard (Flyte Tyne/New Perspective, ASCAP/Warner-Tamerlane/King's Kd, BMI)	62
IF IT'S ALRIGHT WITH YOU K. Sweat, E. McCann (Keith Sweat/EVA/WB/Deep Sound, ASCAP)	93
I LIKE J. Howcott, E. Officer, T. Duncan (Nu Soul, ASCAP/Almo Irving/Short Dolls, BMI)	33
I LIKE IT (I WANNA BE WHERE YOU ARE) M. Dixon, A. Martin, Grand Puba (DeJam, ASCAP/12 A/Kakaka, BMI)	69
I'LL BE THERE FOR YOU/YOU'RE ALL... C. Smith, R. Diggs, N. Ashford, V. Simpson (Jobete, ASCAP/Careen-BMG/Wu-Tang/Ramecca, BMI)	20
I'LL SEND YOU ROSIES Babyface, C. Gatis (N/A)	88
FM WHAT YOU NEED J. Howcott, M. Hamal, Officer, D. Parks (Living Music/Nu Soul, BMI)	41
IT'S BEEN YOU S. McKinney, M. Unotsky, M. O'Hara (Whole Nine Yards Music/Avid One Music, ASCAP/Unotsky Songs/O'Harra Music, BMI)	98
I WANT U Prince, R. Ganes (Controversy/WB/ASCAP/Dredlx/Motown/Songs Of PolyGram, BMI)	97
I WANNA LOVE LIKE THAT Babyface (Ecat/Sony Songs/Zomba, BMI)	15
I WISH Skee-Lo (Orange Bear, BMI)	86
JOY T. Riley, T. Lucas, M. Jackson (Zomba/T. Lucas Music/Mr Peanut Butter, ASCAP/Mjac/Warner-Tamerlane, BMI)	51
KEEP THEIR HEADS RINGIN' Dr. Dre, S. Sneed, J. Flex (Ain't Nuthin' Got a Swagga But Fu-Kin', ASCAP)	57
LISTEN ME T. K. Kamore, S. Sounds Kik (Irving/Ronder, BMI)	70
LOVE DON'T LOVE NOBODY C. Simmons, J. Jefferson (Warner-Tamerlane, BMI)	48
LOVE TODAY T. Taylor, C. Farrar (Chrysalis Music/Khara Troy/B Black Music, ASCAP)	46
LUV AMBITION K. Crouch (Human Rhythm, BMI)	58
THE MANY WAYS D. Hall, A. Brown (WB/Stone Jam/Ness Nitty & Capone/AI Q-Dev, ASCAP)	50
MIND BLOWIN' Carter, Campbell, Fingers, White, Isley, Isley, Isley (Zomba/Fc Mac/Art & Rhythm/Athythmusic/EMI April/Bama, ASCAP)	87
M.V.P. N/A (N/A)	87
MY UP AND DOWN K. Perce, L. Harris, M. Lomas, B. Ford, J. Elias (Chile/Maximian Strength/Too Slow U Blow, BMI)	22
NEVA GO BACK E. Archer, H. Tee (Promise/Special Ed/Howie Tee, BMI)	90
NEVER GONNA LET YOU GO G. J. Moore, T. Ford (My Jonathan/Neva, BMI)	18
NEXT TIME J. Jam, T. Lewis, J. Wright, G. Knight (Shakegi/EMI April/Flyte Tyne/Tunes/New Perspective, ASCAP)	100
NONE OF YOUR BUSINESS S. Azor (Songs Of K-Oss/Out Of The Basement/Next Plateau, ASCAP/Unart, BMI/CPP)	97
ONE MORE CHANCE M. DeBarge, E. Jordan (Jobete/April/Big Poppa/Justin/ASCAP)	13
PULL UP TO THE BUMPER D. Mann, S. Dunbar, R. Shakespeare, G. Jones (Grace Jones Enterprises/PolyGram Int./Cheran, ASCAP/Songs Of PolyGram/IXAT, BMI)	73
PUT YOUR BODY WHERE YOUR MOUTH IS G. Levert, E. Nicholas (Divided Music/Zomba/Warner-Tamerlane, BMI)	37
RED LIGHT SPECIAL Babyface (ECAF/Sony Songs, BMI)	65
SCREAM/CHILDHOOD M. Jackson, J. Harris III, T. Lewis, J. Jackson (Mjac/Warner-Tamerlane/Black ke, BMI)	5
SHIMMY SHIMMY YA R. Jones, R. Diggs (Wu-Tang/Ramecca, BMI)	89
SHY GUY D. King, A. Marvel, K. Gardner (World Of Andy/Wnr, ASCAP/Diana King/Kingsley Gardner/Nation Of Soul, BMI)	49
SOMEONE TO LOVE Babyface (Sony/Ecat, BMI)	2
SO IN LOVE WITH YOU D. Foster, B. Ross, L. Thompson (Bill Man/One Four Three/Howe Sound/Peer Music/Linx's Boys, BMI)	39
SO MANY TEARS N/A (Jobete/Black Bull/Tirby, ASCAP/Joshua's Dream/Intercope Pearl/Warner-Tamerlane/Grand Imperial Thng/Publishinglike, BMI)	21
SPRINKLE ME E-40 (Zomba/E-40/Suga T, BMI)	26
TALES FROM THE HOOD Domino, G. Baillergau, V. Merritt (Chrysalis/Getto Jam/All Int. ASCAP/Mike's Rap, BMI)	92
I WANT TO THANK YOU B. J. Eastman, G. Chambers (Barry's Melodie/Polygram Int./Orshca/Warner Bros., ASCAP)	77
THERE IT IS B. White, G. Levert, E. T. Nicholas (Seven Songs/Divided/Zomba/Warner-Tamerlane, BMI)	45
THERE WILL NEVER BE N/A (N/A)	74
THINK OF YOU C. Thompson, D. Jones, F. Evans, U. Raymond (Clack Life/Starvm, ASCAP/China Baby/Jance Combs, BMI/EMI)	63
THIS IS HOW WE DO IT M. Jordon, O. Peirce, R. Walters (Mo'Sawang, ASCAP/Oj's/Def American, BMI)	43
'TIL YOU DO ME RIGHT Babyface, M. Edmonds, K. Edmonds (Sony Songs/ECAF/KMEL, BMI)	6
TOO MANY FISH N/A (N/A)	80
TOMORROW ROBINS WILL SING S. Wonder (Sleevland Morris, ASCAP)	35
TWISTED C. Taylor, R. Cruz, M. Lynn (Under Glove, ASCAP)	91
WATERFALLS Organized Noise, M. Ederidge, L. Lopez (Tiz Biz Music/Belt Star Music/Publishing, ASCAP/Organized Noise Music/Suff Shirt Music, BMI)	4
WATER RUNS DRY Babyface (EMI, BMI)	16
THE WAY THAT YOU LOVE ME J. Dibs, A. Absana (EMI April/Nanna, ASCAP/EMI Blackwood/J. Dibs, BMI)	61
WE MUST BE IN LOVE K. Jordan (Played Like A Sepsion/Black Art Of War, ASCAP)	14
WHATEVER YOU NEED M. Speaks (You Digg Music, ASCAP/Maccodon/Speakout/Too Slow U Blow, BMI)	52
WHEN YOU LOVE SOMEONE C. Sager, M. Shuman, A. Baker (Hazen/Winking Brook Way, ASCAP/Beverly Drive/All About Me, BMI)	53
WHEN U CRY... S. Grissette, B. Beck, R. Brown (Lil'Ed/Trinity Campbell/Warner Chappell, ASCAP/Sonic Sheet, BMI)	79
YOU BRING ME JOY/I LOVE YOU M. J. Blige, J. Hailey (Mary J. Blige Music/MCA Music/Sean Combs Music/Kaya Music, ASCAP/Chuckie Thompson/9th Street Tunnel Music, BMI)	30
YOU USED TO LOVE ME F. Evans (China Baby/Blackwood/Ninth St. Tunnel, BMI)	10

## REVIEWS By Gil L. Robertson IV

### ■ THE GAP BAND: *Ain't Nothin' But A Party* (Raging Bull 2003) Producers: Various

The Gap Band is back with a collection of tracks that clearly demonstrate why, almost twenty years into the music game, they still have a large urban and pop following. The tracks on this disc vibrate with the Gap Band's winning hard groove and heavy funk sound that is already responsible for countless hours spent on the dance floors. Listening to this disc one really understands that music has no barriers and can offer a flavor which both new and old school listeners will enjoy. Radio is going to love this project, which will hopefully start a resurgence of the great groups from the past. Standout tracks: "First Lover," "Got It Going On," "Shake Dat Booty" and "Over The Funkin' Hill."



### ■ SOUTH CIRCLE: *Anotha Day Anotha Balla* (Suave 1518-2) Producers: Various

This disc offers a great cross-section of rap tracks that should allow this group to succeed on several urban formats. These fellows really know how to put a great spin on the lyrics, which are accessible and aptly showcases the group's whimsical personalities. On top of that they add to the mix some def music that will, for sure, add to their appeal. Urban radio will

like this disc, which I predict showcases a group with a long future ahead of them. Standout tracks: "Geto Madness," "New Day," "Gotta Maintain" and "Everybody Allday."

### ■ ROZALLA: *Look No Further* (Epic 57583) Producers: Various

Although she already has an international following, Rozalla's domestic debut disc suffers from having anything on it that will grab the attention of fickle domestic audiences. Nothing is wrong with this disc, Rozalla's vocals are sharp and in great form. However, with the exception of the dance market, the material presented is the wrong flavor to achieve mass acceptance in the U.S. If Rozalla's goal is to achieve success with the dance crowd she succeeds with this release, which offers some very strong tracks to dance the night away with. Dance and alternative radio will definitely like this project which, perhaps after a remix, might even crossover to other radio formats. Standout tracks: "Losing My Religion," "Work Me," "Look No Further" and "I Love Music."



## PICK OF THE WEEK

### ■ MOKENSTEF: *Azz Izz* (DefJam 364-2) Producers: Various

This trio of Los Angeles natives have a big winner with this disc, which allows them to showcase their talents within various musical genres. All three of these ladies offer winning vocals enhanced further by a musical production of equal excellence. The material here has high energy and allows each member's personality to come through. This project has many single possibilities that should enable the group to succeed on several music formats. However, urban radio will especially love this group, who have the talent and looks to go straight to the top. Congratulations ladies! Standout tracks: "Sex In The Ram," "He's Mine," "Let Them Know" and "Stop Calling Me."



## URBAN

## TOP 75 R&amp;B ALBUMS

CASH BOX • JULY 22, 1995

1	ME AGAINST THE WORLD (Interscope 92399)	2Pac	1	17
2	HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 (Epic 59000)	Michael Jackson	2	3
3	MACK 10 (Priority 53938)	Mack 10	11	3
4	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	10	40
5	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	3	32
6	FRIDAY (Priority 53959)	Soundtrack	5	14
7	THE INFAMOUS (Loud/RCA 66480)	Mobb Deep	7	11
8	THIS IS HOW WE DO IT (Def Jam/RAL 527179)	Montell Jordan	8	14
9	IN A MAJOR WAY (Sick Wid' It/Jive 41558)	E-40	9	17
10	BRANDY (Atlantic/AG 82610)	Brandy	16	38
11	CANDY RAIN (Uptown/MCA 11125)	Soul For Real	12	15
12	SEXSATONAL (Warner Bros. 24596)	Tony Thompson	55	2
13	TALES FROM THE CRYPT (A&M 7197)	C-Bo	13	5
14	POVERTY'S POVERTY (Tommy Boy 1111)	Naughty By Nature	4	6
15	DO YOU WANNA RIDE? (Mecca Don/EastWest/EEG 61757)	Adina Howard	14	20
16	BROWN SUGAR (EMI 232629)	D'Angelo	DEBUT	
17	2000 (Elektra 61619)	Grand Puba	17	3
18	OPERATION STACKOLA (C-Note/Noo Trybe 52324)	Luniz	DEBUT	
19	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	25	26
20	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	20	32
21	REVELATIONS (Profile 11463)	Special Ed	DEBUT	
22	TALES FROM THE HOOD (Forty Acres & A Mule Musicworks/MCA 11243)	Soundtrack	6	9
23	THE OTHER SIDE (Atlantic 82663)	Sean Levert	19	3
24	DEADLY GROUNDZ (Rap-A-Lot 40531)	Fifth Ward Juvenilz	18	3
25	DOWN 4 WHATEVA' (Pockettown/Jive 41525)	Nuttin' Nyce	DEBUT	
26	SURRENDER (Keia/Elektra/EEG 61668)	Kut Klose	15	16
27	NEW JERSEY DRIVE VOL. 1 (Tommy Boy 1114)	Soundtrack	27	15
28	II (Motown 530323)	Boyz II Men	23	42
29	BIG BALLER (Vap/Ichiban 8148)	MC Breed	21	3
30	AZZ IZZ (Outburst/RAL/Island 27364)	Monkenstef	43	2
31	GROOVE ON (EastWest 92416)	Gerald Levert	31	41
32	RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659)	Oi' Dirty Bastard	26	15
33	SITTIN' ON CHROME (Delicious Vinyl/Capitol 32873)	Masta Ace Incorporated	40	7
34	TRUE GAME (Rap-A-Lot/Noo Trybe 40485)	Mad CJ Mac	37	5
35	BEGGIN' AFTER DARK (Luke 212)	H-Town	22	32
36	I WISH (Sunshine/Scotti Bros. 75486)	Skee-Lo	60	2
37	ALL IN THE GAME (Suave 0003)	Crime Boss	51	20
38	TICAL (Def Jam/RAL/Island 523839)	Method Man	28	32
39	THE ICON IS LOVE (A&M 0115)	Barry White	29	37
40	BONAFIDE (Yab Yum/550 Music/Epic 66436)	Jon B.	36	6
41	KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)	Kirk Franklin & Family	33	29
42	TOAST TO THE LADIES (Capitol 30270)	The Whispers	44	15
43	UNIVERSAL NUBIAN VOICES (Maverick/Warner Bros. 45839)	U.N.V.	DEBUT	
44	GOODFELLAS (Payday/FFRR 124007)	Show And A.G.	42	5
45	ANOTHER DAY ANOTHER BALLA (Suave 1518)	South Circle	DEBUT	
46	SAFE + SOUND (Profile Records 1462)	DJ Quik	45	20
47	A MI SHABBA (Epic 57801)	Shabba Ranks	24	3
48	HEAD FIRST (A&M 3332)	Vertical Hold	DEBUT	
49	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	67	50
50	FACES OF DEATH (Stoney Burke 70020)	B.O.N.E. Enterprise	DEBUT	
51	WHAT'S ON MY MIND? (Po Broke/Relativity 1514)	The Dayton Family	48	27
52	CONVERSATION PEACE (Motown 530238)	Stevie Wonder	50	15
53	JUST FOR YOU (MCA 10946)	Gladys Knight	56	41
54	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS (Shot 7000)	Various Artists	32	12
55	AND THE MUSIC SPEAKS (Blitz/Atlantic 82746)	All-4-One	30	4
56	BALLIN' OUT OF CONTROL (Select 21654)	AMG	35	4
57	SEASON OF DA SICNESS (Black Market/Priority 53967)	Brotha Lynch Hung	34	17
58	100 DEGREES AND RISING (Talkin Loud/Verve 528000)	Incognito	46	4
59	DA' MILKRATE (Capitol 30697)	Milkbone	49	2
60	REAL TING (Weeded/Nervous 2006)	Mad Lion	39	8
61	THE BEST OF SADE (Epic 66686)	Sade	58	32
62	LOVE ON MY MIND (Luke 0214)	Lorenzo	38	11
63	BROKEN (Intersound 9145)	William Becton	57	3
64	MAKE HIM DO RIGHT (Warner Bros. 45400)	Karyn White	62	38
65	YOU'RE GONNA LOVE IT (Mojazz/Motown 53054)	Impromp2	64	4
66	VOLUME I (Interscope 92360)	Thug Life	68	37
67	PANTHER (Mercury 525479)	Soundtrack	41	9
68	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	63	42
69	FUNKDAFIED (So So Def/Vbrk/Columbia 66164)	Da Brat	61	52
70	NASTE (RCA 66613)	Roy Ayers	47	3
71	COCKTAILS (Dangerous/Jive 41553)	Too Short	65	24
72	A LOVE SUPREME (Silas/MCA 11157)	Chante Moore	70	31
73	THE ALBUM (Kaper/RCA 66560)	Questionmark Asylum	54	3
74	USHER (LaFace/Arista 26008)	Usher	69	20
75	GOOD TIMES (Biv/Motown 530354)	Subway	53	23

## THE RHYTHM

By Gil Robertson IV



Mecca Don/East West/EEG Recording artist Adina Howard communes with director Marty Callner and model, Tyson, at the video shoot for "My Up and Down," the second single from her current gold disc, *Do You Wanna Ride?* Pictured (l-r): Marty Callner, Adina Howard and Tyson.

**MOTOWN CAFE SET TO OPEN:** The first Motown Cafe will open during the second week of September in New York City. The restaurant will be the cornerstone of several Motown Cafes planned nationally and internationally. The restaurant, which is designed to celebrate the rich history of the Motown label, will offer home style, "slow cooked" American food selected from regional menus across the country. Menu items will include sticky, sweet B.B.Q. ribs, Grandma's own fried chicken, Maryland crab cakes, Philly cheese steak, Cajun popcorn shrimp, blackened catfish, grilled center-cut pork chops, rosemary grilled chicken, marinated swordfish, homemade turkey burgers and fresh grilled vegetables. Additionally, the restaurant will feature the following: The Motortown Revue Road Map, The Motortown Revue Stage, Stairway to Success, Rooftop Dining, The Automat, The 20 Grand Bar, The Roostertail Lounge, Shop Around Shop and "The Biggest Record In The World." As a special tribute to Motown founder **Berry Gordy**, the restaurant's creators have built a limestone relief sculpture of Gordy into the cornerstone of every Motown Cafe building.

**DISN' DAT:** Perspective Records will release the first single entitled "Heaven," from their hot new group **Solo** on July 19. Another Perspective group, **Sounds of Blackness** brought down the house at the recent NAACP National Convention. Superstar actor **Danny Glover** recently had another Perspective recording group, **Mint Condition** up to San Francisco for his wife's birthday. Song diva **Phyllis Hyman**'s body was cremated this past week. Private memorial services were held in New York, Philadelphia and Pittsburgh with a Los Angeles tribute by producer **Norman Connors** slated for July 28 at the **Cinegrill**. Make sure to mark your calendar for the **Vibe Music Seminar** which will be held August 24 and 25 at the **Marriott Marquis Hotel** in New York City. Over at **La Face Records**, super group **TLC** joins the line-up of the **Budweiser Superfest** on July 12. Also expect new music from LaFace groups, **A Few Good Men**, **Goody Mob**, and **Society of Soul**. **Columbia Recording** group **Xscape** will release their sophomore project, *Off The Hook*, on July 18. The **3rd Annual Hip-Hop/New Jack Power Summit** will again take place October 5-9 in Miami, Florida. For more information call 212-229-5273. Superstar **Anita Baker** is among the many African American performers who are enjoying great success in South Africa. Baker is very popular with the South Africans and her *Rhythm of Love* disc was just certified gold in that country. **Capitol Records** is gearing up big time for the release of **CeCe Winans'** solo debut project. Winans is not leaving the highly popular duo team she's with her brother, she just wants to showcase the enormous talent she has on her own. Expect more to follow.

## THE RHYME

By Gil L. Robertson IV



Soul balladeer Brian McKnight, whose new disc *I Remember You* hits the streets on August 8, hangs out with the members of Naughty By Nature, currently on tour with Ice Cube and the Rottin Razkals, at a recent L.A. gala. Pictured (l-r): Treach; McKnight; Vinnie; and K.G.

**PRIORITY RECORDS CELEBRATES 10TH ANNIVERSARY:** Priority Records recently celebrated its 10 year anniversary with a big blast of a party held on the Paramount Pictures lot in Los Angeles. Founded in 1985 by Mark Cerami and Bryan Turner with the release of a compilation album, *Kings Of Rap*, and a platinum release by the novelty act, *The California Rasins*, the label has gone on to become an industry leader and innovative and creative force in the rap/hip-hop genre. With an artist roster that includes such ground-breaking hard core/gangsta rap and hip-hop artists like Ice Cube, Ice T, N.W.A., The Geto Boys, Paris and many others, Priority has virtually single-handedly mapped out the course of the most successful genre in contemporary music. This year the company has begun to mainstream itself with recent forays into pop, rock, films and cyberspace technologies. Their first film project, *Friday*, has succeeded handsomely with over \$25,000,000 in boxoffice grosses since its late Spring release. Other film projects are in the works which the label plans to augment with soundtrack releases. On the cyberspace front Priority will enter into CD-ROM distribution by January '96, with the label presently acquiring various titles ranging from Education to Adult. Although the label's initial venture into rock music (*Priority Rocks*) failed, the label has ventured into the alternative arena with releases by Magnapop and Sons of Elvis. Additionally, the label has a distribution deal with Metal Blade and a joint venture deal with the L.A.-based indie Basura, whose roster includes Milk Cult, Foreskin 500 and Timeco. In the coming months the label will issue the long awaited Ice Cube/Dr.Dre disc *Helter Skelter*, with offerings by Ice T., Margie Coleman, Rally Ral and Concious Daughters to follow.

**DIS N' DAT:** Although it was a close call, rap superstar L.L. Cool J has re-signed with Def Jam in a deal that has him delivering five more discs to the label. Over at LaFace, supergroup TLC has joined the Superfest tour through August. The label also has plans to release product from the The Goody Mob, A Few Good Men and Society of Soul. Jive Records has upcoming releases from KRS-One, Smooth, Souls of Mischief, The Click and Father Dom. From the Def Jam family, expect new releases from Dove Shack, B.G. Knockout and Dresta and The Twinz. Tommy Boy Records will release a single from Big Kap, featuring Da Ladies, while groups De La Soul, House Of Pain and K-7 are in the studio.

## TOP 25 RAP SINGLES

CASH BOX • JULY 22, 1995

1	ONE MORE CHANCE (Bad Boy/Arista 79032)	The Notorious B.I.G.	1	5
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	3	11
3	I GOT 5 ON IT (Noo Trybe 38474)	Luniz	4	6
4	FEEL ME FLOW (Tommy Boy 7682)	Naughty By Nature	2	6
5	SPRINKLE ME (Sick Wid It/Jive 42298)	E-40 (Featuring Suga T)	6	4
6	KEEP THIER HEADS RINGING (Priority 53188)	Dr Dre	5	18
7	SO MANY TEARS (Interscope/AG 98145)	2Pac	14	3
8	MIND BLOWN' (Jive 12286)	Smooth	9	7
9	FOE LIFE (Priority 53192)	Mack 10	10	7
10	GIVE IT 2 YOU (So So Def/Wbrk/Columbia 77836)	Da Brat	7	15
11	FREAK ME BABY (Epic Street/Epic 77845)	Dis-N-Dat	12	13
12	SURVIVAL OF THE FITTEST (RCA 64382)	Mobb Deep	11	8
13	SHIMMY SHIMMY YA (Elektra/EEG 64419)	Ol' Dirty Bastard	8	8
14	DEAR MAMA (Interscope/AG 98273)	2Pac	13	20
15	SUGAR HILL (EMI 58407)	Az	20	1
16	ALL GLOCKS DOWN (Pendulum/EMI 58367)	Heather B.	16	5
17	THE I.N.C. RIDE (Delicious Vinyl/Captol 58376)	Masta Ace Incorporated	17	13
18	I WISH (Sunshine/Scotti Bros. 78032)	Skee-Lo	15	4
19	SEA OF BUD (Wap/Ichiban 318)	MC Breed	18	5
20	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	19	27
21	I LIKE IT (I WANNA BE WHERE YOU ARE) (Elektra/EEG 66131)	Grand Puba RE-ENTRY		
22	ROUND & ROUND (G Funk/RAL/Island 9385)	The Twinz	23	3
23	SUMMERTIME IN THE L.B.C. (G Funk/Island 9383)	Dove Shack	25	3
24	CAUGHT UP IN THE GAME (Pallas 357183)	Bushwackas DEBUT		
25	CHAMPION (Loose Cannon/Island 6980)	Buju Banton	22	3

### Rap Single Reviews

By Gil Robertson IV

#### ■ KILO: "Donkey Kong" (Warp 319-2)

This debut track from Kilo is filled with an easy flowing, upbeat groove that is guaranteed to get the folks on the dance floor. The rapping found on this track is rhythmic and the music phat with an old school flavor that gives the record a winning touch. I predict that this track will enjoy strong urban radio airplay throughout the summer that will prime the public to this group's great vibe.

#### ■ WILLIE D.: "Creepin'" (Ichiban 15551)

This track offers a smooth mellow flow that is perfect for urban music listeners who like music that lets them dance slow and up close. Urban radio should agree which should result in music listeners getting a case of the creepers all summer long.

#### ■ D. JOSIAS: "Phatt" (IMI 8512)

This track is one of those ruthless slow jams that's going to really get everyone on the dance floors begging for more (especially the ladies). Josias' vocal delivery is filled with appeal that's enhanced by his provocative music accompaniment. Radio is already in love with this track, which indicates that Josias has a bright future ahead of him.

## Indie Spotlight

## Chris Neal and The Rhino Way of Marketing

by Steve Baltin

LONG BEFORE INDIE LABELS became such a hot topic of conversation in the music industry, Santa Monica, CA-based Rhino Records had their own way of doing things. The label, which became famous for releasing projects like the Dr. Demento collections and the all "Louie, Louie" album, is finding new ways of competing in the indie-prosperous '90s. For one thing, they've continued to expand their market beyond comedy, having released the highly acclaimed *Beat Generation* box-set, a magnificent collection of beat writings from Jack Kerouac, Allen Ginsberg and others, as well as music from Bob Dylan and Tom Waits.

Rhino continues to do rock 'n' roll, like their recent reissues of old Robyn Hitchcock records, but their eclectic release schedule has led them to divergent ways of bringing their material to the public. Chris Neal, national coordinator of direct sales is the man that gets the Rhino product to outlets other than record stores. Among the sales venues that Neal currently works with are, "Sun Studios,



Chris Neal

Northridge Pharmacy and a lot of catalog sales." Neal elaborated on what he does by discussing the lauded Sun box-set.

He said, "We come out with the Sun box-set, and basically what I do is I'll target what gift shops are appropriate for such a title."

The Sun connection is rather obvious. But what about a pharmacy? Neal explained, "Because it's a gift store, gift stores traditionally don't carry music and something that I'm trying to get in book stores and gift stores is music. Also, things like our *Greatest Speeches* box-set, which isn't necessarily music, but is perfect for a gift store or a book store."

Projects like the *Greatest Speeches* box-set, which features famous historical figures—such as presidents, Malcolm X and Douglas MacArthur, and the *Beat Generation* box-set have a historical significance that naturally lend themselves to schools. On this subject, Neal said: "Trying to get more into that, like universities. I've had some luck selling the *Allen Ginsberg* box-set to universities. And even, if you can imagine this, some music to some classes that are offered at universities that basically wanna discuss the history of music. So, they'll call Rhino and they'll say, 'Do you have anything in blues?' And they wanna use our blues CD's."

Being involved with this kind of label obviously takes some imagination, in addition to a well-rounded background and familiarity with the material one is pitching. How did Neal get to this point? The background came from a book and record store Neal worked at while attending the University of Maryland as an economics major. Label background came while at MCA, where he interned in their special marketing department, "which was film and TV licensing."

Neal has now been at Rhino for over two years. As for how he came into his unique position, he says, "It was new territory when I started working here. There was someone here that used to be the manager, the national special markets manager, and this was her deal, but she's not with the company anymore. She was brought in to more or less give Rhino a lot more exposure in the book world, and even grocery stores, toy stores and gift shops, as well. I got in through her."

## REVIEWS By Steve Baltin



■ **GOODBYE HARRY: *Food Stamp BBQ*** (Cruz Records 0037-2)

I know nothing about this band except the packaging looked really cool and it appeared to be a fun record. It is on occasion, but this punk thing has got to go. I hate to be the Scrooge, but all punk songs sound alike and unless you're 16 with major testosterone flowing there's really not much point to it. Still, this is fine for people who aren't ready to scream from the glut of new punk bands. How many such acts will be left even by the end of the year remains to be seen.

■ **THE BOTSWANNAS: *Cream Machine*** (Feralette Records 95012)

In listening to the first six songs on the Botswannas' record one can't help but think the band sounds like someone, it's just hard to place who it is. That until the seventh song, when they do a cover of Blondie's "Rip Her To Shreds." Give this young band credit for having the nerve to admit who its influences are rather than try and hide 'em. Lead vocalist Eileen Zientz does a killer Debbie Harry on the cover, as well as throughout the rest of the 10-song CD. With all the female-fronted alternative bands out there it's surprising more don't recognize the quality of Blondie's contribution to music.

■ **JACK BREWER: *Rhythm or Suicide*** (New Alliance Records 1078-2)

Brewer is somewhat of an L.A. legend, bringing punk sensibilities to his poetry and essays. As such this is one of those records that the truly hip will brag about having and feel they must own. It features moments designed to shock and assault, like someone yelling, "This is America, fuck you, you foreigners." But Brewer shows a surprisingly tender side as well, particularly on the lovely "If Tears Subside." The one major drawback to this collection is the same one that hinders so many spoken word projects, poetry is a lot easier to follow when you can see it in front of your eyes. When you hear something that does grab you it would be a plus to be able to read it.



■ **WISHBONE: *Wishbone*** (Stampede Records 1010-2)

Wishbone is an Orange County quintet, but this is not your standard Orange County band. Instead of the run of the mill punk licks this band's debut album is characterized by very '80s sounding AOR tracks. In fact, they conjure up the long dead ghosts of bands like Fastway. There's something humorous about it in a nostalgic way. How far that will take you depends on how fondly you remember that time, for most it's not much.

## PICK OF THE WEEK



■ **VARIOUS ARTISTS: *Who Covers Who*** (Creative Man Discs 30412)

I know what you're thinking cause I'm thinking the same thing, not another damn tribute record. And though I swore to someone recently to ignore anymore of these that had the audacity to show up on my desk, the Who are worthy of worship and the presence of Alex Chilton immediately makes this credible. In addition to Chilton, marquee names include Swervedriver and Blur. However, this is much more than a few big bands joined

by a supporting cast. A highlight of the record is Ian McLagen and the Bump Band doing "Pictures Of Lily," a delightfully humorous tune. The CD opens with a strong version of "I Can See For Miles," courtesy of Hyperhead. As is the case with any various artists tribute record there are gonna be hits and misses, though there are no dreadful misfires. One underrated aspect of the Who's music was Pete Townshend's gift for lyrics, thus the offense of another tribute album can be forgiven for this one time.



# FEATURE

## Picture Charlie Sexton's Sextet

by Karen Sidlow



Rafael Gayol, Michael Ramos, Charlie Sexton and George Reiff—the principles of the Sextet.

WHILE MOST OF US are just deciding what we want to do with our lives, a few decades in, Charlie Sexton is actually doing it. And quite well, indeed.

It's been almost ten years since Sexton put forth his first MCA Records LP, *Pictures For Pleasure*. Since then, the Texas native has granted us a self-titled record that directly followed his critically acclaimed premiere, and a band project on DGC/Geffen Records, titled the *Arc Angels*. Sexton has also contributed several tracks to soundtracks for movies such as *Beverly Hills Cop II*, *Air America*, and the infamous female buddy movie, *Thelma and Louise*, in which Sexton also appeared on screen performing his featured tunes.

Except for the one constant in his career, manager Tim Neece, for the past decade few things in Sexton's career have remained the same.

But other things have drastically changed, such as his residence. He spent a few years in Los Angeles before returning to Austin, TX where he now lives with his wife, Karen. Another positive transition includes the fact that each one of his records is longer than it's predecessor. With just forty minutes on *Pictures For Pleasure* to above seventy minutes on his current release, *Under The Wishing Tree*.

The collection features more songs, more music and for the most part more true structured songwriting. Another obvious change is the diverse production for each of his projects, with the change of producers every time a new record is to be recorded. Then there's one of the key points in any musicians career—Sexton's A&R representation has seen changes, as well.

Charlie Sexton was originally signed by Michael Goldstone to MCA Records at in 1985 at the tender age of 16. In the late '80's, Goldstone left MCA to work at PolyGram where he signed Mother Love Bone. Goldstone then ended up at Epic where he was promoted to vp of A&R, following great success with a band by the name of Pearl Jam. Though Goldstone did maintain a hands-on relationship with Sexton's projects for his debut later in 1985 and for his 1989 self-titled follow-up, another rep now deals with Sexton at MCA. But this doesn't mean Goldstone lost faith in Sexton, to the contrary, he even had a cardboard stand up of a young Charlie Sexton in his office at PolyGram.

And even for his side project, the *Arc Angels*, Sexton and the band—made up of Doyle Bramhall II, Tommy Shannon and Chris Layton—were signed by Gary Gersh to DGC/Geffen Records. Gersh is mostly known for his work with Nirvana and currently holds the title of president at Capitol Records. Gersh, ironically, left Geffen after the release of the self-titled *Arc Angels* record. But this didn't stop a successful tour and positive response to the album.

Needless to say, Sexton isn't about to let the music industry's game of musical chairs stop him from making music. After all he's played for more

than half of his nearly 27 years. Besides if Goldstone and Gersh saw something special in Nirvana and Pearl Jam (and most of the world seems to agree), maybe the public will catch on to the talent they saw in Charlie Sexton. Which makes you think, he could be the next big thing, again.

With Sexton's current record, *Under The Wishing Tree*, he deals with issues that have never been present in his music before, his childhood.

In the late '80's, Charlie met songwriter/musician Tonio K and began collaborating on songs with him at that time. The two got together for the writing of some tunes that ended up on his self-titled MCA release, the *Arc Angels* record, as well as, again pitching in on Sexton's current accomplishment.

In addition to *Under The Wishing Tree*, being a very personal record, it's also a very diverse one. With rock, blues, Mexican, Irish and German sounds, the album is fairly eclectic. "I wanted to create something that was a lot of things, but one thing," Sexton explains.

Just how did he come up with all those songs and sounds. "I came back to Texas (after living in Los Angeles) about five years ago and bought an acoustic guitar and started workin' on song

ideas. A lot of melodies...It was more like memories, subconscious memories of growing up in San Antonio and Austin."

Charlie's upbringing was very eventful. By his early '20's he had toured with David Bowie and recorded with such folks as Don Henley, Ron Wood, Bob Dylan and Keith Richards. He also found himself being labeled by the music press as an Austin, Texas blues guy who played guitar. How does Charlie feel about labels. "People perceive me either as a blues guy or rock and roll guy, you know, and it really bored me to tears," Sexton remarks.

Back to the songs on the record, or true stories they could be called. A prime influence being Sexton's early exposure to music. "That's where 'Sunday Clothes', which I wrote with James McMurtry come is—in the summers we'd go live with my grandparents. 'Sunday Clothes' is about growin' up with them. Three months out of the year, I'd go to church every Sunday morning, Sunday evening and Wednesday nights. That's where the morals thing came in. The saving grace in this story is that my grandparents were there."

Despite the fact Charlie's mother was only 16 when she brought him into this world, he was definitely welcomed and embraced by many. Right before Sexton entered his teenage years he knew he couldn't stay away from music. That's when he decided to go back to Austin.

"She was young when she had me, there was never this mother-son thing really," Sexton recalls. "It was more like brother and sister. Before I was 13 and I came to her and said 'I'm leavin' home. I'm moving to Austin,' she just said 'Okay'."

The musicians of Austin—Stevie Ray and Jimmy Vaughan and Joe Ely, just to name a few, took him in. Within three years Sexton signed his first record deal with MCA Records. "That whole part of my life was really strange because I was at that age when most kids are getting into the last year of high school and really gettin' crazy. So I was doin' the same sort of thing, but not in high school."

Even though Charlie was young in years his influences had children around his age. "To be honest, (Bob) Dylan has probably been the most inspirational as far as writing goes. He and Tom Waits would be my two favorite writers."

What's next for Sexton? He plans to tour with his band; ex-BoDeans member Michael Ramos (piano, organ, accordian), Rafael Gayol (drums), and George Reiff (bass), in the summer of '95 keeping the guitar and vocal responsibilities to himself. And yes, he'll continue to collaborate with Tonio K for his next release.

We haven't seen the last of Charlie Sexton. He's just gotten his second wind.

# LATIN

## TEXAN / TEJANO

JULY 22, 1995

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

## MEXICAN REGIONAL

JULY 22, 1995

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

## News From U.S. & Latin America

By Héctor Reséndez

**EMI LATIN RELEASES SELENA ALBUM.** The first promotional release from the late singer's latest album has flown to lofty heights on several national charts as of the first of this month. The ballad, "I Could Fall In Love," was written and produced by Keith Thomas, who also did the arrangement. While sung primarily in English, Selena did include Spanish phrasing in this song. The late singer and her group Los Dinnos first started out singing in English.

The highly anticipated album by Selena, *Dreaming Of You (Soñadote)*, has a street date of July 18th. Per EMI Latin, there are five new songs in English, two new songs in Spanish, and five greatest hits in Spanish. There's a duet with David Byrne. In a recent EPK vid, the president of EMI Latin, José Behar, comments on the album. "We felt it was real important to release a retrospective album at this time. What we tried to accomplish is to try to have a well-rounded package where the people...for the first time...will buy a Selena record (and) can somewhat relate to the Spanish material that brought her to this point in her life...and what was to come. We picked songs that were hits in the last two to three years that are more Anglicized, Latin tracks with heavy Mexican, heavy Tex-Mex influence, but (where) you could see the R&B influence as well." The 13 song collection truly serves to demonstrate Selena's versatility.

In a recent interview at his Cielito Lindo Restaurant in South El Monte, José Hernández, founder and director of El Mariachi Sol de México told of his experience in recording with Selena on a soundtrack for the motion picture *Don Juan de Marco* starring Johnny Depp and Marlon Brando. Three songs were recorded. One of the selections was a classic traditional Mexican composition by Federico Valdés Leal, "Tu Solo Tu." On another song, "Siempre Hace Frio (It's Always Cold)," composed by Cuco Sanchez, Hernandez' voice was added to Selena's per the request of the producer. "These were songs that were produced originally for the movie and not necessarily arranged especially for Selena. She wasn't the original vocalist (intended) for these songs," Hernandez explains. "It's great that some of these songs were used on her album." What Hernandez was not too elated about, however, was the disappearance of his name and his mariachi from EMI Latin's first press release regarding Selena's new album. No reference nor any credit was made of Hernandez' collaboration with Selena. Hernandez' duo with Selena on "Siempre Hace Frio" was subsequently not included in Selena's album. Subsequent releases were quickly revised to include Hernandez who was told that the oversight was a regretful mistake.

Curiously enough, Hernández had previously been asked if his voice could be dropped from the duet he did with Selena. "It was just really strange to get a phone call and to have them tell me, 'Is it alright if we take your voice out?' Excuse me? You're asking an artist to redo his painting. This was something that was already mixed for the movie, for that scene. The song was never used (in the movie)," says Hernández. "We were specifically chosen to do the music for this movie and to be in certain scenes with Selena. She was the invited guest." Hernández said it was Selena's father, Abraham Quintanilla, who did not want his voice on the track. "I don't think Selena would have wanted it that way," remarks Hernández.

Hernández was asked by the film's producer to perform the theme song, "Have You Really Loved A Woman," a current hit for Bryan Adams, in Spanish with another female vocalist, Nidia, for the movie's soundtrack. The song was written by Michael Kamen, Adams and Mutt Lange. The motion picture soundtrack is available on A&M Records.

Hernández has four albums recorded with his world renowned Mariachi Sol de México. His latest is *Corazon, Buenas Noches* on the EMI Latin label. Hernández is the musical director of the prestigious Las Vegas International Mariachi Festival and the annual Mariachi U.S.A. Festival, held recently at the Hollywood Bowl in L.A. He worked as assistant director and coordinator on Linda Ronstadt's album *Cancones De Mi Padre*.

**Maestro José Hernández, Founder and Director of Mariachi Sol de México.**





# LATIN

## REVIEWS *By Hector Resendez*



■ **ISIDRO INFANTE & LA ELITE:** *Isidro Infante & La Elite 2* (Marcas Records, 004) Producer: Isidro Infante. **TROPICAL.**

Salsa vet Isidro Infante has long established himself as a premiere pianist and arranger. Along with the late Louie Ramirez, Infante was one of the proponents of the "Romantic Salsa" era which catapulted Salsa music's popularity to new heights during the 80s. Infante's album credits read like a who's who list not only in the Salsa genre, but in other areas as well. This is his second album with his band La Elite. As its predecessor, Infante delivers a well-produced product that is sure to bode well with Salsa listeners as well as dancers.

■ **THE CARIBBEAN JAZZ PROJECT:** *The Caribbean Jazz Project* (Heads Up International, 3033) Producer: The Caribbean Jazz Project. **LATIN JAZZ.**

Heads Up International releases its debut recording by The Caribbean Jazz Project, a world music fusion group featuring the talents of Paquito D'Rivera, Andy Narell and Dave Samuels. As the album's title subtly hints, there are influences from all of the Americas with traditional jazz peppered in for added flavor. The combined talents of these superb musicians, in addition to Dario Eskenzai on piano, Oscar Stagnaro on bass, Luis Conté on percussion and Mark Walker on drums, undoubtedly lends to one incredible recording. Jazz, Latin and World Beat music enthusiasts will surely attest to that fact.



■ **ALBITA:** *No Se Parece A Nada* (Crescent Moon/Epic, 66966) Producer: Juan R. Marquez. **TROPICAL.**

She sang a birthday song for Madonna, is buds with Sylvester Stallone, and has hung out with some of Miami's jet-set. Cuban singer Albita defected from her native land a little over two years ago. She was quickly brought into the fold by Emilio Estefan who produced her first American album on his Crescent Moon label. "No Se Parece A Nada" embraces the traditional Afro-Cuban sound Albita was widely known for with Estefan's definitive Miami touch. The end result is eclectic and quite

refreshing. Albita's first track, "Qué Manera De Quererte," was featured in the soundtrack for the Stallone film, *The Specialist*.

## PICK OF THE WEEK

■ **TITO PUENTE & HIS LATIN JAZZ ENSEMBLE & ORCHESTRA:** *Tito's Idea* (Tropijazz, 81571) Producer: Tito Puente. **LATIN JAZZ.**

Embarking on his 105th album, Tito Puente releases his most innovative Latin jazz album ever. *Tito's Idea* is filled with several original charts and three new numbers. Puente also includes his adaptation of American Jazz classics like Dizzy Gillespie's "Woody 'N You," "Nica's Tempo" by Gigi Gryce, "Joy Spring" by Clifford Brown, and "Yeah" by Horace Silver. Destined to be a collector's item with Latin Jazz enthusiasts, Puente undisputedly reigns as the world's King of the Timbale. Having celebrated his 72nd birthday last May, one can easily crown him as the Latin music world's version of the Energizer Rabbit.



## CONTEMPORARY POP

JULY 22, 1995

1	VESTIDA DE BLANCO (BMG)	Rocio Durcal	1	10
2	UNA MUJER COMO TU (Fonovisa)	Los Bukis	2	4
3	SIN TI (Sony)	Donato & Estefano	3	6
4	HIERBA MOJADA (Sony)	Marcelo Cezan	4	17
5	DELIRIO (VEA Latina)	Luis Miquel	5	7
6	SI TE VAS (Polygram)	Pedro Fernandez	8	4
7	GENTE (VEA Latina)	Laura Pausini	6	2
8	AGUA DULCE AGUA (Sony)	Julio Iglesias	DEBUT	
9	VEN JUNTO A MI (Rodven)	Claudio	7	10
10	LA ESTRELLA (Sony)	Rosario	15	3
11	FORMAS DE AMOR (Sony)	Calo	19	1
12	LA DE SIEMPRE (Polygram)	Marcos Lunas	10	4
13	AL ACECHO (EMI Latin)	Alvaro Torres	14	2
14	DIME LA VERDAD (Polygram)	Marta Sanchez	DEBUT	
15	CALLA CORAZON (Sony)	Charlie Masso	23	2
16	QUIERO QUE ME VUELVAS... (Fonovisa)	Sparx	DEBUT	
17	LUNA DE PLATA (Rodven)	Kiara	11	4
18	NADA DE TI (EMI Latin)	Paulina Rubio	12	9
19	VOLVEMOS A EMPEZAR (Fonovisa)	Lucero	DEBUT	
20	AUNQUE ME DUELA... (Sony)	Vicente Fernandez	DEBUT	
21	I COULD FALL IN LOVE (EMI Latin)	Selena	DEBUT	
22	MAGIA (Sony)	Jerry Rivera	DEBUT	
23	HEROE (Sony)	Mariah Carey	20	2
24	NO ME QUEDA MAS (EMI Latin)	Selena	DEBUT	
25	TE CONOZCO BEIN (RMM-Soho)	Marc Anthony	DEBUT	

## TROPICAL

JULY 22, 1995

1	TE CONOZCO BIEN (Soho/RMM)	Marc Anthony	1	6
2	MAGIA (Sony)	Jerry Rivera	2	4
3	SI VOLVIERAS A MI (BMG)	Mayra Mayra	4	7
4	AMOR DE PLAYA (Fonovisa)	Gran Combo	5	5
5	LA DUENA DEL SWING (Karen)	Hermanos Rosario	8	5
6	ESTAMOS SOLOS (Sony)	Rey Ruiz	3	12
7	VOY A PROMETERME (Sony)	Victor Manuelle	6	4
8	LA PEGUE (J&N)	Kinito Mendez	7	4
9	EL VIRAO (Montano)	Ramon Orlando	11	3
10	TE VOY A HACER FALTA (J&N)	Rikarena	14	3
11	TE DEJO LIBRE (MP)	Pedro Conga	15	6
12	NO QUIERO HERIR (J&N)	Carlos Alberto	16	3
13	MI FORMULA DE AMOR (Rodven)	Frankie Ruiz	18	8
14	YA ME CANSE (VEA Latina)	Olga Tanon	12	17
15	PERO NO (EMI Latin)	Jailene	25	3
16	SOLO POR TI (Copa)	Nino Segarra	24	3
17	LA LLUVIA (SDI)	Grupo Kaos	DEBUT	
18	ERES TU (SDI)	Di Carlo	9	10
19	PORQUE ERES... (Camino)	Fernandito Villalona	DEBUT	
20	NO PUEDE SER (MPI)	Mimi Ibarra	19	7
21	AY AY AY (BMG)	Victor Victor	DEBUT	
22	MERENGUE MIX II (Max Music)	Varios	20	1
23	GOTAS DE LLUVIA (SDI)	Grupo Niche	10	17
24	LAS MUJERES QUIEREN... (Platano)	Bonny Cepeda	DEBUT	
25	EMERGENCIA DE... (MP)	Puerto Rican Power	DEBUT	

## Film Reviews

# Paramount's *Cupboard* Looks Pretty Bare

By John Goff



The Industrial Light & Magic show is tops with great effects like this one: Hal Scardino watches as Steve Coogan patches up Litefoot.

THERE ARE SOME HARD, SHARP EDGES to the lives affected in *The Indian In The Cupboard*. Hard enough and sharp enough to make adults think a bit. That's not necessarily a *bad* thing, understand; some of them probably haven't done much of that in quite a while. The big question is: will it make the *kids* think? Heads or tails. Call it.

Melissa Mathison's screenplay never really soars and director Frank Oz lays a heavy hand on some of those hard, sharp edges like the subject of death, then moves on. Maybe it's a nod to Today's society—sort of, "it's in the streets every day therefore it must be accepted, societally." The script was based on Lynne Reid Banks' popular book of the same title.

It's a magical story; a nine-year-old (Hal Scardino) receives presents for his birthday, three of which, when combined, produce magic; an Onandaga Indian, an old cupboard and a favorite key. The only *real* magic produced within the movie is that put onscreen by Industrial Light & Magic in placing the little people so seamlessly in frame with the big ones.

When Scardino discovers the magic the day after his birthday as the plastic indian figure locked in the night before comes to life, they become friends. History stretches from the 1700s to 1800s to WWI to present day at one time or another, with something to be learned from each. The single major theme to be gleaned throughout is that persons must accept responsibility for their actions—would that more people knew that *Today*, instead it seems as if they're forgetting, or ignoring, it.

It just never all comes together to form a complete entity. Perhaps Paramount expected to repeat the success of *Searching For Bobby Fischer* in combining kids learning adult lessons and teaching adults. Lightning didn't strike twice over on Gower and Melrose even though those involved are heavy hitters. Everybody strikes out once in a while.

Scardino had a small role in *Fischer* and makes his starring debut here. While he's comfortable in front of the camera there's no great magic as the young boy who discovers the magic of the cupboard. Litefoot makes his acting debut here and is sincere in his approach but not terribly effective in the end result. David Keith as a drunken cowboy comes on like a rodeo bull and tramples everything he comes in contact with, and it's not that the actor overdoes the effect, it's that he is complete in a bold characterization on screen in comparison with incomplete characterizations from fellow players. Lindsay Crouse and Richard Jenkins take on standard mother and father roles. Steve Coogan, a medic summoned from WWI, adds some comedy spice to the film.

Russell Carpenter's photography and production designer Leslie McDonald's sets, filmed and constructed on a 1/24 size ratio, are flawless. This pair's work combined with that of ILM is almost worth sitting through the film.

Composer Randy Edelman adds a filled out theme which is effective and even moving at times.

Producers are Kathleen Kennedy, Frank Marshall and Jane Startz. Robert Harris, Marty Keltz and Bernie Williams executive produced.

## 20th's *Nine Months* Quite Fertile

By Zachary Rivers

EVEN WITH BIG NAME TALENT LIKE director Chris Columbus (*Mrs. Doubtfire*, *Home Alone*), Hugh Grant, Tom Arnold, Julianne Moore, Jeff Goldblum and Robin Williams involved, the real stars of the new comedy *Nine Months* are casting directors Janet Hirshenson and Jane Jenkins. They have assembled a top-notch ensemble that turns what could have been a disaster—due to Columbus' over-the-top script—into a complete and utter delight.

As the force behind the *Home Alone* series, along with John Hughes, Columbus has shown that subtlety is not his forte. In fact, those essentially

## Top 15 Weekly Film Grosses

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>Apollo 13</i>	Universal	2	2,200	\$19,635,095	\$8,925	\$65,640,290
2. <i>Species</i>	MGM/UA	1	2,310	\$17,161,943	\$7,429	\$17,161,943
3. <i>First Knight</i>	Columbia	1	2,161	\$10,856,442	\$5,024	\$10,856,442
4. <i>Pocahontas</i>	Buena Vista	4	2,608	\$10,762,297	\$4,127	\$91,260,172
5. <i>Batman Forever</i>	Warner Bros.	4	2,893	\$9,260,892	\$3,201	\$154,850,165
6. <i>Mighty Morphin Power Rangers</i>	20th Century Fox	2	2,409	\$5,935,721	\$2,464	\$25,469,985
7. <i>Judge Dredd</i>	Buena Vista	2	2,204	\$5,231,608	\$2,374	\$24,309,068
8. <i>The Bridges Of Madison County</i>	Warner Bros.	6	1,558	\$2,209,389	\$1,867	\$60,306,266
9. <i>Congo</i>	Paramount	5	1,789	\$2,729,920	\$1,526	\$73,119,429
10. <i>Casper</i>	Universal	7	1,400	\$2,107,095	\$1,505	\$85,619,440
11. <i>Braveheart</i>	Paramount	7	1,057	\$1,603,142	\$1,517	\$55,120,905
12. <i>Die Hard With A Vengeance</i>	20th Century Fox	8	1,019	\$1,406,707	\$1,380	\$92,170,771
13. <i>Crimson Tide</i>	Buena Vista	9	781	\$1,051,825	\$1,347	\$86,521,643
14. <i>While You Were Sleeping</i>	Buena Vista	12	469	\$590,211	\$1,258	\$73,620,344
15. <i>Smoke</i>	Miramax	5	124	\$570,884	\$4,604	\$2,350,029

Domestic box-office, which includes USA and Canada for the weekend of July 7-July 9, totaled \$91,813,071, breaking down to a \$3,675 per-screen average off a total of 24,982 screens, thus giving a combined total of \$918,376,892. (Courtesy *Entertainment Data, Inc.*)

were cartoons acted out by real people. The same fate threatens *Nine Months*, but the brilliant cast turns the movie from a potential caricature into a Marx Brothers type screwball farce.

As Samuel, romantic leading man extraordinaire Hugh Grant shows his success in last year's smash *Four Weddings & A Funeral* was no fluke, and he is the real thing. Audiences will be quick to fall in love with his shy, confused little boy persona all over again. Grant plays a child psychotherapist who drives a brand new red Porsche, loves his live-in girlfriend, played by the magnificent Julianne Moore, but is afraid of permanent commitment, as well as change. The role offers a juicy opportunity for growth and redemption, if played right. Grant does it to perfection, even bringing an exceptional amount of restraint to the film's most calculated sentimental scene.

As Grant's girlfriend, Rebecca, Moore is a marvel. She can break your heart with a single look. Currently appearing in the Todd Haynes film *Safe* as well as this one, the beautiful Moore could be ready to make the transition to leading lady.

Equally important, and just as effective, are Grant and Moore's foils. Tom Arnold plays the same loud braggart he was in last year's *True Lies*. In this type of movie it's exactly what is called for, and provides some hilarious moments, though he will have to show soon he can stretch beyond the



Hugh Grant welcomes his impending fatherhood in 20th Century Fox's delightful *Nine Months*.

obnoxious loudmouth. Odds are he can do it. As Arnold's wife, Joan Cusack is her usual winning self. Cusack, who's appeared in *Toys* and *Broadcast News* among her other credits, is a top notch supporting actress. As a Russian doctor who confuses his words, Robin Williams shows again here why he may be the funniest man on the planet. The film's revelation though is the superb Jeff Goldblum. Goldblum resurfaces from his string of why'd-he-do-these-roles? to play Sean, an artist who is Grant's best friend and partner in the quest for eternal youth. His presence here provides welcome hope that the gifted Goldblum may be ready to return to the world of Hollywood. If not for his sake, let's hope so for Hollywood's (and our) sake.

*Nine Months* is as charming a film as Hollywood is capable of turning out. It will make you laugh out loud and genuinely touch you. And, most importantly, it will make a boatload of money. With the top of the box office charts being dominated by action flicks, *Nine Months* should make an immediate tidal wave with moviegoers. Look for this to be the top comedy of the summer.

*Nine Months* was produced by Columbus, Mark Radcliffe, Michael Barnathan and Anne Francois. Executive Producers are Joan Bradshaw and Christopher Lambert.

## TV Review

By John Goff

# Kris Kristofferson: Songwriter Premieres On Disney July 23

**SONGWRITERS SHOULD BE POETS.** They used to be. Nowadays they're more like business combines, marketed more than made. The aim of the lyrics are skewed to the bottom line, the buck, and more often than not, the lowest common denominator. Poets and songwriters used to touch people and feelings positively instead of the current negative trends. They brought all the feelings out of the depths of themselves.

The Disney Channel's latest artist spotlight presentation focuses on one of the most incisive of poet/songwriters—Kris Kristofferson.



Producer/director Paul Joyce opens the program with film director Michael Cimino speaking of poets: "When you look at the face of poets, you don't see a typical face. You see that they've seen so much. You see a face that's witnessed a lot. You see a face which has looked life in the eyes, so to speak. Every great poet has conveyed that. It's in the eyes. It's something that's undeniable. It's not something that one can hide. I think that's what you see in his face—[the face] of the poet." And the shot goes into the eyes of Kristofferson. Yeah, it's all there.

The show is as insightful into an era of the past as it is into Kristofferson himself and centers on the songwriter exclusively (as opposed to the actor). Kristofferson takes us on a tour of the Nashville he remembers as a beginning songwriter: the time after Pomona College graduation with a creative literature major; Rhodes Scholarship at Oxford University studying the poetry of William Blake; Army pilot and then working as a janitor at Columbia Records attempting to peddle his songs.

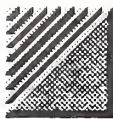
The tour through the sites and Kristofferson's remembrances, added to by Johnny Cash, Willie Nelson, Bobby Neuworth, John Prine, Billy Swan, Don Was, Jackson Brown and others, all add up to a picture of a bunch of people who cared dearly about what they were doing and attempting to do and were having fun (albeit, some rather destructive) doing it.

Cash chillingly recalls Kristofferson "looked in my face and saw that I was dying and he wondered why." That became the inspiration for "To Beat The Devil." He also recalls the songwriter landing a National Guard helicopter on his lawn and "stumbling" out with a can of beer in his hand to pitch his songs.—Phew!

Kristofferson remembers writing "Me And Bobby McGee," and the inspirations for that being a real life person paired with the feeling he got from the wonderful actress, Gullietta Masina in Fellini's *La Strada*, the "double edged nature of freedom...pain and pleasure."

Kristofferson's life comes together as a completely full one through these remembrances of others, not only as a creative being but as a person caring and concerned about the world around him. Cesar Chavez recalls Kristofferson putting his time and talents where his mouth was as compared to others. Joan Baez looks back at how the death of Janis Joplin affected him. He admits it was a considerable time before he could listen to Joplin's version of "Me And Bobby McGee" after her death, also takes pride in her solid association with the tune.

And he performs, the songs taking on meaning from the feeling put into them. A highlight is the original demo tape of "...McGee," reportedly laid down about three a.m. in Spring of '69 by a half-drunk Kristofferson and pal Billy Swann.



(Continued from page 3)

In addition to **Ron Meyer** being named to president and CEO of MCA, Inc. and motion picture group chairman **Tom Pollock** being named vice chairman on the corporate board, longtime MCA fixtures, chairman **Lew Wasserman** and president/CEO **Sid Sheinberg** moved on to new roles. Wasserman last week was named honorary chairman emeritus at the MCA, Inc. board, while Sheinberg, as many industry observers predicted, will open his own film production company. Sheinberg said last week that he and sons Jon and Bill will jointly operate Bubble Factory, which initially will be underwritten by MCA.

M.R. Martinez

## Navarre To Distribute Rundgren's *Individualist*

NAVARRE CORPORATION has signed an exclusive national agreement with **Todd Rundgren** to distribute his newest multimedia release, *The Individualist*. The announcement was made by Navarre vp of music products **Mike Gaffney**. The music cassette was made available July while the fully Enhanced CD will be out August 1. Navarre will distribute the enhanced CD at the same time to music and computer retail outlets.

Gaffney said, "I believe that Navarre is an obvious choice for multimedia artists who want to take advantage of our long-standing, cross-pollination strategies between music and computer software. We are pleased to be associated with such a great talent as Todd Rundgren."

Dual formatted to run on both PC and Macintosh platforms, *The Individualist* Enhanced CD allows listeners to leave the passive realm of music enjoyment and enter an interactive world of musical and visual experience. Produced on enhanced CD, the disc includes the linear album (ten tracks of

## Isaak (Continued from page 4)

opening that's like sleepy, you know what I mean? Some sleepy band or you go someplace and the local promoter says, "Well, Chris sold all the tickets already so I got my cousin to play acoustic guitar and I saved 500 bucks." Doesn't work that way.

**CB:** Because you are so involved in every aspect, does that slow you up in terms of releasing new material?

Isaak: Yeah. You can't crank 'em out. I write the stuff, my band plays it, we rehearse the stuff at my house and it's a different way of making a record.

**CB:** Is it important to you that people hear what you have to say?

Isaak: Not important, maybe gratifying. Sure it's gratifying if people buy the record, or all the trappings of the material world and the ego; I'm right in there for 'em. Yeah, it's like my picture is on the cover, wow. I sold a million, wow. Does that mean that it's a good record or that I did a good job? Not really. Not at all. But I have to admit I buy into it. I get hooked in there and think that's exciting and fun.

**CB:** Do you still get off on being on the cover of a magazine or seeing yourself in print?

Isaak: Tell you the truth, I never read any reviews and I never read any kind of article about myself. The only time I see covers is when people bring 'em to me to sign. Or things like that. If I see my picture I turn immediately. Maybe in some ways I missed out because I might be unaware of what perception the press has been dishing out about me, but I think I save myself a lot of time. Reading about yourself is boring. And it tends to make you into a cartoon.

**CB:** What to you is the difference between a good record and a great one?

Isaak: Well, the great ones have something original about 'em. And so I don't know if I made a great record or a good one, that stuff will be pointed out later on down the line.

**CB:** But what about a record like this one that has such a universal appeal. Certainly that must factor?

Isaak: I think I accomplished what I tried to do. Which I tried to be as honest as I could with the lyrics. You try to make a melody that you think is original or different, the arrangements and stuff are you know... I'm not using some kind of brand new synthesizer or whatever else. But the main thing is a good melody and the lyrics have some kind of honesty to them. I feel pretty good about this one. I actually think I did a pretty good job. I never know if there will be a big hit single or if it'll be the big hit or anything, but I think there's a lot of people who are gonna like the album as an album. As a complete work I think it works pretty well.

audio) plus a visual experience—the equivalent of a music video for each song.

Additionally, the enhanced CD features interactive lyrics, allowing the user to cue the audio by highlighting any lyric passage. It includes a live interactive performance from last year's *No World Order Tour*, that enables the user to become a music video director, choosing among four different camera positions to make a unique video. When played on a conventional audio CD player, the disc behaves like a conventional compact disc.

## NARAS & Interlochen Join For 'Grammy Sessions'

THE NARAS FOUNDATION, INC., non-profit partner of the National Academy of Recording Arts & Sciences and the Interlochen Center for the Arts in northern Michigan, which promotes youth and arts education, kicked off July 17 on the Interlochen campus with recording artist **Natalie Cole**.

Called "Grammy Sessions," the program is designed to foster interaction between aspiring young artists attending Interlochen Arts Camp and Interlochen Arts Academy and the many professional guest artists who perform there, primarily those who appear as part of the Interlochen Arts Festival concert series throughout the year.

NARAS president **Michael Greene** commented, help them understand the Our partnership with Interlochen serves as the anchor of a new national initiative to create educational activities wherever and whenever students gather."

## Jackson Wins Ruling

THE 10TH CIRCUIT COURT of Appeals in Denver, Colorado upheld the jury's verdict rejecting **Crystal Cartier's** copyright infringement claim against **Michael Jackson** and Sony Music.

According to Jackson's Los Angeles attorney, **Eve H. Wagner**, in February 1994, a Denver jury deliberated less than three hours before reaching a verdict in favor of Jackson. The trial in Denver was the third copyright case which has gone to trial against the performer, all of which he has won.

Wagner also said, "in this era where celebrities are too often the subject of baseless lawsuits, the system worked in this case and justice was once again served."

Jackson's Denver attorneys were **Daniel Hoffman** and **Richard Gabriel**.

## RIAA Bows Midyear Metals

THE RECORDING INDUSTRY ASSOCIATION OF AMERICA has announced the certification of six gold and two platinum singles; 26 gold, 12 platinum and 23 multi-platinum albums for June 1995. Four music video titles were awarded, including the RIAA's first multi-box video set. **Metallica's Live**, a three video box-set from Elektra Records, was certified triple-platinum, garnering sales over 300,000 units.

Midyear 1995 tallies of platinum albums are up 47.8% from 1994's first half—105 this year vs. 71 last year. multi-platinum albums more than doubled—168 January through June, up from 76 last year. Gold albums were down only slightly—141 this year vs. 154 last year.

Highlights include:

**The Eagles' Their Greatest Hits 1971-1975** hit 22 million while their 1976 album *Hotel California* certified at 14 million. Their current music video of *Hell Freezes Over* made multi-platinum.

**Garth Brooks' The Hits** reached six million sales which brings the singer's domestic sales of all his releases to 52 million with only eight releases in six years.

**Pearl Jam's Ten** hit nine million to become the best-selling debut album of the 90s as well as the best-selling alternative album.

**U2's The Joshua Tree** topped the six million mark to make it that band's best-selling album of seven.

**Real McCoy's Another Night** and **Montell Jordan's This Is How We Do It** gave each their first Gold and Platinum albums. **Stevie Wonder's Conversation Peace** is his first Gold album since the *Jungle Fever* soundtrack in 1991.



Does he get to keep it after three times? Tony Bennett is the only artist ever to have won the Best Traditional Pop Vocal Grammy Award three consecutive years, and at a recent celebration in NY, Columbia Records president Don Ienner presented Tony with a special plaque commemorating the RIAA-certified multi-platinum success generated by his trio of Grammy-winning albums *MTV Unplugged*, *Steppin' Out*, and *Perfectly Frank*.



Maysa gets the Blue Thumb up. Recording artist Maysa has signed with the newly re-launched Blue Thumb label, with her debut album scheduled for release August 29. Shown (l-r): Patrick Spinks, management for Maysa; Maysa; Tommy LiPuma, president of the GRP Recording Company; and Carl Griffin, GRP A&R vp.



Buju's not shy in NY with *Shiloh*. NYC's The System was the location for Buju Banton, recently showcasing some material from his upcoming Loose Cannon/Island debut release *'Til Shiloh*. Label execs turned out to congratulate him backstage (l-r): Loose Cannon president, Lisa Cortes; Ronnie Johnson, R&B promo vp, Island Records; Marthe Reynolds, Island crossover promo director; Buju Banton; Joe Riccitelli, Island promo vp; and Sky Daniels, Island sr. vp, promotion.



Presidents Day at Columbia. Seattle-based three-piece band Presidents Of The United States Of America has been signed to an exclusive contract by Columbia with their first album to be released July 26. Shown at the Columbia signing are (standing l-r): Jeanine Codikow, attorney; Leah Reid, Columbia product mgr.; Michele Anthony, Sony Music Entertainment exec. vp; John Ingrassia, Col sr. vp; Josn Sarubin, Col A&R associate director; Don Ienner Col president; Alan Mintz, Col A&R sr. vp; manager Staci Slater of The Talent House; Dave Codikow, attorney; and (seated) band members Cris Ballew, Jason Finn, and Dave Dederer.



Criss is KISS-ed by H'wood RockWalk. Former KISS drummer Peter Criss was recently inducted into Hollywood's RockWalk in a special ceremony recognizing his significant contribution to the Rock 'n Roll art form. Currently a solo artist on Tony Nicole Tony Records, Criss will soon hit the road with former KISS-mate Ace Frehley for a West Coast tour. Pictured (l-r): Gerri Miller, exec. editor, *Metal Edge*; Peter Criss; and Dave Weideman, Hollywood's RockWalk industry advisory committee.



Permanent Press Frogs in Rochester. Permanent Press recording artists, The Carpet Frogs, recently visited AAA radio station WMAX in Rochester, NY during a Northeast promo tour. The Toronto group performed three songs from their debut album, *Frog Curry*, and were interviewed by WMAX's Kate Silverman. Seen here after the show are (standing l-r): Permanent Press president Ray Paul; Frog Greg Godovitz; Kate Silverman/WMAX; Frog Nick Sinopoli; WMAX PD Rick MacKenzie; and group members Leo Valvassori and Steve Jensen. (Kneeling l-r): David Love and WMAX production director Kurt Schenk.

# CASH BOX

## TOP 100 COUNTRY SINGLES

JULY 22, 1995



This Week's #1:  
**Shania Twain**



#1 Indie:  
**Tim White**

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

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## NARAS Sponsors Music & Multimedia 101

By Wendy Newcomer

THE NASHVILLE CHAPTER of the National Academy of Recording Arts & Sciences (NARAS) is hosting "Music & Multimedia 101" on July 26 at Loews Vanderbilt Plaza Grand Ballroom. Sponsored by Third National Bank with co-sponsors ASCAP and BMI, the event has been designed in response to overwhelming interest concerning the components of today's multimedia in terms of its usage and impact within the music industry.

The event's keynote speaker is Strauss Zelnick, president/CEO of BMG Entertainment North America, and the moderator is Michael Greene, president/CEO of NARAS. "Music & Multimedia 101" will offer an impressive panel of industry executives and multimedia experts to conduct demonstrations and share their knowledge and perspectives on the interactive multimedia business as it relates to music.

"The imagination, talent and energy of our musical community must help chart the course of development for this new world of interactivity," Greene says. "By presenting this event, the Nashville Chapter will provide a valuable forum for the music business communities to become enlightened regarding the importance and relationship of music to the interactive domain."

Confirmed panelists include: Bob Barone, vp of information technology/BMI; Randy Castleman, director of new media and technology strategy/ASCAP; David Gales, vp of operations/RCA Label Group Nashville; Allise Kingsley, publicity & special projects/Warner Bros.; Bernie Leadon, vp/InterAccess; and Mike McGraw, exec. producer/New Media Directions.

## TNN To Revamp Program Lineup

TNN: THE NASHVILLE NETWORK WILL REVAMP its primetime and weekend programming in January, 1996, introducing four new weekday primetime series and increasing motorsports, outdoors and rodeo programming on the weekends. Brian Hughes, director of programming, TNN, announced the new lineup at the National Cable Forum before the Television Critics Assn. on July 10.

TNN is currently evaluating proposals for a new 90-minute nightly primetime entertainment series, which is TNN's flagship show and its showcase for country music performance. Debuting on or before January 2, 1996 and replacing Music City Tonight, the series will have a new name, host, producer, set and band. It will be telecast weeknights at 9 p.m. (all times Eastern).

"In January 1996, TNN will have a new look in primetime," Hughes says. "In addition to a new flagship program, TNN will continue to strengthen its primetime lead-in (8-9 p.m.) with a combination of new series and proven TNN favorites—all showing TNN to be the number one source of country music entertainment."

TNN has acquired 22 episodes of *The Road*, a previously syndicated series that features three country artists in each episode—on stage, on the road and in their daily lives. Narrated by country artist Mary Chapin Carpenter and Levon Helm, a member of the legendary group The Band, *The Road* will be telecast on TNN on Wednesdays 8-9 p.m.

Beginning in January, TNN will devote the Tuesday 8-9 p.m. time period to a rotation of four interview series. *A Phyllis George Special* and *Ralph Emery On The Record* have both been renewed; each will produce as many as 4-6 episodes in 1996.

Additionally, TNN is developing a limited series featuring country music couples talking about their careers and their lifestyles, and a fourth limited series of celebrity interviews from Hollywood. Hosts will be announced shortly.

*The Life And Times Of...*, a limited series of five episodes in 1995 narrated by Hoyt Axton, will be expanded to a weekly series (Thursdays, 8-9 p.m.) beginning January, 1996.

TNN has also renewed *At The Ryman*, a weekly performance series from Nashville's historic Ryman Auditorium, hosted by a series of top country music artists. *At The Ryman* will be telecast again on Mondays (8-9 p.m.).

TNN is also creating a new nightly entertainment news show, to replace *TNN Country News*. The new series, which will broaden TNN's coverage of country music, using reports from stringers around the world, will retain the popular host of *TNN Country News*, Debra Maffett. The new series will be telecast nightly at 7:30 p.m. (repeats at 10:30 p.m.).

## In Other News...

DEB MARKLAND WAS PROMOTED to the newly created position, manager of product development, at Arista/Nashville. Previously exec. assistant to the president, Markland will serve as a liaison between the label and the artists' managers, communicating developments in special promotions and marketing campaigns. She will also serve as communications coordinator among all of the departments at Arista/Nashville and Career Records.

DOUG BAKER WAS NAMED to the newly created position of director of radio marketing at Capitol Nashville. Baker was formerly the program and music Director for WSIX-FM in Nashville. In his new position he will serve as a liaison between the record label and country radio stations across the country.

AARON TIPPIN WAS RECENTLY certified gold for his latest release, *Lookin' Back At Myself*. Tippin is currently in the studio recording his fifth album for RCA, due out this fall. Unlike his first four albums, in which Tippin wrote or co-wrote all but one song, this project will offer several songs penned by other writers.

STEPHANIE COX WAS NAMED sr. director of A&R at Capitol Nashville. Cox will focus on discovering and developing new talent for the label, as well as on finding songs for Capitol Nashville's artist roster.

POLYGRAM MUSIC PUBLISHING GROUP vp/gm, Doug Howard, has announced the signings of Mercury director of A&R Carson Chamberlain and artist/writer Buffy Lawson.

BOB DANIELLE WAS PROMOTED to the newly created position of director of broadcast standards for TNN: The Nashville Network. Danielle will be responsible for maintaining a consistent on-air look for The Nashville Network including overseeing program quality and content.

CAREER RECORDS' LEE ROY PARNELL has been named CMT's August Showcase Artist. Parnell releases his new album, *We All Get Lucky Sometimes* in August.

CINEMATOGRAPHER DENVER COLLINS has joined Scene Three, a Nashville-based production company. Collins has served as a director of photography on feature films, television and music videos, as well as working with commercial clients such as Burger King, Mazda, Hershey's Chocolates and BASF.

GARTH BROOKS' *THE HITS* album has reached the six million mark in sales and is now tied with Madonna's *The Immaculate Collection* as the best-selling greatest hits album so far in the '90s. Accumulated domestic sales on all of Brooks' releases have reached 52 million. With only eight releases in six years, he has achieved this feat faster and with fewer releases than any other solo artist or group.

SONGWRITER PAT TERRY has renewed his exclusive songwriting agreement with publisher Roger Murrah's Castle Street Music (ASCAP). Terry has written such hits as "Help Me Hold On" (with Travis Tritt), "National Working Woman's Holiday," and "It's A Little Too Late."

DAVID HALEY WAS PROMOTED to the position of Sr. director of regional promotion, field specialist. Haley works with radio stations in the Midsouth/Midwest region and has been with MCA/Nashville Promotion for 11 years.



# COUNTRY MUSIC

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STANDING ON THE EDGE OF GOODBYE J. Berry, S. Harris (Kicking Bird Music/Sony Tree Publishing/Edisto Sound International, BMI)	55
STAY FOREVER B. Tench, H. Ketchum (WB Music Corp./Bhe Gator Music/Maverick Music, ASCAP/Hickone Music/Fortetadow Songs Inc., BMI)	4
SUMMER'S COMIN' Clint Black, Hayden Nicholas (Blackened Music, BMI)	91
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YOU WIN AGAIN Hank Williams, Sr. (Acuff Rose Music/Miram Music)	15
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)	12

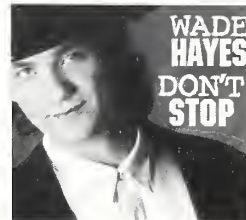
## REVIEWS By Wendy Newcomer



### LISA BROKOP: "Who Needs You" (Capitol Nashville DPRO-79101)

Canada's Lisa Brokop has released a couple of singles from *Every Little Girl's Dream* but has seen little chart action. "Who Needs You" (co-written by Skip Ewing and Mickey Cates) is her most promising song to date. Brokop has a unique sound that, hopefully, will work to her advantage. "Who Needs You" is one of those "woman-with-attitude" songs that meshes convincingly with Brokop's strong, deep voice.

### WADE HAYES: "Don't Stop" (Columbia/DKC CSK-77954)



This guy is on a winning streak. Co-written by Chick Rains and Tom Shapiro, "Don't Stop" is a clever play on words that is perfect for Hayes' Haggard-esque singing style. Dance clubs and radio will be attracted to this mix.



### CLINT BLACK: "One Emotion" (RCA RDJ64381-2)

Black's follow-up to "Summer's Comin'" is his most pop-sounding single so far. Some steel guitar is thrown in for good measure, but there's no escaping that '70s pop/rock influence. Vocally, Black is as solid as ever. Listen to him showing off those elastic vocal chords at the end. Impressive.

### MARY CHAPIN CARPENTER: "Why Walk When You Can Fly" (Columbia CSK-77955)



Talk about extremes. Carpenter's last single, "House of Cards," was a barrage of jangly guitars and angry memories. "Why Walk" is a dramatic change of pace; stripped-down and traditional with an inspirational message that allows Carpenter's expert songwriting and warm voice to shine through.

## PICK OF THE WEEK



### KENNY CHESNEY: "All I Need To Know" (BNA BDJ64347-2)

Good things come to those who wait. After a couple of false starts, Chesney is finally getting the recognition he deserves. "All I Need To Know" is a flowing ballad that is sure to do at least as well as his recent top five, "Fall In Love." Co-written by Steve Seskin and Mark Alan Springer, the song is tailor-made for Chesney's outstanding delivery. The title cut from his debut BNA album is further evidence that Chesney is well on his way to becoming a hit maker.

# COUNTRY MUSIC

## TOP 75 COUNTRY ALBUMS

JULY 22, 1995

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

Last Week Total Weeks

1	JOHN MICHAEL (Atlantic 82728)	John Michael Montgomery	1	13
2	THE WOMAN IN ME (Mercury 522886)	Shania Twain	3	19
3	NOW THAT I'VE FOUND YOU - A COLLECTION (Rouder 0325)	Alison Krauss	2	20
4	THE HITS (Capitol Nashville 29689)(P5)	Garth Brooks	4	27
5	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	6	66
6	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	7	44
7	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	5	55
8	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P)	Travis Tritt	9	58
9	DWIGHT LIVE (Reprise 45907)(P3)	Dwight Yoakam	8	6
10	I SEE IT NOW (Atlantic)(P)	Tracy Lawrence	10	40
11	READ MY MIND (MCA 10994)(P2)	Reba McEntire	14	61
12	WHO I AM (Arista 18759)(P2)	Alan Jackson	13	52
13	LEAD ON (MCA 11092)(P)	George Strait	11	33
14	GREATEST HITS III (RCA 07863)(G)	Alabama	12	37
15	WHAT A CRYING SHAME (MCA 10961)(P)	The Mavericks	15	72
16	THIRD ROCK FROM THE SUN (Epic 64357)(P)	Joe Diffie	16	45
17	THE TRACTORS (Arista 18728)(P)	The Tractors	18	47
18	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	19	23
19	IF I COULD MAKE A LIVING (Giant 24582)(G)	Clay Walker	20	38
20	STANDING ON THE EDGE (Patriot 28495)(G)	John Berry	22	17
21	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	21	20
22	EXTREMES (Epic 53952)	Collin Raye	25	73
23	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	24	43
24	BLACKHAWK (Arista 18708)(P)	BlackHawk	27	70
25	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	26	53
26	ONE EMOTION (RCA 66419)(G)	Clint Black	30	37
27	4 RUNNER (Polydor 527379)	4 Runner	28	7
28	WHAT MATTERED MOST (Epic 66771)(G)	Ty Herndon	17	10
29	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	23	26
30	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	29	38
31	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	33	21
32	STONES IN THE ROAD (Columbia 64327)(P)	Mary Chapin Carpenter	34	37
33	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	31	54
34	COME TOGETHER: AMERICA SALUTES THE BEATLES (Capitol Nashville 31712)	Various Artists	35	13
35	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)	Various Artists	32	39
36	BOOMTOWN (Polydor 523407)(G)	Toby Keith	37	39
37	GREATEST HITS VOL. II (MCA 11201)(P3)	Reba McEntire	36	89
38	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	40	61
39	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	39	17
40	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	38	55
41	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	41	139
42	KICK A LITTLE (Warner Bros. 45739)(G)	Little Texas	44	39
43	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	42	48
44	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	43	136
45	HOG WILD (Curb)	Hank Williams Jr.	46	25
46	THE ROAD GOES ON FOREVER (Capitol Nashville 2809)	Highwaymen	50	13
47	BRAND NEW MAN (Arista 18658)(P4)	Brooks & Dunn	47	199
48	SUPER HITS (Columbia 64184)	Willie Nelson	52	46
49	COME ON COME ON (Columbia 4881)(P3)	Mary Chapin Carpenter	45	149
50	TAKE ME AS I AM (Warner Bros. 45389)(P)	Faith Hill	51	78
51	EVERY LITTLE WORD (Curb 77660)	Hal Ketchum	49	32
52	NASCAR: RUNNIN' WIDE OPEN (Columbia 67020)(P10)	Various	54	11
53	HARD WORKIN' MAN (Arista 18716)	Brooks & Dunn	53	119
54	LIFE'S A DANCE (Atlantic 82420)	John Michael Montgomery	56	137
55	THE NUMBER ONE HITS (RCA 65489)	The Judds	48	7
56	WISHES (RCA 66395)	Lari White	55	51
57	IN THE VICINITY OF THE HEART (Capitol Nashville 31109)	Shenandoah	57	30
58	SUPER HITS (Epic 64182)	Charlie Daniels	61	35
59	TODAY'S PURE COUNTRY (K-Tel 6169)	Various Artists	67	3
60	FAITH IN ME FAITH IN YOU (Epic 66803)	Doug Stone	58	14
61	FIRE TO FIRE (Capitol Nashville 28943)	Tanya Tucker	59	15
62	DAYS GONE BY (Epic 57501)	James House	68	3
63	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	60	88
64	COUNTRY 'TIL I DIE (BNA 66417)	John Anderson	62	35
65	IN PIECES (Capitol Nashville 80857)(P5)	Garth Brooks	65	134
66	WHAT A WAY TO LIVE (Decca 11094)(G)	Mark Chesnutt	69	41
67	OUT WITH A BANG (MCA 11044)	David Lee Murphy	64	7
68	LABOR OF LOVE (Arista 18757)	Radney Foster	63	11
69	JOHN BERRY (Capitol Nashville 80472)(G)	John Berry	66	64
70	BIG TIME (Warner Bros. 45276)(P)	Little Texas	70	106
71	THE MARTY PARTY HIT PACK (MCA 11204)	Marty Stuart	71	16
72	NO FENCES (Capitol Nashville 93866)(P13)	Garth Brooks	72	243
73	I STILL BELIEVE IN YOU (MCA 10630)(P3)	Vince Gill	73	144
74	GREATEST HITS (Epic 66803)	Doug Stone	74	31
75	KEN MELLONS (Epic 53746)	Ken Mellons	75	41

### Cash Box COUNTRY RADIO

#### High Debuts

1. SHELBY LYNNE—"Slow Me

Down"—(Magnatone)—#45

2. SAWYER BROWN—"This Thing Called) Wantin' And Havin' It

All"—(Curb)—#47

#### Most Active

1. WADE HAYES—"Don't Stop"—(DKC/Columbia)—#36

2. CLINT BLACK—"One Emotion"—(RCA)—#31

3. BROOKS & DUNN—"Your Gonna Miss Me When I'm

Gone"—(Arista)—#12

4. PERFECT STRANGER—"You Have The Right To Remain

Silent"—(Curb)—#16

5. JEFF CARSON—"Not On Your Love"—(MCG/Curb)—#17

6. 4 RUNNER—"A Heart With 4 Wheel Drive"—(Polydor)—#43

**POWERFUL ON THE PLAYLIST**—The *Cash Box* Top 100 Country Singles' chart is led by the Shania Twain single "Any Man Of Mine." This week's chart displays a few big movers with only two debuts breaking into the Top 50. Leading the way in the most-movement category is Wade Hayes, moving a big 11 spots to #36 with "Don't Stop." Following, with a seven spot leap to #31 is Clint Black and "One Emotion." Four singles, each jumping six spots this week include: Brooks & Dunn with "Your Gonna Miss Me When I'm Gone" at #12, Perfect Stranger's "You Have The Right To Remain Silent" moving to #16, Jeff Carson's "Not On Your Love" at #17, and finally, 4 Runner at #43 with "A Heart With 4 Wheel Drive" to finish out the big movers. As for debuts, two acts hit this week's Top 50. Leading the way for the highest debut position with the single "Slow Me Down" is Shelby Lynne at #45. Coming in at #47 is Sawyer Brown with "(This Thing Called) Wantin' And Havin' It All."

*Songwriters Of The Week:* Congratulations go out to Shania Twain and Robert John "Mutt" Lange, who penned the Shania Twain #1 hit, "Any Man Of Mine."

#### CMT Top Twelve Video Countdown

1. REBA MCENTIRE . . . . . "And Still" (MCA)
2. ALAN JACKSON . . . . . "I Don't Even Know Your Name" (Arista)
3. JAMES HOUSE . . . . . "This Is Me Missing You" (Epic)
4. DAVID LEE MURPHY . . . . . "Party Crowd" (MCA)
5. LORRIE MORGAN . . . . . "I Didn't Know My Own Strength" (BNA)
6. SHANIA TWAIN . . . . . "Any Man Of Mine" (Mercury)
7. RICK TREVINO . . . . . "Bobbie Ann Mason" (Columbia)
8. JOHN MICHAEL MONTGOMERY . . . . . "Sold . . . . . (The Grundy County Auction Incident)" (Atlantic)
9. LEE ROY PARNELL . . . . . "A Little Bit Of You" (Career)
10. SHENANDOAH . . . . . "Darned If I Don't, Danged If I Do" (Capitol)
11. BROOKS & DUNN "You're Gonna Miss Me (When I'm Gone)" (Arista)
12. PAM TILLIS . . . . . "In Between Dances" (Arista)

—Compliments of CMT video countdown, week ending July 12, 1995.

## Cash Box COUNTRY INDIE

**INDIE CHART ACTION**— Nineteen independent artists are currently finding their way up the Top 100 *Cash Box* chart. Leading the surge this week is **Tim White** with "Who Am I Fooling," on the Platinum Plus label. The single currently resides at #54 on the chart. In the second highest spot for the indies, it's **Jennifer LeClere** with "I Would've Been There By Now" at #55. To finish out the movers, **Chris Wright** moves to #64 with "Cold Turkey," "I'll Take My Chances" by **Cary Cooley** jumps to #67, **Capt. Sam Crutchfield** goes up to #68 with "Ugly," **Rob Alan** with "I Don't Have To Cry Anymore" moves to #69, "Home With You" by **Cyndy Fye** bounds up to #70, "Leaving You" by **Teena** moves to #71, **P.J. LaDoir** moves to #72 with "The Singer," "What She Doesn't Know" by **Tim Williams** moves to #73, **Tom Mac Weatherly** with "The Son Started Shinin'" moves to #76, **Mike Manuel's** "Gonna Find Me A Doctor" moves to #77, **C.J. & Company's** "America" moves to #79, "Mama Cried" by **Valorie Lyle** moves to #80, "Good Girl" by **Drew Stevens** moves to #81, **The Incorect Band's** "Livin' On Beans" moves to #83, and finally, "But God Knows" by **Jim Wilkerson** moves to #86. As for debuts, **John Wesley Carpenter** breaks into the Top 100 at #82 with "If Flowers Could Grow," and "Party On The Couch" by **Beau Powers** enters at #84.

### Top Ten Rising Independents

1. **TIM WHITE**—"Who Am I Fooling"
2. **JENNIFER LECLERE**—"I Would've Been There By Now"
3. **CHRIS WRIGHT**—"Cold Turkey"
4. **CAREY COOLEY**—"I'll Take My Chances"
5. **CAPTAIN SAM CRUTCHFIELD**—"Ugly"
6. **ROB ALAN**—"I Don't Have To Cry Anymore"
7. **CINDY FYE**—"Home With You"
8. **TEENA**—"Leaving You"
9. **P.J. LA DOIR**—"The Singer"
10. **TIM WILLIAMS**—"What She Doesn't Know"

## Andy Wonn: Making His Mark



**MANY OF TODAY'S MOST** popular country artists will admit to having been influenced as much by the great rock and roll acts as they were by country acts. However, most of them listened to the Eagles, Creedence Clearwater Revival, or the earlier trend setting acts which today would almost be considered country anyway. And most will readily tell you they started singing because of a love for the music, or because it was a family tradition, or for some other reason. Not Andy Wonn!

Wonn's earliest influences were the hard rock sounds of Led Zeppelin and Aerosmith. The singer admits with a grin that he started singing rock music while still in high school because he decided singing was a very easy way to meet girls. As soon as high school was behind him, Wonn joined a local band in Vincennes, Indiana, and they quickly built a strong reputation as the band to see and hear. With each club gig, the band gained experience and found that playing the local clubs and venues simply was not everything they wanted to accomplish, so they took the show to the road. During a tour in Canada, Wonn experimented with a couple of country songs. To his surprise, he found that they went over exceptionally well with crowds.

As he began listening to more and more country, Wonn noticed that some of the country legends had traits he greatly admired. He also thought to himself that they sang a pretty good song. Among those artists were George Jones, who the singer noticed just kept coming back to the music scene regardless of the odds against him. Another was Willie Nelson, who also exhibited one of Wonn's characteristics -- being himself, no matter what anyone else thinks. With traits like these, it's no wonder that Wonn soon began to work more and more country music into his act.

It wasn't long before fate stepped in -- fate in the name of legendary promoter Billy Martin. Martin has produced many of the super stars of country music, including such artists as George Jones, Merle Haggard, and Vince Gill, and there's no doubt he knows talent when he hears it. When Martin first heard Wonn sing, his immediate reaction was, "This kid has what it takes to make it in country music!" Martin met with Wonn and the two began collaborating with the goal of making their mark in country music.

Wonn's first country album was recorded in early spring of 1995 and is entitled *Casanova Cowboy*. Not only does Wonn display his vocal talents on this album, he also showcases his songwriting ability. Three of the tunes are self-penned, including "Rodco Man," "Storm Over Texas," and "Full Moon Shining Down." The album is on Rickwood Records and is destined to become known as one of the most high-energy and noteworthy debut albums of the year. Keep your eyes and ears open for the country side of a remarkable new young artist, Andy Wonn!



Platinum Plus recording artist Jennifer LeClere recently performed at the Harris County Fair in Houston, Texas. LeClere is pictured with Arista Nashville's Radney Foster, who also performed at the Fair.

# POSITIVE COUNTRY



Ransom Records/Brentwood Music artist Ken Holloway headlined a Songwriters Showcase with mainstream country stars Lari White, Russ Taff and Faith Hill during Fan Fair '96 in Nashville to benefit Child Abuse Prevention of Tennessee. The event featured performances by more than 20 writers. Pictured (l-r): Chuck Cannon (John Michael Montgomery's "I Love The Way You Love Me"); RCA recording artist Lari White; and Holloway.



Sparrow recording artist Phil Keaggy (l) joined Chet Atkins at Nashville's annual "Summer Lights" festival. The two guitar legends joined Billy Dean, Suzy Bogguss, Little Texas, Gary Chapman and other artists who performed songs from Capitol Nashville's *Come Together: America Salutes The Beatles*.

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## RADIO PLAYLISTS

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

**JUKEBOX AMERICA**\Fairfield, OH

MANUEL FAMILY BAND—"Gonna Find Me A Doctor"

RONNY MCKINLEY—"Plain As Day"

DOUG DAVIDSON—"Waitin' To See Ed"

RON DAVID MOORE—"Ira Jones"

PATTI LOVELESS—"You Don't Even Know Who I Am"

**WTWZ**\Clinton, MS

THE ROAKS—"Chiseled In Stone"

DEL WAY—"Cross Standing In The Way"

JEFF MCKEE—"Faith Holds On"

THE CRABB FAMILY—"Ghost Stories"

MANUEL FAMILY BAND—"Gonna Find Me A Doctor"

**KEXS**\Excelsior Springs, MO

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

SIERRA—"No Stone To Throw"

MANUEL FAMILY BAND—"Gonna Find Me A Doctor"

BRUCE HAYNES—"My Old World"

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

**KNEO**\Neosho, MO

DAVID PATILLO—"Mercy Is The Reason"

MARK HAMPTON—"White-Haired Preacher Man"

JEFF & SHERI EASTER—"Speak To The Mountain"

PAULA MCCULLA—"Whole Lot Of People Doing Right"

RIVERS & OWENS—"Over The Edge"

**WPUV**\Pulaski, VA

JEFF MCKEE—"Faith Holds On"

DON RICHMOND—"Ridin' Out The Storm"

W.C. TAYLOR—"Carpenter Man"

RANDY COWARD—"Whether Good Or Bad"

RONNY MCKINLEY—"Plain As Day"

**WBIU**\Denham Springs, LA

SUSIE LUCHSINGER—"Take It To The Rock"

MIKE PAYNE—"Wasn't That Love"

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

CHUCK HIGGINBOTHAM—"The Man That I Saw"

BRUCE HAYNES—"My Old World"

**WJCR-FM**\Upton, KY

JEFF MCKEE—"Faith Holds On"

JUDY DERAMUS—"Say It Now"

THE CRABB FAMILY—"Ghost Stories"

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

DEL WAY—"Cross Standing In The Way"

## POSITIVE COUNTRY RADIO

### This Week's Debuts

TOM DEVOURSNEY—"Gospel Road"—  
(Custom)—#31

RUSS TAFF—"One And Only You"—  
(Warner Reprise)—#32

LOCKE GOLLIHER—"God's Country"—(Custom)—#37

JIM WILKERSON—"But God Knows"—(ALH Records)—#40

### Most Active

RON DAVID MOORE—"Ira Jones"—(Warner Alliance)—#2

MICHAEL JAMES—"In The Midst Of Your Love"—(Reunion)—#18

BILLY WALKER—"Lay It Down, Give It Up"—(Tall Texan)—#20

DEL WAY—"Cross Standing In The Way"—(Choice)—#12

THE ISAACS—"I'm Gonna Move"—(Horizon)—#24

### Powerful On The Playlist

Leading the *Cash Box* Positive Country singles chart for the second week is **MidSouth** and "You Can't Walk This Road Alone," on **Warner Alliance**. Taking a big six spot leap to #2 is **Ron David Moore** with "Ira Jones." "Gonna Find Me A Doctor" by **The Manuel Family Band** takes a four spot jump to #3. **Brush Arbor** holds onto the #4 position with "Doing What We Said We'd Do." **Jeff McKee** moves up one more to put "Faith Holds On" at #5, with "The Measure Of A Man" by **Andy Landis** following at #6. "Whether Good Or Bad" by **Randy Coward** falls off to #7, and **Charlie Daniels** moves another two spots to #8 with "The Business Of Love." Breaking into the Top 10 at #9 is **Sierra** with "No Stone To Throw," and dropping to #10 this week is **Ronny McKinley's** "Plain As Day."

### LOOKING AHEAD

Singles that are getting some attention from radio this week include: **Lenny LeBlanc's** "Everybody Needs Love," "Little Girls And Daddies" by **Jim Carruthers**, and **Herman Trulove's** "Point Of Rescue."

## POSITIVE COUNTRY

JULY 22, 1995

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



Ransom Records/Brentwood Music announced recently the signing of the Christian Country group **The Days** to an exclusive recording agreement. Plans are underway for a new release in early 1996. Pictured (l-r): **Greg Day**; **Kevin Kilburn**, Lakota Management Company; **Chuck Day**; **Dale Matthews**, vp of product development; and (front) **Heather Day**.



## AMOA JB And Games Awards Nominees Announced

CHICAGO—Hootie & The Blowfish, Boyz II Men, country newcomers The Tractors and R&B newcomer Brandy are the top nominees for the 1995 Jukebox Awards, given by the Amusement & Music Operators Association. Other multiple nominees are Sheryl Crow, Joe Diffie and The Eagles.

Hootie & The Blowfish received nominations in the following categories: both "Hold My Hand" and "Let Her Cry" for JB Pop Single of the Year; "Cracked View Mirror" for JB Pop CD of the Year; and JB Rising Star Award (group). The Boyz II Men nominations include the following: "On Bended Knee" for JB Pop Single and JB R&B Single; "I'll Make Love To You" for JB R&B Single; and their sophomore album, *II*, as JB R&B CD of the Year.

The Tractors received three category nominations: "Baby Likes To Rock It" for JB Country Single; their self-titled debut CD for JB Country CD; and JB Rising Star (group). Brandy also received three nominations: "Baby" for JB R&B Single; her self-titled debut album for JB R&B CD; and JB Rising Star (female). Receiving nominations in two categories each were: Sheryl Crow, Joe Diffie and The Eagles.

Following is the complete list of nominees in all categories:

### JB POP SINGLE OF THE YEAR

"All I Want To Do Is Have Some Fun," Sheryl Crow (A&M)

"Get Over It," Eagles (Geffen)

"Hold My Hand" & "Let Her Cry," Hootie & The Blowfish (Atlantic)

"On Bended Knee," Boyz II Men (Motown)

### JB COUNTRY SINGLE OF THE YEAR

"Baby Likes To Rock It," The Tractors (Arista)

"Little Miss Honky Tonk," Brooks & Dunn (Arista)

"Shut Up & Kiss Me," Mary Chapin Carpenter (Columbia)

"Thinkin' About You," Trisha Yearwood (MCA)

"Third Rock From The Sun," Joe Diffie (Epic)

### JB R&B SINGLE OF THE YEAR

"Always & Forever," Luther Vandross (Epic)

"Baby," Brandy (Atlantic)

"Creep," TLC (LaFace/Arista)

"I'll Make Love To You" & "On Bended Knee," Boyz II Men (Motown)

### JB POP CD OF THE YEAR

*August & Everything After*, Counting Crows (DGC/Geffen)

*Cracked Rear View*, Hootie & The Blowfish (Atlantic)

*Hell Freezes Over*, Eagles (Geffen)

*Tuesday Night Music Club*, Sheryl Crow (A&M)

*Yes I Am*, Melissa Etheridge (Island)

### JB COUNTRY CD OF THE YEAR

*The Hits*, Garth Brooks (Liberty)

*John Michael Montgomery*, John Michael Montgomery (Atlantic)

*Third Rock From The Sun*, Joe Diffie (Epic)

*The Tractors*, The Tractors (Arista)

*Who I Am*, Alan Jackson (Arista)

### JB R&B CD OF THE YEAR

*Brandy*, Brandy (Atlantic)

*From The Bottom Up*, Brownstone (MJJ/Epic)

*Crazysexycool*, TLC (LaFace/Arista)

*The Icon Is Love*, Barry White (A&M/Perspective)

*II*, Boyz II Men (Motown)

### JB LATIN CD OF THE YEAR

*Amor Prohibido*, Selena (EMI/Capitol)

*Aurios*, Los Dinnos (Unico/Fonovisa)

*Inalcanzable*, Los Bukis (Fonovisa)

*Los Dos Plebes, Los Tigres Del Norte* (Fonovisa)

*Segundo Romance*, Luis Miguel (WEA/Latina)

### RISING STAR AWARD (MALE)

Rhett Akins (Decca)

David Ball (Warner Bros)

Wade Hayes (Columbia)

Ty Herndon (Epic)

Ken Mellons (Epic)

### RISING STAR AWARD (FEMALE)

Brandy (Atlantic)

Des'ree (Music/Epic)

Dionne Farris (Columbia)

Chely Wright (Polydor)

### RISING STAR AWARD (GROUP)

Green Day (Reprise/Warner Bros)

Hootie & The Blowfish (Atlantic)

Dave Matthews Band (RCA)

The Mavericks (MCA)

The Tractors (Arista)

### JUKEBOX LEGEND (LIVING)

Elton John (MCA)

George Jones (MCA)

Paul McCartney (Capitol)

Frank Sinatra (Capitol)

Rod Stewart (Warner Bros)

### JUKEBOX LEGEND OF THE PAST

Jimi Hendrix

Janis Joplin

John Lennon

Jim Morrison

Ricky Nelson

### MOST PLAYED VIDEOGAME (DEDICATED)

*Cruis'n USA* (Midway)

*Daytona USA* (Sega)

*Killer Instinct* (Midway)

*Mortal Kombat II* (Midway)

*Mortal Kombat III* (Midway)

### MOST PLAYED PINBALL GAME

*Addams Family* (Bally)

*Road Show* (Williams)

*Shaq Attaq* (Premier)

*Star Trek: TNG* (Williams)

*World Cup Soccer* (Bally)

### MOST PLAYED CONVERSION KIT

*Mortal Kombat II* (Midway)

*Mortal Kombat III* (Midway)

*Raiden II* (Fabtek)

*Tekken* (Namco)

*X-Men* (Capcom)

Nominated for induction into the Jukebox Legends Hall of Fame are: Elton John, George Jones, Paul McCartney, Frank Sinatra and Rod Stewart ("Living Legends" category). In the "Legends of the Past" category, the nominees are: Jimi Hendrix, Janis Joplin, John Lennon, Jim Morrison and Ricky Nelson.

The 1995 AMOA Jukebox Awards winners will be announced at the upcoming Awards Show & Banquet, to be held September 22 in New Orleans, Louisiana, during the association's annual exposition.

The twelve Jukebox Award categories are: Jukebox Pop, Country and R&B Singles of the Year; Jukebox Pop, Country, R&B and Latin CD of the Year; Jukebox Rising Star Awards (male, female and group categories); and the two Jukebox Legend inductees.

Songs and artists are nominated by the members of AMOA who own/serve approximately one-half of the nation's estimated 250,000 45 rpm and CD jukeboxes. In ten of the twelve categories, nominations are based on highest jukebox earners during the period of May, 1994 and May, 1995.

In addition to the Jukebox Awards, AMOA also presents its annual Game Awards.

### MOST INNOVATIVE NEW TECHNOLOGY

*Daytona USA* (Sega)

*Killer Instinct* (Williams)

*Mega Touch II* (Merit)

*Tekken* (Namco)

*Virtua Fighter II* (Sega)

### MOST PLAYED DART GAME

*Arachnid's Galaxy*

*Merit's Scorpion*

*Valley's Cougar*

### MOST PLAYED POOL TABLE

*Dynamo's Top Brass Pool Table*

*Great American Billiard's Pool Table*

*Valley's Cougar Pool Table*

### MOST PLAYED JUKEBOX

*Antique Apparatus/Rock-Ola... Anniversary Legend*

*NSM... Performer Wall*

*Rowe... Laserstar CD 100*

*Wurlitzer... One-More-Time 1015*

### MOST PLAYED REDEMPTION GAME

*Cyclone (I.C.E.)*

*Skee-Ball (Skee-Ball)*

*Smart Ball (Smart Industries)*

*Spin-to-Win (Lasertron)*

*Wheel-Em-In (Bromley)*

### MOST POPULAR OTHER GAME

*Dynamo's Air Hockey*

*Dynamo's Foosball*

*Tornado's Foosball*



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### POSITIVE COUNTRY

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