

# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE



## SWAPPING TALK WITH ednaswap





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## NUMBER ONES

### POP SINGLE

Water Runs Dry  
Boyz II Men  
(Motown)

### URBAN SINGLE

Grapevynne  
Brownstone  
(MJJ/Epic)

### RAP SINGLE

I'll Be There For You...  
Method Man /M.J. Blige  
(Def Jam)

### COUNTRY SINGLE

Summer's Comin'  
Clint Black  
(RCA)

### POP ALBUM

Hootie & The Blowfish  
Cracked Rear View  
(Atlantic)

### R&B ALBUM

Friday  
Soundtrack  
(Priority)

### JAZZ ALBUM

Breathless  
Kenny G.  
(Arista)

### COUNTRY ALBUM

John Michael Montgomery  
John Michael Montgomery  
(Atlantic)

### POSITIVE COUNTRY

Monkee See, Monkey Do  
Brent Lamb  
(Genesis)

### TROPICAL

Gotas De Lluvia  
Grupo Niche  
(SDI)

### LATIN CONTEMPORARY POP

Vestia De Blanco  
Rocio Durcal  
(BMG)

### TEXAN / TEJANO

Toma Mi Amor  
La Mafia  
(Sony)

### MEXICAN REGIONAL

El Taxista  
Los Dinnos  
(Fonovisa)

## Cover Story

### Swapping Talk with ednaswap

East West recording act ednaswap is a group born of unusual circumstances from the streets of Los Angeles. The band was signed to a recording deal by none other than boss lady Sylvia Rhone after barely writing enough songs to do a few gigs in front of an audience. But the music tells the tale as the label is trying a combination of conventional and alternative means to break this act, including putting them on the road so they can do more live gigs. *Cash Box's* Karen Sidlow swapped conversation with band members Scott Cutler and Ann Preven.

—see page 5

## NetNoir On Line

NetNoir, an on-line special "Afro-centric gateway to cyberspace" will officially launch its services on the World Wide Web (WWW), as well as through America Online (AOL), on June 19. New *Cash Box* Urban writer Gil Robertson IV reports on the unique cyber chat service.

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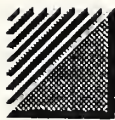
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## Lead Stories

# Back-To-Back Grammy Awards To L.A.

By Gary Younger

LOS ANGELES FOR THE SECOND YEAR earned bragging rights to the Grammy Awards show, when NARAS president Michael Greene and L.A. Mayor Richard Riordon announced last week that the 38th annual staging of the event will be held at the Shrine Auditorium next year. The telecasted award program had been held in New York for two years prior to this year's awards. The announcement came during a joint press conference by National Assn. of Recording Arts and Sciences president Greene and hosted by mayor Riordon in the official's City Hall conference room.

Greene told the cluster of media gathered that NARAS selected L.A. for a second year because of the commitment shown by the city. "This announcement this morning about the 38th Annual Grammy Awards show really has a lot to do with the City of Los Angeles' performance last year," the NARAS president said, adding that execution expediting the event by the mayor's office and the Grammy committee headed by Richard Wardloff and MCA Records president Richard Palmese swung this year's show in Angel City's favor.

Riordon took the opportunity to good-naturedly rib New York Mayor Rudy Giuliani about L.A. getting the Grammy show, which will be telecast on CBS-TV. He referred to a gentleman's bet, when he told the conference that now the New York mayor had to go on national TV and sing "I Love L.A." The mayor gave credit to NARAS for their sponsored programs for youth in Los Angeles area schools. "This coming year, more than 50,000 Los Angeles-area students will be treated to live performances, and thousands others will get to take part in the Grammy-in-the-park concerts. We owe a lot to the Los Angeles Host Committee for sponsoring these events," and the committee members will be announced soon.

After Riordon enthusiastically proclaimed that "We are, after all, the entertainment mecca of the world," one reporter's question turned to more serious politics. A reporter inquired about the political maneuvering surrounding documents be leaked to the public regarding beleaguered L.A. City Police Chief Willie Williams.

While Riordon was visibly shaken by the timing of the question, Greene quickly grabbed the microphone and told the media that this was a forum for the Grammy Awards.

## I.R.S. Bows New Labels



Miles Copeland

**TWO NEW LABELS**— Gai Saber and El Dorado—will be launched during the summer by I.R.S. Records, according to an announcement last week by label chairman and president Miles Copeland. Gai Saber (pronounced "Guy-Subar"), has been created as an adult alternative label with the first two releases being *Kindred Spirit* featuring Debbie Peterson (formerly of The Bangles), in-store June 6, 1995, *The Last Libertines*, in-store July 5 and *Rites of Strings* featuring Stanley Clarke, Al DiMeola and Jean-Luc Ponty, in-store August 1. Translated from Old French, Gai Saber means "joyous art."

El Dorado will be a label for rock-based artist and groups. July 5 the label will launch with Marillion's *Afraid of Sunlight* and later this summer will release Peter Frampton's *Frampton Comes Alive II*, featuring all new songs by the artist recorded live in San Francisco at the Fillmore Theater.

## ON THE MOVE



Kiel



Lewis



O'Jay



Handwerker



Williams

Atlantic Records and affiliated companies have announced a series of appointments and promotions. Steve Pritchitt has been appointed to the newly-created post of sr. vp of International for Atlantic and will work closely with label group president Val Azzoli, to whom he will report. He will also work with label vp of international Fran Lichtman on expanding the company's overseas profile. He comes to the position from dual posts at New Jersey-based Creative Marketing Partnership and Manhattan Center studios. In other moves: Valerie DeLong has been named sr. vp of promotion for Lava Records. She was previously vp of pop promotion for the label since 1994. Shilah Morrow has been named sr. director of marketing for Tag Recordings. A seven-and-a-half year veteran of WEA Corp., Morrow was most recently national product development coordinator for the Atlantic Group. Frank Wildhorn has been newly-appointed post of creative director for Atlantic Theatre, which has devoted energy this past year to original cast albums and other theatre related projects. With more than 20 gold and platinum hits to his credit as a songwriter, he cut his teeth on Atlantic Theatre's flagship release *The Complete Work: Jekyll & Hyde—The Gothic Musical Thriller*. Atlantic Records has appointed Kathy Cantwell sr. director of A&R administration. She joined the company five years ago and most recently was associate director of A&R administration. In a series of moves at Sony Music Entertainment, Patricia Kiel has been named sr. vp, SME communications, a position that calls for her to oversee media and public relations for the company. She will work closely with executive management at all the Sony Music companies worldwide. She comes to the company after three years as sr. director of corporate communications at PolyGram Holding, Inc. and a stint as publicity director for *Rolling Stone* magazine. In other SME moves: Roland Lewis has been named national director of R&B promotion for Columbia Records, East Coast, and Cynthia Johnson has been appointed national director of R&B promotion, Midwest for the label. In their new roles, Lewis and Johnson will be responsible for securing airplay on R&B and jazz radio and work closely with the field staff to implement marketing and promotion plans aimed at radio, retail and tour support. Fred Arndt has been named vp of human resources for Capitol and Blue Note Records, where he will be responsible for all organizational change and employee relations, implementing programs and policies and enhancing the staff and team environment. Prior to joining Capitol, Arndt managed and directed human resources groups to bring cultural change to cutting edge tech companies such as Sega America and Apple Computers. Discover Records has named Judi Handwerker vp of production. In her new post she will supervise the production department, creative services, and office management. Handwerker joined Discovery in 1993 as a production coordinator and in October 1994 was promoted to director of creative services. Eddie O'Jay, who is credited with founding the seminal R&B act The O'Jays, has been named sr. vp at Benchuark Recordings, Inc.. He will be responsible for supervising business development for the company. O'Jay, an inductee in the Black Radio Hall of Fame in 1989, has been a celebrated air personality, a busy voice over artist and industry guru for many years. Jodi Williams has been named national director of field promotion, urban music, for Mercury Records, where she will be responsible for securing national airplay, working with R&B field promotion staff and developing national promotion campaigns for Mercury acts. Prior to her appointment she was Northeast regional promotions manager for Mercury and held national promotion positions with Warner Bros. and Sony Records. Dan Coddington has joined Elektra Entertainment Group as sr. director of pop promotion, responsible for radio promo in various markets. He was previously national pop promotion director for Mercury Records. WEA Corp. has announced the following appointments: Paul McDermott has been promoted to field sales manager for the New York branch, and Stuart Johnson has been named merchandising manager for the branch. And Jeff Gordon has been named merchandising manager in WEA's Los Angeles branch office. Karen Dick has joined Norman Winter Public Relations as an associate publicist. She has worked on a variety of motion picture and music projects, most recently handling assignments connected with the Mario Van Peebles film *Panther*.



# INDUSTRY BUZZ

## Cash Box EAST COAST

By J.S. Gaer



EMI recording artists Blessid Union Of Souls recently celebrated its high-charting single "I Believe," from its debut album *Home*. The Cincinnati group's second single, "Let Me Be The One," recently dropped onto radio and is expected to repeat the success of the first single on VH-1 and MTV. Pictured are (l-r): Eddie Hedges, Tony Clark and C.P. Roth of the group; Larry Stessel, sr. vp/gm, EMI Records Group; Peter Napiello, sr. vp of promotion; Pete Ganberg, director of A&R; Davitt Sigerson, president of EMI Records Group; and Jeff Pence and Eliot Sloan of the band.

**PAVEMENT UP HIGH:** The leaders of the indie rock aesthetic, Pavement, played to a sold-out hall at *The Academy* in New York on May 16th, with tickets being scalped at the low end for \$40. Along with them and their noticeably un-tee shirted crowd were fellow *Matador* labelmates *Come*, out of Boston, and the Australian *The Dirty Three*. The Aussie trio (violin, guitar, and drums) have been touring extensively not only with Pavement, but with fellow countryman *Nick Cave*, playing their unique trance/dirge epics while supporting their *Sad And Dangerous* CD out on *Poonville*.

Pavement played their own eclectic and eccentric set that was much firmer in the middle than on the ends, fulfilling the expectations that there should never be expectations when these purveyors of lo-fi take the stage. Most of the show was taken from their third full length semi-double album (the vinyl has only three sides) *Wowee Zowee*, with a fair sampling of songs from the band's previous releases. Their show was mostly free of antics, with the exception of drummer *Steve West's* foot and a half tall Mad Hatteresque chapeau and lead singer *Stephen Malkmus's* attempt to perpetuate the joke that on the hit single "Cut Your Hair," from their last album *Crooked Rain, Crooked Rain* he is singing "A Korea" instead of "A Career."

The band will be joining the *Lollapalooza* tour on the main stage this summer.

**MAY DAY** was celebrated on the 15th of the month for *Z100's 100.3* benefit concert that was aiding the *Coalition for Battered Women* at the cavernous *Roseland Ballroom*. The sold out show featured both new and old acts including *Jive Records's A Flock Of Seagulls*, *Sponge* on the *Chaos* label and *Capitol's Adam Ant*, who played none of his New Wave hits. *Zoo Entertainment* artist *Matthew Sweet* who was without the talent of *Richard Lloyd* of *Television* fame on stage as he normally is, due to a broken arm, though he did watch the set from the back area.

But the evening belonged to Ireland's own *Cranberries* as was readily apparent when, more than an hour before they went on stage, the crowd sang along with the video for *Zombie* off their multi-platinum *Island* release *No Need To Argue* being played on a giant TV screen in between acts.

**MTV TAKES OVER** the "Crossroads of the World" as they have erected two giant billboards with their logo, and the directions north and east surrounded by marquee lighting in Times Square where the network's headquarters are located. Similar signs should be going up in Los Angeles in the near future. According to MTV's publicity department the purpose of the markers is to establish that the video music giant is everywhere. As though anyone needed to be told this.

**THOMAS JEFFERSON SLAVE APARTMENTS** played to a packed club of New York's indie rock cognoscenti at *Under Acne* last Saturday. The punk rock quartet out of Columbus, Ohio on *Onion Records*, an offshoot of *American Records*, are scheduled to release their debut album, *Bait & Switch*, for the label on July 11th. They will be the first recording to go out since *Johan Kugelberg* took over A&R duties at the label.

## Cash Box WEST COAST

By Steve Baltin & Karen Sidlow

**HOW'S THIS FOR AN ALL-STAR LINE-UP?** Bruce Springsteen, Billy Joel, Jackson Browne, The Chieftains, Sting, Sheryl Crow, John Fogerty and Don Henley, to name but a few. Unless you were one of those in attendance at Henley's wedding

to *Sharon Summerall* on May 20 you missed what may have been the show of the year. The couple, who have been together four years, were wed in Malibu.

In addition to the glut of performers who entertained, celebs in attendance included *Jack Nicholson*, *Bob Seger*, *Ben Stiller*, *Jeanne Tripplehorn*, *Mimi Rogers*, *Kelly Lynch*, *Lisa Hartman*, *Clint Black* and *Randy Newman*, as well as Henley's fellow *Eagles*. Among music industry execs on the scene were *Danny Goldberg*, *Mo Ostin*, *Irving Azoff*, *Lenny Waronker*, *Johnny Barbis* and *Peter Asher*.

Keeping with the couple's well-documented environmental concerns, the invitations were printed on recycled paper, and all disposable items used at the wedding were recycled. Congrats. (S.B.)

**IT WAS A SOMEWHAT MELLOW** evening at the legendary *Troubadour* in West Hollywood, California when *Sire/Reprise* recording artist, *J Mascis*, known for being the mastermind behind *Dinosaur Jr.*, performed an acoustic set. Opening for Mascis was his usual collaborator, *Mike Johnson*, who thought acoustically was the way to go for the evening, as well.

With lots of material to select from, Mascis picked a few select tunes to treat the mostly male crowd to. In addition to his own material, which included the song "Repulsion," Mascis threw out a cover of *Carly Simon's* "Anticipation," just for fun. Though there wasn't anyone or much of anything on-stage with Mascis (his props were a guitar, two microphones and a classy music stand) nothing seemed to be missing at this event.

Mascis didn't have much to say to the crowd, letting his music speak for itself. Though he did manage to make one memorable comment, "It's kind of nerve racking being on the same stage that *Joan Baez* was on." And what did he do in between songs; tune his guitar.

Prior to this quaint performance, a few days before Mascis played at *McCabe's*, an even more intimate venue, which also happens to be a guitar shop during daylight hours. It was refreshing to see just how close Mascis' admirers could get to their mentor.

Despite the lack of stage diving, the show did create a certain intensity. And after a fairly short set, and only one encore, Mascis left. It was obvious the fans wanted more, but I guess they'll just have to wait until he's invited to do a *MTV Unplugged* or listen to all those records he's put out in the meantime. (K.S.)

**MELLOW WAS HARDLY THE ORDER OF THE NIGHT** when former *FIREHOSE* and *Minutemen* player *Mike Watt* brought his sold-out solo tour to *The Palace*. The reason for the pandemonium behind the show could be directly linked to the rumored appearance of *Eddie Vedder*, who joins Watt on his *WORK Records* solo debut, *ball-hog or tugboat?*, as well as the confirmed appearance of former *Nirvana* member *Dave Grohl's* new band, the *Foo Fighters*, who recently signed to *Capitol* after a heavy bidding war.

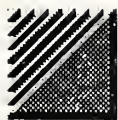
The music delighted the SRO throngs (which probably delighted all the attending *Capitol* execs) with their hook-laced power pop. Vedder delighted everyone by joining Watt for the majority of his near 90-minute set, highlighted by "Against The '70s" and "Piss-Bottle Man," as well as the numbers that featured Watt's wife, and former *Blackflag* member, *Kira*.

Also on the bill were *Hovercraft*, a band that also attracted their share of attention thanks to the presence of Vedder's wife, *Beth Lieblich*. (S.B.)



**Odd couples revisited.** Country legend *Waylon Jennings* recent appearance at L.A.'s *House Of Blues* drew some special guests in the form of L.A. punk band, *L7*. Pictured (l-r): *L7* tech *Brubaker*; *Jessi Colter*, Mrs. *Waylon Jennings*; *Jennings* and *L7's Donita Sparks* and *Dee Plakas*.





## Cover Story

## Swapping Talk With ednaswap

by Karen Sidlow

A MERE TWO YEARS AGO ednaswap didn't exist. But today, they do. Let's just hope the world is ready for what they have to offer.

There's a lot unusual about this band. How ednaswap's members became a band is a story. How they got signed by a major label after a handful of live performances is a quite a saga. The development of its sound is somewhat intriguing. And the relatively mainstream manner this unique aggregation is being marketed by the label is also unusual for the character of the music.

Just how did the five members of the band come together in a city as populated as Los Angeles? By fate, but not exactly that simple.

Guitarist Scott Cutler sheds some light on the band's diverse geographical exodus. "I'm from San Francisco. Rusty's (Anderson) from here—La Habra, California. Carla's (Azar) from Alabama. Ann's (Preven) from New York. And Paul's (Bushnell) from Ireland. Yet, they all hooked up in Los Angeles, California. After all that, it sounds like the theme for a Disneyland attraction—a small, small world.

Cutler met front-woman Preven briefly while visiting New York, where Preven resided for the majority of her existence. Preven comments, "He didn't really give me the time of day." But since then, things have changed.

Four years ago, Preven was determined to leave "The City" and head West. Why? "Have you ever been to New York?" she asks jokingly. "I love New York City. I just couldn't live there for that long. It drove me crazy." Coincidentally, Preven's father is a psychiatrist, or as she puts it "he's a shrinky-dink." Needless to say, she isn't really mental, just eccentric and slightly peculiar. But so is the music she has a hand in creating.

Preven continues, "I was trying to find a band (in New York) and I couldn't connect with any of the people that were in my immediate circle, so I kind of picked up and left. There were a lot of other things involved. It wasn't like 'Oh, I'll just go to L.A.' A lot of other things conspired to get me out here."

Cutler and Preven soon decided that they were "a perfect match," and as Cutler explains, "We began writing some songs and Ann was singing them, I was playing guitar, then we brought Rusty in." To make a weird story even more bizarre, Cutler met guitarist Anderson at a wedding where *Star Search* host and Johnny Carson couch man, Ed McMahon was also in attendance. Next, they needed a rhythm section. Scott recalls, "I met Carla at a party. I just heard her talking about being a drummer." They soon found out "she's an incredible drummer. Then we meet Paul and we started... What did we do?" "We started a band, remember?" says Preven finishing Cutler's thought.

Once they became a unit, Cutler's living room was used to write, rehearse and argue in. They recorded a four song demo and were "about to do more" when they were signed by Sylvia Rhone chairman/CEO of EastWest/Elektra Entertainment Group. This rare occurrence came after just three shows in front of actual audiences. It's not

that they didn't want to showcase more; it was because of the lack of material, Cutler explains. But in the same breath, he adds, "We thought, 'A record deal already? That would be fun.'" "Let's go make a record..." Preven adds. But her advice to bands in the same position isn't necessarily to follow in ednaswap's footsteps. "In retrospect, I highly recommend any band that is forming, to play live first, then make a record, because it's a much more natural way to do it." But don't get them wrong, they are not complaining about the quick backing of their art.

Now that the quintet bonded together, they were ready to put out some tunes for public consumption. How does an ednaswap song come to life? "All different ways," Preven explains "Sometimes, I have an idea for a song that inspires me. Most of the time there's music first. If I have an idea, everything goes faster." Lyric writer, Preven spells it out. While Cutler started out writing most of the music, things have been recently altered. "It started out that way, but as the band progressed over the last year, it's become much more even. The record is a collaboration of the whole band." Preven responds, "I think that's helped define our sound, to have the whole band write." And what an interesting sound it is.

Speaking of their self-titled debut record, are they pleased with the display of their art? "That's a complicated loaded question," Preven says. "It's hard to be happy with an entire record. Actually, I don't have that many issues with the whole record. There's a couple things we fix live in terms of energy that I would love to get on record." says Cutler. "We feel we'd make a better record if we made it tomorrow, but we're happy with what it is. I'd love to re-make (some of) the exact same songs." Preven explains. "We just always improve on them, the more we play." Cutler states. Which is just one reason to see this powerful band live. Another being the obvious fact that Preven is engaging and captivating on stage. "I've learned a lot as a singer playing live. It just gives you new ideas on how to sing." Just how does Preven, who earlier in life seriously studied the violin, feel about leaving the strings to the males in the band? "I'm so thankful now that I'm a singer. These guys lug shit all day long and I have a little percussion kit. It's great."

But, back to the record and it's 13 (very lucky) songs. Many topics are touched upon throughout the more than fifty minutes of music. The first single, "Glow" is about "not giving up on someone even though they might be fucked up or a lot of work," Preven explains. Then there's the last track on the record, "The Goodnight Moon" which was triggered by the senseless and tragic abduction of 12-year-old Polly Klaas. "We were actually in San Francisco during that whole thing," Cutler recalls. An explosive tune, "This Is A Song" jump starts the disc and the fair-weather friend inspired "Clown Show" is quite pleasing to the ears. The most uncommon subject covered on the record is that of a gay wedding in "Ted and Joe." Preven explains how she feels about it's completion and what stimulated her to

scribe it. "It's one of my favorite songs because of the way the music and lyrics compliment each other. I read an article about this wedding—how difficult it was for them to just to get a license, especially because one of them had AIDS. It was so moving to me how this couple was trying to legitimize their relationship and have closure. It was inspiring." Preven's favorite tracks change constantly. "This week it's 'Clown Show.' Last week it was 'Ted and Joe.'" There's a handful of songs that I think are really special, that I'm partial to." During a conversation with Steve Kleinberg, the sr. vp of marketing at Elektra Entertainment Group, he outlined the company's strategy for getting ednaswap's music to the people. "The first track that we had gone to radio with, which was alternative radio and rock radio, was 'Glow.'" And college with the (entire) album. We're now going to release a track called "Torn" which is shipping on the 6th of June to both rock radio and alternative radio." In addition to their focus on radio, the label, as well as the band itself, hopes to get on the road. "There's two important ingredients for this band, Kleinberg explains. "The first one (is) touring and the second one is patience. They've developed a very strong fan base in Los Angeles. They sell-out where they play in L.A. We would love to spread that." Kleinberg then summed up the company's stance on all the acts they work with. "Every artist who works on a record for this label gets the level best from this company. We have a lot of records, they make a record. And it's their life. We take that very seriously."

The album was co-produced by Cutler with the help of Matt Hyde, and for a couple of songs they called upon Matt Wallace for his input. Wallace also mixed the release. Cutler tells how Hyde was chosen. "We met Matt Hyde, who did Porno For Pyros, and he was a great guy. We got along really well." Cutler goes on to say, "It was more than a production, it was a big effort from all of us." Preven defines how Wallace got in the picture. "We recorded the record, then put it down for a second and we decided to re-work a couple things." "To get the live energy on tape would be a great thing," Cutler remarks.

And most musicians, as well as fans, would tend to agree with his request.

Now that this release is completed and ready to be embraced, the band is eager to hit the road. Preven mentioned P.J. Harvey, Radiohead and Soundgarden as acts she'd like to share a bill with. But she isn't that particular. She quickly and humorously added, "Anyone that has a lot of fans... except the people we don't like." With such an open mind, they will be on tour in no time. And that's a plus considering, in addition to absorbing their recorded material, it is mandatory to experience them live. With two sides of this diverse fivesome, you have a chance at grasping what ednaswap are driven to express. Sample the group's, almost overbearing, curious rock sound. It's just one way they choose to communicate in this sometimes oblivious, yet small universe.



# CASH BOX TOP 100 POP SINGLES

JUNE 3, 1995



This Week's #1:  
**Boyz II Men**

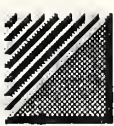


To Watch:  
**Matthew Sweet**

<b>1</b>	WATER RUNS DRY (Motown 860 358)	Boyz II Men	1	7
<b>2</b>	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	2	13
<b>3</b>	HAVE YOU EVER REALLY LOVED A WOMAN? (A&M 10282)	Bryan Adams	4	8
<b>4</b>	TOTAL ECLIPSE OF THE HEART (Critique 15539)	Nicki French	11	9
<b>5</b>	I BELIEVE (EMI 58320)	Blessid Union of Souls	6	17
<b>6</b>	I KNOW (Columbia 77750)	Dionne Farris	3	18
<b>7</b>	I'LL BE THERE FOR YOU/YOU'RE ALL THAT I NEED TO GET BY (RAL/Def Jam 1879)	Method Man / Mary J. Blige	10	5
<b>8</b>	FREAK LIKE ME (EastWest 9094)	Adina Howard	5	18
<b>9</b>	LET HER CRY (Atlantic 87231)	Hootie & The Blowfish	9	10
<b>10</b>	RED LIGHT SPECIAL (LaFace 02744)	TLC	7	15
<b>11</b>	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	8	19
<b>12</b>	BELIEVE (Rocke/Island 60144)	Elton John	12	13
<b>13</b>	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Rowdy/Arista 5041)	Monica	22	5
<b>14</b>	MY LOVE IS REAL (Virgin 38493)	Paula Abdul	15	3
<b>15</b>	CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676)	Total Feat. The Notorious B.I.G.	17	9
<b>16</b>	EVERY LITTLE THING I DO (Uptown/MCA 55032)	Soul For Real	25	5
<b>17</b>	CAN'T STOP LOVIN' YOU (Warner Bros. 17909)	Van Halen	18	10
<b>19</b>	RUN-AROUND (A&M 8341)	Blues Traveler	19	11
<b>19</b>	NO MORE "I LOVE YOU'S" (Arista 1-2804)	Annie Lennox	21	12
<b>20</b>	ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic)	Raphael Saadiq	20	10
<b>21</b>	SOMEONE TO LOVE (550 Music 77895)	Jon B. Feat. Babyface	23	7
<b>22</b>	DEAR MAMA (Interscope 98273)	2Pac	14	13
<b>23</b>	RUN AWAY (Arista 1-2808)	Real McCoy	13	12
<b>24</b>	GIVE IT 2 YOU (So So Def/Work/Columbia 77836)	Da Brat	24	7
<b>25</b>	SHY GUY (FROM "BAD BOYS") (The Wbrk Group 77678)	Diana King	26	12
<b>26</b>	IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940)	Martin Page	16	20
<b>27</b>	COTTON EYED JOE (Jive 46500)	Rednex	27	13
<b>28</b>	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188)	Dr Dre	28	12
<b>29</b>	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	29	21
<b>30</b>	HOLD ON (Atlantic 87240)	Jamie Walters	30	18
<b>31</b>	STRONG ENOUGH (A&M 0798)	Sheryl Crow	32	20
<b>32</b>	I LIVE MY LIFE FOR YOU (Epic 78124)	Firehouse	31	15
<b>33</b>	I'D RATHER BE ALONE (MCA 54992)	IV Xample	33	10
<b>34</b>	JOY (Interscope 95769)	Blackstreet	35	9
<b>35</b>	BABY (Atlantic 82610)	Brandy	36	18
<b>36</b>	WONDERFUL (Capitol 58239)	Adam Ant	39	8
<b>37</b>	I CAN LOVE YOU LIKE THAT (Blitz/Arista)	All-4-One	54	2
<b>38</b>	FEEL SO HIGH (550 Music 77693)	Des'ree	38	9
<b>39</b>	IT'S GOOD TO BE KING (Warner Bros. 17925)	Tom Petty	40	7
<b>40</b>	FREEDOM (FROM "PANTHER") (Mercury 856 800)	Various Artists	45	7
<b>41</b>	CLOSE TO YOU (Curb-Edel 76945)	Fun Factory	42	9

<b>42</b>	DECEMBER (Atlantic 87157)	Collective Soul	47	6
<b>43</b>	TAKE A BOW (Maverick/Sire/Warner Bros. 18000)	Madonna	34	25
<b>44</b>	I'M GOIN' DOWN (Uptown/MCA 55008)	Mary J. Blige	37	8
<b>45</b>	THE WAY THAT YOU LOVE (Wing/Mercury 1422)	Vannessa Williams	48	6
<b>46</b>	WHAT WOULD YOU SAY (RCA 2994)	Dave Matthews	46	13
<b>47</b>	GRAPEVINE (MJJ/Epic 77864)	Brownstone	50	10
<b>48</b>	CONNECTION (Geffen 19385)	Elastica	51	8
<b>49</b>	HERE & NOW (Giant 17913)	Letters To Cleo	41	10
<b>50</b>	BEST FRIEND (Atlantic 87148)	Brandy	56	2
<b>51</b>	COME & GET YOUR LOVE (Arista 12808)	Real McCoy	DEBUT	
<b>52</b>	STRANGE CURRENCIES (Warner Bros. 17900)	R.E.M.	60	5
<b>53</b>	I WISH (Sunshine/Scotti Bros. 78032)	Skee-Lo	64	5
<b>54</b>	I LIKE (Keia/Elektra 64486)	Kut Klose	59	3
<b>55</b>	DREAM ABOUT YOU/FUNKY MELODY (Thump 2205)	Stevie B	43	15
<b>56</b>	MISERY (Columbia 7080)	Soul Asylum	77	2
<b>57</b>	BABY BABY (EastWest 64438)	Corona	63	4
<b>58</b>	CREEP (LaFace/Arista 40824)	TLC	49	30
<b>59</b>	HOLD MY HAND (Atlantic 87230)	Hootie & The Blowfish	58	33
<b>60</b>	HEY LOOK AWAY (Kaper/RCA 64305)	Questionmark Asylum	65	3
<b>61</b>	THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252)	Subway	53	16
<b>62</b>	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	44	24
<b>63</b>	SICK OF MYSELF (Zoo 14222)	Matthew Sweet	75	4
<b>64</b>	CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)	Brian McKnight	70	2
<b>65</b>	EMOTIONS (Luke 185)	H-Town	73	2
<b>66</b>	SECRET GARDEN (Columbia 77847)	Bruce Springsteen	66	5
<b>67</b>	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin' 4-Tay Feat. The Spinners	55	10
<b>68</b>	MOVE IT TO THE RHYTHM (SBK/EMI 58359)	Technotronic Feat. Ya Kid K	52	9
<b>69</b>	ANOTHER NIGHT (Arista 12724)	Real McCoy	68	41
<b>70</b>	RAINY DAYS (Epic 77866)	General Public	57	7
<b>71</b>	DOWN BY THE WATER (Island 6921)	PJ Harvey	67	10
<b>72</b>	YOU GOTTA BE (550 Music 77551)	Des'ree	71	46
<b>73</b>	IF I WANTED TO/LIKE THE WAY I DO (Island 854 238)	Melissa Etheridge	72	15
<b>74</b>	UNTIL THE END OF TIME (Priority 53183)	Foreigner	74	10
<b>75</b>	YOU BRING ME JOY (Uptown/MCA 55029)	Mary J. Blige	DEBUT	
<b>76</b>	CRAZIEST (Tommy Boy 666)	Naughty By Nature	78	6
<b>77</b>	LEAVE VIRGINIA ALONE (Warner Bros. 7624)	Rod Stewart	DEBUT	
<b>78</b>	TELL ME WHEN (EastWest/Elektra 5731)	Human League	76	11
<b>79</b>	MAMA SAY (Columbia 67225)	Bloodhound Gang	DEBUT	
<b>80</b>	THANK YOU (Motown 1270)	Boyz II Men	80	15
<b>81</b>	UNIVERSAL HEART BEAT (Mammoth/Arista 98179)	Juliana Hatfield	81	3
<b>82</b>	MOVE IT LIKE THIS (Tommy Boy 633)	K 7	82	13
<b>83</b>	I SAW YOU DANCING (London 51880)	Yaki-Da	91	2
<b>84</b>	NEVER FIND SOMEONE LIKE YOU (Ruffhouse/Columbia 77817)	Keith Martin	83	15
<b>85</b>	DADDY'S HOME (Warner Bros. 17876)	Spanish Fly	84	8
<b>86</b>	SOMEBODY'S CRYING ()	Chris Isaak	DEBUT	
<b>87</b>	BOOMBASTIC (Virgin 38482)	Shaggy	DEBUT	
<b>88</b>	THINK OF YOU (LaFace/Arista 2-4094)	Usher	87	12
<b>89</b>	BEDTIME STORY (Maverick/Sire/Warner 17924)	Madonna	85	8
<b>90</b>	EVERLASTING LOVE (Epic 77756)	Gloria Estefan	88	17
<b>91</b>	MR. PERSONALITY (Zoo 42094)	Gillette	86	13
<b>92</b>	LICK IT (S.O.S./Zoo 14214)	Roula	92	7
<b>93</b>	WHITE LINES (Capitol 79557)	Duran Duran	79	10
<b>94</b>	YOU GOT IT (FROM "BOYS ON THE SIDE") (Arista 1-2795)	Bonnie Raitt	89	15
<b>95</b>	FAT BOY (S.O.S./Zoo 1006)	Max-A-Million	93	11
<b>96</b>	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	K-Ci Hailey of Jodeci	90	15
<b>97</b>	FOR YOUR LOVE (Motown 1261)	Stevie Wonder	96	13
<b>98</b>	FOE THA LOVE OF \$ (Ruthless/Relativity 5540)	Bone Thugs N Harmony Feat. Eazy-E	95	14
<b>99</b>	1-LUV (Sick Wid'it/Jive 42289)	E-40 Feat. Levity	97	8
<b>100</b>	(SHE'S GOT) SKILLZ (Blitz/Arista 5738)	All-4-One	94	17





# POP SINGLES

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DON'T TAKE IT PERSONAL D. Austin, D. Simmons (D.A.R.P./Afro Dred Late, ASCAP/Na Rhythm, BMI)	13
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I'LL BE THERE FOR YOU/YOU'RE ALL... C. Smith, R. Diggs, N. Ashford, V. Simpson (Jobete, ASCAP/Careers BMG/Wu Tang/Ramecca, BMI)	7
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MOVE IT LIKE THIS K. J. Gardner (Third & Lex/Blue Ink/Tee Girl/Zomba, BMI)	82
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MR. PERSONALITY M. Mohr, C. Babie (Tango Rose, ASCAP)	91
NEVER FIND SOMEONE M. Sharron, D. Seabell (Sprung Platanus/Famous/No Pain No Gain, ASCAP)	84
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SECRET GARDEN B. Springsteen (Bruce Springsteen, ASCAP)	66
SICK OF MYSELF M. Sweet (EMI Blackwood/Charm Trap, BMI)	63
SOMEBODY'S CRYING C. Isaak (C. Isaak Music, ASCAP)	86
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THINK OF YOU C. Thompson, D. Jones, F. Evans, U. Raymond (Chuck Life/Starvin, ASCAP/China Baby/Jance Combs, BMI/EMI)	88
THIS IS HOW WE DO IT M. Jordan, O. Petre, R. Walters (Mo/Sawang, ASCAP/Oji's/Def American, BMI)	2
THIS LIL' GAME WE PLAY G. Leven, E. T. Nicholas (Divided/Zomba/Ramal/Warner-Tamerlane, BMI)	61
TOJAL ECLIPSE OF THE HEART J. Steinman (EMI Virgin, BMI)	4
UNIVERSAL HEART BEAT J. Hatfield (Juhano Hatfield/Zomba, BMI)	81
UNTIL THE END OF TIME M. Jones, L. Gramm, B. Turgen (Sonnet/Stray Notes/EMI/Acira, ASCAP)	74
WATER RUNS DRY Babyface (Sony/Ecaf, BMI)	1
THE WAY THAT YOU LOVE ME J. DiNo, A. Alvez (EMI April/Nikim, ASCAP/EMI Blackwood/J. DiNo, BMI)	45
WHAT WOULD YOU SAY D. Matthews (Coklen Grey)	46
WHITE LINES M. Glover, S. Robinson (N/A)	93
WONDERFUL M. Piron, B. Hayes (EMI/Colgenes/Furestars/Almo, ASCAP)	36
YOU BRING ME JOY M. J. Blige, J. Hailey (Mary J. Blige Music/MCA Music/Sean Combs Music/Kaya Music, ASCAP/Chuckie Thompson/9th Street Tunnel Music, BMI)	75
YOU GOT IT... R. Orban, T. Petty, J. Lynn (Gene Gator, ASCAP/Orban/Sony/EMI Virgin, BMI)	94
YOU GOTTA BE Des'ree, A. Ingram (Sony, BMI/HL)	72
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## REVIEWS By Steve Baltin

### ROD STEWART: "Leave Virginia Alone" (Warner Bros. 17847-2)

Talk about a can't miss. The first single from Stewart's forthcoming *A Spanner In The Works* was penned by Tom Petty. Whether it's deserved or not, the song, which Stewart played on the season-finale of "Saturday Night Live" is a guaranteed smash. In addition, though, it's a wonderfully catchy tune that features Stewart's trademark vocals sounding as strong as they have in years. This kind of record could have listeners glad Stewart was never serious about retiring. The single also includes the rocking "Shock To The System," a non-album track.



### MATTHEW SWEET: "Sick Of Myself" (Zoo 4206-2)

Buried beneath this richly-textured pop groove is a beautiful love song. Sweet sings, "I get sick of myself when I look at you/Something is beautiful and true/In a world that's ugly and a lie." However, it's easy to lose sight of that in the awesome craftsmanship that accompanies the lyrics. Sweet may be the most gifted tunesmith in music today, and that gift is finally paying off, as the song continues to race up the charts.



### TAMI: "Let's Do It Again" (Street Life/Scotti Bros. 80222)

One person who walked into the office thought this was Mary J. Blige upon first listen. The similarities are definitely noticeable, as there is a pleasant repetition to Tami's coming out. In other times this might be a hit, but with the onslaught of summer, this is a long shot at best. But as long as it's in the game, it got a chance.

### ALL-4-ONE: "I Can Love You Like That" (Blitz/A Atlantic 6226-2)

All-4-One had one of the biggest hits of last year with the chart-topping "I Swear." The first single from their forthcoming *And The Music Speaks* album continues the remarkably middle-of-the-road sound they put forth last year. As a result, similar chart success is likely. Though appeal of the same magnitude might be harder to achieve. Simple and Wonder Bread white, "I Can Love You Like That" is a huge ballad.

## PICK OF THE WEEK

### U2: "Hold Me, Thrill Me, Kiss Me" (Atlantic/Island 6266)



Not only is this a new U2 single, it's the kick-off track for the soundtrack to the summer's most anticipated movie, *Batman Forever*. In other words, you're looking at a SMASH. Modern Rock will be all over this from the beginning, with AOR right behind. The warped electronic gurgling that opens the track and is interspersed throughout might scare off top 40 at first, but the comfort of Bono's familiar vocals, combined with the inevitable

blockbuster success of the film, will make top 40 come around. As a song, it's more experimental than anything they've done previously, but if one looks closely enough at their recent efforts, namely *Zooropa*, the transition follows a smooth path. In addition, Bono's distinct voice gives all of the band's recordings a U2 sound, regardless of how experimental they get.



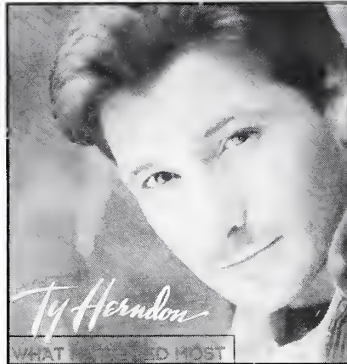
# CASH BOX

## TOP 100 POP ALBUMS

JUNE 3, 1995



**This Week's #1:**  
**Hootie & The Blowfish**



**To Watch:**  
**Ty Herndon**

<b>1</b> CRACKED REAR VIEW (Atlantic 82613) . . . . .	Hootie & The Blowfish	2	35
2 FRIDAY (Priority 53959) . . . . .	Soundtrack	1	6
3 THROWING COPPER (Radioactive/MCA 10997) . . . . .	Live	3	56
4 ME AGAINST THE WORLD (Interscope/AG 92399) . . . . .	2Pac	4	9
<b>5</b> HELL FREEZES OVER (Geffen 24725) . . . . .	The Eagles	7	28
6 II (Motown 530323) . . . . .	Boyz II Men	5	38
<b>7</b> FORREST GUMP (Epic Soundtrax/Epic 66329) . . . . .	Soundtrack	15	38
8 ASTRO-CREEP 2000 (Geffen 24806) . . . . .	White Zombie	6	6
9 JOHN MICHAEL MONTGOMERY (Atlantic 82728) . . . . .	John Michael Montgomery	9	8
10 UNDER THE TABLE AND DREAMING (RCA 66449) . . . . .	Dave Matthews Band	10	26
<b>11</b> TALES FROM THE HOOD (Forty Acres & A Mule Musicworks/MCA 11243) . . . . .	Soundtrack	14	2
12 CRAZYSEXCOOL (LaFace/Arista 26009) . . . . .	TLC	11	27
13 THE LION KING (Walt Disney 60858) . . . . .	Soundtrack	8	50
14 TUESDAY NIGHT MUSIC CLUB (A&M 0126) . . . . .	Sheryl Crow	13	42
<b>15</b> THE HITS (Liberty 29689) . . . . .	Garth Brooks	19	24
16 THIS IS HOW WE DO IT (Def Jam/RAL 527179) . . . . .	Montell Jordan	16	7
<b>17</b> FOUR (A&M 540265) . . . . .	Blues Traveler	32	19
18 NO NEED TO ARGUE (Island 524050) . . . . .	The Cranberries	18	33
19 DOOKIE (Reprise/Warner Bros. 45529) . . . . .	Green Day	12	66
<b>20</b> NOW THAT I'VE FOUND YOU (Rounder 325) . . . . .	Alison Krauss	25	13
21 GREATEST HITS (Columbia 67060) . . . . .	Bruce Springsteen	21	12
22 MEDUSA (Arista 25717) . . . . .	Annie Lennox	24	10
23 BALANCE (Warner Bros. 45760) . . . . .	Van Halen	23	17
24 ANOTHER NIGHT (Arista 18778) . . . . .	Real McCoy	22	8
25 MADE IN ENGLAND (Rocket/Island 526188) . . . . .	Elton John	27	9
26 MTV UNPLUGGED (Columbia 67000) . . . . .	Bob Dylan	17	3
<b>27</b> SIXTEEN STONE (Trauma/Interscope 92531) . . . . .	Bush	31	16
28 NO ORDINARY MAN (MCA 10991) . . . . .	Tracy Byrd	30	38
<b>29</b> NOT A MOMENT TOO SOON (Curb 77659) . . . . .	Tim McGraw	45	59
<b>30</b> COLLECTIVE SOUL (Atlantic/AG 82745) . . . . .	Collective Soul	33	10
<b>31</b> YES I AM (Island 848660) . . . . .	Melissa Etheridge	35	84
32 THE INFAMOUS (Loud/RCA 66480) . . . . .	Mobb Deep	20	4
33 PANTHER (Mercury 525479) . . . . .	Soundtrack	29	3
34 SMASH (Epic 86432) . . . . .	Offspring	28	50
35 CANDY RAIN (Uptown/MCA 11125) . . . . .	Soul For Real	26	8
36 ENCOMIUM: A TRIBUTE TO LED ZEPPELIN (Atlantic 82731) . . . . .	Various Artists	34	9
37 WILDFLOWERS (Warner Bros. 45759) . . . . .	Tom Petty	40	29
38 AMOR PROHIBIDO (EMI Latin 28803) . . . . .	Selena	38	7
39 MY LIFE (Uptown/MCA 11156) . . . . .	Mary J. Blige	41	25
40 GREATEST HITS (Capitol 30334) . . . . .	Bob Seger & The Silver Bullet Band	42	30
41 BAD BOYS (Vbrk/Columbia 67009) . . . . .	Soundtrack	39	8
<b>42</b> THE WOMAN IN ME (Mercury 522886) . . . . .	Shania Twain	54	5
43 BRANDY (Atlantic 82610) . . . . .	Brandy	37	33
44 I AIN'T MOVIN' (550 Music/Epic 64324) . . . . .	Des'ree	46	17
<b>45</b> YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314) . . . . .	Jeff Foxworthy	61	35

46 VITALOGY (Epic 66900) . . . . .	Pearl Jam	48	25
47 ABOVE (Columbia 67057) . . . . .	Mad Season	50	10
48 NEW JERSEY DRIVE VOL. 1 (Tommy Boy 1114) . . . . .	Soundtrack	43	8
49 DO YOU WANNA RIDE (Mecca Don/EastWest/EEG 61757) . . . . .	Adina Howard	44	10
50 SOME RAINY DAY (Mercury 526867) . . . . .	Robert Cray	47	2
51 FROM THE BOTTOM UP (MJJ Music/Epic 57827) . . . . .	Brownstone	53	19
52 BEDTIME STORIES (Mavenck/Sire/Warner Bros. 45767) . . . . .	Madonna	49	27
53 RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659) . . . . .	Oi' Dirty Bastard	51	7
54 THE LION KING: RHYTHM OF THE PRIDE LANDS (Walt Disney 60871) . . . . .	Various Artists	52	10
55 UNPLUGGED IN NEW YORK (DGC/Geffen 24727) . . . . .	Nirvana	55	28
56 PULP FICTION (MCA 11103) . . . . .	Soundtrack	58	30
57 THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346) . . . . .	Nine Inch Nails	65	63
<b>58</b> LEAD ON (MCA 11092) . . . . .	George Strait	64	27
<b>59</b> DON JUAN DEMARCO (A&M 540357) . . . . .	Soundtrack	69	3
60 READY TO DIE (Bad Boy/Arista 73000) . . . . .	The Notorious B.I.G.	60	30
61 WILD SEED-WILD FLOWER (Columbia 57359) . . . . .	Dionne Farris	56	12
62 KIRK FRANKLIN AND THE FAMILY (Gospo-Centric 2119) . . . . .	Kirk Franklin And The Family	63	15
63 IN A MAJOR WAY (Sick Wid'it/Jive 41558) . . . . .	E-40	59	10
<b>64</b> WHAT MATTERED MOST (Epic 66397) . . . . .	Ty Herndon	89	3
65 CONVERSATION PEACE (Motown 30238) . . . . .	Stevie Wonder	68	8
<b>66</b> DYSFUNCTIONAL (Columbia 67075) . . . . .	Dokken	DEBUT	
67 LIVE THROUGH THIS (DGC/Geffen 24631) . . . . .	Hole	62	40
<b>68</b> DELUXE (Elektra/EEG 61784) . . . . .	Better Than Ezra	84	2
<b>69</b> LIVE AT THE ACROPOLIS (Private Music 82116) . . . . .	Yanni	97	62
70 TTD'S VIBRATOR (Vbrk/Columbia 67070) . . . . .	Terence Trent D'Arby	57	2
71 TICAL (Def Jam/RAL/Island 523893) . . . . .	Method Man	74	27
72 ELASTICA (DGC/Geffen 24728) . . . . .	Elastica	71	6
<b>73</b> I SEE IT NOW (Atlantic 82656) . . . . .	Tracy Lawrence	79	25
74 DANCE MIX U.S.A. VOL 3 (Radikal/Quality/Marlock 6727) . . . . .	Various Artists	66	2
75 GOLD (Polygram/Island 517007) . . . . .	Abba	77	4
76 SURRENDER (Keia/Elektra/EEG 61668) . . . . .	Kut Kloze	75	2
77 TATTOOED HEART (A&M 540349) . . . . .	Aaron Neville	70	4
<b>78</b> GREATEST HITS III (RCA 66410) . . . . .	Alabama	RE-ENTRY	
79 THE BEST OF SADE (Epic 66686) . . . . .	Sade	81	27
<b>80</b> 2ND SET (Epic 66795) . . . . .	Allman Brothers Band	DEBUT	
81 THE SIGN (Arista 18740) . . . . .	Ace Of Base	80	69
82 SEX & VIOLINS (Battery/Jive 46000) . . . . .	Rednex	78	2
83 ICON IS LOVE (A&M 540115) . . . . .	Barry White	86	33
84 BIG ONES (Geffen 24716) . . . . .	Aerosmith	73	26
<b>85</b> WHO I AM (Arista 18759) . . . . .	Alan Jackson	RE-ENTRY	
<b>86</b> REAL TING (Weeded/Nervous 2006) . . . . .	Mad Lion	DEBUT	
87 CREEPIN ON AH COME UP (Ruthless/Relativity 5526) . . . . .	Bone Thugs N Harmony	67	41
<b>88</b> KOJAK VARIETIES (Warner Bros. 45900) . . . . .	Elvis Costello	DEBUT	
89 SITTING ON CHROME (Delicious Vinyl/Capitol 32873) . . . . .	Masta Ace Incorporated	72	2
<b>90</b> THE CONCERT HIGHLIGHTS (Columbia 67100) . . . . .	Barbra Streisand	DEBUT	
91 THINKIN' ABOUT YOU (MCA 11201) . . . . .	Trisha Yearwood	90	3
92 GREATEST HITS 1990-1995 (Curb 77689) . . . . .	Sawyer Brown	95	16
93 AUGUST & EVERYTHING AFTER (DGC/Geffen 24528) . . . . .	Counting Crows	88	68
94 HOLD ME, THRILL ME, KISS ME (Epic 66205) . . . . .	Gloria Estefan	96	31
95 THE TRACTORS (Arista 18728) . . . . .	The Tractors	93	33
96 PURPLE (Atlantic 82607) . . . . .	Stone Temple Pilots	85	48
97 THANK YOU (Capitol 29419) . . . . .	Duran Duran	76	7
98 ROTTING PINATA (Vbrk/Columbia 57800) . . . . .	Sponge	82	13
99 BOYS ON THE SIDE (Arista 18748) . . . . .	Soundtrack	92	16
100 JAMIE WALTERS (Atlantic 62600) . . . . .	Jamie Walters	94	10



# POP ALBUMS

## REVIEWS by Karen Allen & Steve Baltin

### ■ TERENCE TRENT D'ARBY: *Terence Trent Darby's Vibrator* (WORK 67070)

Though the music is hardly as risqué as the title, *Terence Trent Darby's Vibrator* is a welcome break from the homogenized musical cliques currently clogging up the airwaves. Neither roots nor punk rock nor rock warmed over (thank you Mr. D'Arby for *not* subjecting us to yet another cover album), D'Arby puts out a respectable collection of songs, particularly the feisty title track and the funky tongue-in-cheek "Supermodel Sandwich." While this album is not as pop-oriented as past efforts, he manages to experiment without straying too far from the fragile voice and tender melodies that made D'Arby an artist worthy of a good swoon. (K.A.)



### ■ KENDRA SMITH: *Five Ways Of Disappearing* (4AD 45853-2)

Smith is a veteran of the L.A. scene, having made her initial impact as the bass player for legendary club band Dream Syndicate, before stepping up to the mic for vocal duties with her own band, Opal, which went on to become Mazzy Star. Her real reputation was made though by disappearing into the mountains of Northern California for years. As such, the hype behind her infrequent live



appearances and even more sporadic recordings has made her something of a folk myth. The engaging ambience of "In Your Head" and "Drunken Boat" are to be expected, the surprise is the peppiness of "Maggots," a song that shows Smith to be a diversified talent. Fans of Mazzy Star, among others, should see where it all began. A goldmine for college radio. (S.B.)

### ■ THE NIXONS: *Foma* (MCA 11209)

The Nixons are an Oklahoma City quartet with an ear and taste for hard-edged guitar riffs that borders on metal. However, because that genre is no longer in vogue, the group will likely be pushed as an "alternative" act. While one can understand the alternative tag on bands like STP and Alice In Chains, tracks such as "Sweet Beyond" and "Fellowship" are drenched in the odor of grinding '80s metal. Constantly on the road, the Nixons are a band that hopes to make their reputation through playing live. If they deliver on stage, the combination of word of mouth and the Live-sounding "Sister" could help this group develop at least a fan base. (S.B.)

### ■ SLEEPER: *Smart* (Arista 25825-2)

Sleeper are a "people" band in a couple of respects. The first being their friendly pop songs, the second being that eight of the 12 songs on the CD begin with either a personal pronoun (he, she) or proper nouns (Alice). Yes, this English quartet are indeed a friendly band. Even on the sexy "Delicious," where vocalist Louise Wener tries her hardest to be sensual, the accompanying music make it sound like its Mary Poppins singing "You're so dirty/Make it dirtier." Unfortunately, fun and friendly don't make much of an impact on the audience Sleeper are trying to reach. (S.B.)

### ■ THE ALLMAN BROTHERS BAND: *2nd Set* (Epic 66795)

"Forget what you saw on TV this weekend, this is the real thing. We're the Allman Brothers Band." Too true. Even in this day and age of extended mood music, only the Allman Brothers would make a CD that features eight songs and clocks in at over 71 minutes. On the other hand, fans of the Brothers' rootsy blues will be overcome with glee at the long drawn out jams that mark the middle of each song, particularly "Back Where It All Began." The presence of such Allman Brothers favorites as "In Memory Of Elizabeth Reed" and "Jessica" will also make this a must-have for the band's legions of fans. This is indeed the real thing, a rock 'n' roll record. (S.B.)

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## PICK OF THE WEEK



### ■ CHRIS ISAAK: *Forever Blue* (Reprise 45845-2)

The tagline for the marketing campaign for Isaak's new record reads "13 songs—and one lost love." The aptly-titled *Forever Blue* suffers from a one-track mind, but the songs are so moving lyrically, vocally and musically, that one gets caught up in Isaak's heartbreak. Opening with a combination blues/rockabilly riff on "Baby Did A Bad Bad Thing," the CD's first track, Isaak mixes up the styles between a near island flavor on "There She Goes," straight melancholy on "Graduation Day," and intense passion on the rocking "Go Walking Down There." But the lyrics remain true to the sentiment expressed in the longing of "The End Of Everything." In the record's closing track Isaak sums up by singing, "I don't know what to do/In my heart I still love you. I don't know what to do/I will always feel this way." Broken hearts have been covered since art existed, but the sincerity with which Isaak laments his loss bring the same newness to the topic as Shakespeare did in his sonnets. *Forever Blue* isn't as much a record as poetry accompanied by music. (S.B.)



# CASH BOX

## TOP 100 URBAN SINGLES

JUNE 3, 1995



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



**High Debut::**  
**TLC**

<b>1</b>	GRAPEVYNE (MJJ/Epic 77864)	Brownstone	1	10
<b>2</b>	WATER RUNS DRY (Motown 860 358)	Boyz II Men	4	6
<b>3</b>	CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676)	Total Feat. The Notorious B.I.G.	2	9
<b>4</b>	ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic 77862)	Raphael Saadiq	3	11
<b>5</b>	I LIKE (Keia/Elektra 64486)	Kut Klose	7	14
<b>6</b>	CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)	Brian McKnight	6	11
<b>7</b>	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Arista 5041)	Monica	10	7
<b>8</b>	BEST FRIEND (Atlantic 87148)	Brandy	13	2
<b>9</b>	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	8	14
<b>10</b>	EMOTIONS (Luke 185)	H-Town	9	11
<b>11</b>	FREEDOM (FROM "PANTHER") (Mercury 856 800)	Various Artists	12	6
<b>12</b>	SOMEONE TO LOVE (550 Music 77895)	Jon B. Feat. Babyface	18	6
<b>13</b>	SHY GUY (FROM "BAD BOYS") (The Wbrk Group 77678)	Diana King	14	11
<b>14</b>	EVERY LITTLE THING I DO (Uptown 3356)	Soul For Real	19	5
<b>15</b>	GIVE IT 2 YOU (So So Def/Wbrk/Columbia 77836)	Da Brat	15	8
<b>16</b>	THE WAY THAT YOU LOVE (Ving/Mercury 1422)	Vannessa Williams	16	8
<b>17</b>	JOY (Interscope 95769)	Blackstreet	5	10
<b>18</b>	WHEN U CRY I CRY (Capitol 58329)	Jesse	20	11
<b>19</b>	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (RAL/Def Jam 1879)	Method Man/Mary J. Blige	21	6
<b>20</b>	FREAK LIKE ME (EastWest 9094)	Adina Howard	11	19
<b>21</b>	DEAR MAMA (Interscope 98273)	2Pac	17	13
<b>22</b>	NEXT TIME (MCA 55011)	Gladys Knight	22	12
<b>23</b>	THINK OF YOU (LaFace/Arista 2-4094)	Usher	24	17
<b>24</b>	JUST ROLL (Big Beat/Atlantic 98175)	Fabu	23	15
<b>25</b>	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188)	Dr Dre	25	11
<b>26</b>	RED LIGHT SPECIAL (LaFace/Arista 02744)	TLC	26	15
<b>27</b>	HOW MANY TIMES (EastWest 64431)	Gerald Levert	29	3
<b>28</b>	COME ON (A&M 580 972)	Barry White	27	16
<b>29</b>	BABY (Atlantic 82610)	Brandy	28	28
<b>30</b>	IS IT ME (MCA 54990)	Monteco Feat. Immature	30	12
<b>31</b>	FOR YOUR LOVE (Motown 1261)	Stevie Wonder	31	15
<b>32</b>	I'D RATHER BE ALONE (MCA 54992)	IV Xample	32	12
<b>33</b>	LOVE TODAY (A&M 09704)	Vertical Hold	39	7
<b>34</b>	IF IT'S ALRIGHT WITH YOU (Luke 184)	Lorenzo Feat. Keith Sweat	37	7
<b>35</b>	WALKING AWAY WITH IT (Perspective 88405)	Raja-Nee	35	9
<b>36</b>	FIRE (Motown 1300)	Subway	38	5
<b>37</b>	TAKE IT TO THE FRONT (Island 851 616)	Vybe	34	10
<b>38</b>	IT'S BEEN YOU (Elektra 9148)	Anita Baker	33	9
<b>39</b>	CRAZIEST (Tommy Boy 666)	Naughty By Nature	36	8
<b>40</b>	FROGGY STYLE (Jive 42296)	Nuttin' Nyce	45	5
<b>41</b>	I'D RATHER BE ALONE (Warner Bros. 17922)	Karyn White	44	6
<b>42</b>	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin' 4-Tay Feat. The Spinners	42	10

<b>43</b>	I LIKE WHAT YOU'RE DOING TO ME (Atlas/Polygram 08764)	Joya	43	11
<b>44</b>	MAKE SWEET LOVE TO ME (Capitol 58330)	Whispers	40	15
<b>45</b>	KEEP IT RIGHT THERE (Spoiled Rotten/Big Beat/Atlantic 98187)	Changing Faces	41	11
<b>46</b>	GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH (Epic 77755)	Luther Vandross	46	12
<b>47</b>	GOOD OLE FASHION LOVE (Perspective 8403)	Lo-Key	47	10
<b>48</b>	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	48	24
<b>49</b>	THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376)	Masta Ace Incorporated	52	6
<b>50</b>	FIRST LOVER (Raging Bull 5013)	Gap Band	53	6
<b>51</b>	(I WANT TO) THANK YOU (Street Life/Scotti Bros. 78035)	Freddie Jackson	54	3
<b>52</b>	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	51	20
<b>53</b>	I WANNA LOVE LIKE THAT (Giant 24629)	Tony Thompson	58	3
<b>54</b>	THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252)	Subway	49	25
<b>55</b>	GOOD THANGZ (Underworld/Capitol 79558)	Hami	55	6
<b>56</b>	WATERFALLS (LaFace/Arista 24108)	TLC	DEBUT	
<b>57</b>	PUT YOUR BODY WHERE YOUR MOUTH IS (Atlantic 87165)	Sean Levert	DEBUT	
<b>58</b>	ENJOY YOURSELF (Mo Jazz 1279)	Impromptu 2	64	3
<b>59</b>	U BETTER RECOGNIZE (FROM "MURDER WAS THE CASE") (Death Row/Interscope 17875)	Sam Sneed	61	5
<b>60</b>	I WANNA KNOW YOU (Caliber 2012)	Howard Hewett	60	8
<b>61</b>	NEVER GONNA LET YOU GO (Street Life/Scotti Bros. 78019)	Tina Moore	66	4
<b>62</b>	FREAK ME BABY (Epic Street/Epic 77845)	Dis'N'Dat Feat. 95 South, 69 Boyz & K-Knock	69	5
<b>63</b>	IF YOU SAY (Giant 17875)	Christopher Williams	65	5
<b>64</b>	SLOW DOWN (Columbia 7138)	Trisha Covington	68	4
<b>65</b>	HE'S MINE (Outburst/RAL 6946)	MoKenStef	71	3
<b>66</b>	TALES FROM THE HOOD (MCA 55038)	Domino	75	3
<b>67</b>	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	57	32
<b>68</b>	I'M GOIN' DOWN (Uptown/MCA 55008)	Mary J. Blige	56	7
<b>69</b>	HEY LOOK AWAY (Kaper/RCA 64305)	Questionmark Asylum	79	3
<b>70</b>	SARAH SMILE/DRIFTIN' (Bellmark 72538)	Lenny Williams	72	9
<b>71</b>	I APOLOGIZE (Elektra/EEG 64497)	Anita Baker	63	26
<b>72</b>	ANSWERING SERVICE (EastWest 9122)	Gerald Levert	67	16
<b>73</b>	I CAN CALL YOU (Capitol 58264)	Portrait	50	16
<b>74</b>	ELEVATION (FREE MY MIND) (Priority 53176)	The Bums	74	5
<b>75</b>	CREEP (LaFace/Arista 2-4082)	TLC	70	42
<b>76</b>	I DON'T MIND (MCA 55015)	Immature	62	5
<b>77</b>	BEFORE I LET YOU GO (Interscope 98211)	Blackstreet	76	38
<b>78</b>	BOOMBASTIC (Virgin 38482)	Shaggy	90	2
<b>79</b>	SO FINE (Perspective 587 478)	Mint Condition	78	18
<b>80</b>	BROWN SUGAR (EMI 58630)	D'Angelo	89	2
<b>81</b>	LIFESTYLES OF THE RICH AND SHAMELESS (Uptown/MCA 55006)	Lost Boyz	81	3
<b>82</b>	RUB UP AGAINST YOU (Scotti Bros. 78018-4)	Freddie Jackson	77	14
<b>83</b>	QUO FUNK (MJJ/Epic 77802)		88	2
<b>84</b>	ONE FINE DAY (Qwest/Reprise 17960)	Hiroshima	80	4
<b>85</b>	MY OL' LADY (Motown 2484)	Blu	59	5
<b>86</b>	NEVER FIND SOMEONE LIKE YOU (Columbia 77817)	Keith Martin	82	15
<b>87</b>	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	K-Ci Hailey Of Jodeci	84	15
<b>88</b>	HOLIDAY (EastWest 64457)	Men At Large	73	12
<b>89</b>	I CAN LOVE YOU LIKE THAT (Blitz/Atlantic)	All-4-One	DEBUT	
<b>90</b>	I'M WHAT YOU NEED (MCA 3361)	Chante Moore	DEBUT	
<b>91</b>	THANK YOU (Motown 1270)	Boyz II Men	87	15
<b>92</b>	1-LUV (Sick Wid'it/Jive 42289)	E-40 Feat. LeVity	86	12
<b>93</b>	GET LIFTED (Jive 42282)	Keith Murray	91	13
<b>94</b>	THIS TIME (MCA 5501)	Chante Moore	83	15
<b>95</b>	OUT OF MY LIFE (Priority 50837)	Paris	85	4
<b>96</b>	PEOPLE DON'T BELIEVE (Rap-A-Lot/Noo Trybe 38469)	Scarface Feat. Ice Cube	93	13
<b>97</b>	RODEO (Rip-It 9511)	95 South	97	15
<b>98</b>	IF ONLY YOU KNEW (GRP/MCA 3058)	Phil Perry	96	17
<b>99</b>	YOU'RE SORRY NOW (Motown 867-0254)	Zhane	92	13
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THE WAY THAT YOU LOVE ME J. Diba, Abeau (EMI April/NKmm, ASCAP/EMI Blackwood/D. Diba, BMD)	6
WHEN U CRY... S. Grassene, B. Beck, R. Brown (Lit'Ed/Trinity Carripell/Warner Chappell, ASCAP/Sauc Sheet, BMD)	18
YOU'RE SORRY NOW R. Neufville, Naughty By Nature (9h Town Naughy, ASCAP)	99

## REVIEWS By Gil L. Robertson IV



### ■ VYBE: *Vybe* (Island 527067) Producers: Various

Vybe's debut disc unfortunately offers nothing more than a standard brand of smooth soul. For generic soul, the material presented here is nice, it flows from track to track with a nice bump and grind groove. However, the production overall fails in offering the ladies anything that will distinguish them from similarly outfitted ensembles. Vybe's real potential is in evidence on tracks that allow them to vocally let loose and showcase their winning personalities. These girls can do the do, which is why it's such a disappointment that the producers fail to take advantage of their potential possibilities. The ladies have the talent and looks to be winners in the "soul sistas" sweepstakes and in fact, this record should do quite well on mainstream R&B formats. However, as tracks like "Warm Summer Daze," "I Like It" and "Knocks Me Off My Feet," demonstrate, they have the ability to do much more.

### ■ ROSIE GAINES: *Closer Than Close* (Motown 0462) Producer: Hami.



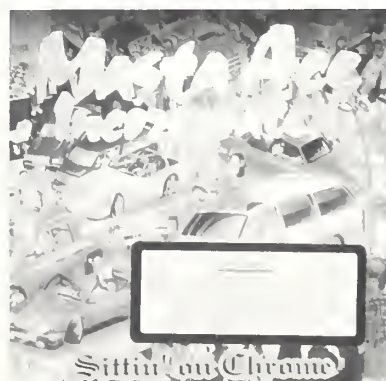
On her long awaited solo debut Rosie Gaines fails to duplicate the fiery passion and excitement that made her performance on "Diamonds And Pearls," linger in our subconscious. The problem here is not with Gaines, her deep, husky, velvety vocals are in fine form, but lies in her choice of material and musical direction. The disc lacks bite and with only a few exceptions, fails to compliment her enormous vocal abilities. Overall the production is uneven and on several tracks it outright disappoints. Just when Gaines begins to simmer, the music veers off course. As for radio appeal, the type of flavor offered here unfortunately lacks Top Forty appeal, however, there are possibilities for Alternative and limited R&B programming. This is not a bad disc, it just does not live up to all the hype. Standout tracks: "I Almost Lost You," "My Tender Heart" and "Concrete Jungle."



### ■ LAMORE: *LaMore* (Gospo Centric 72128-2) Producers: Donald Lawrence and Kevin Bond

Gospo Centric is doing a great job of offering secular music that appeals to the masses, and this group is no exception. The four LaMore brothers employ sleek, crisp vocals with a funky hip-hop edge, and producers Donald Lawrence and Kevin Bond do a great job of creating an environment that compliments their style. This group will have great success with R&B programmers across the board. Hopefully, this brand of easy listening soul, coupled with their wholesome gospel message, will start a trend that other young groups can follow. Standout tracks: "Satisfaction Guaranteed," "Till We Meet Again," "How I Got Over" and "Words Are Not Enough."

## PICK OF THE WEEK



### ■ MASTER ACE: *Sittin' On Chrome* (Delicious Vinyl 32873) Producers: Ace One

Master Ace's follow-up to last year's *Slaughterhouse* release is a sure fire winner in this summer's rap music sweepstakes. On every track Ace kicks into overdrive with his clear-eyed observations about ghetto life. That, coupled with phat lyrics, some hard bass and slamming beats, make this disc a necessity for party animals looking for the ultimate party jam. *Sittin' On Chrome* demonstrates a great deal of growth on Ace's part as it showcases the raw power of one hip-hop's true visionaries. Rap and R&B programmers have plenty to pick from with this one, starting with the following standout tracks: "Eastbound," "Turn It Up," "Terror" and "Born To Roll."



# URBAN

## TOP 75 R&B ALBUMS

### CASH BOX • JUNE 3, 1995

1	FRIDAY (Priority 53959)	Soundtrack	1	6
2	ME AGAINST THE WORLD (Interscope 92399)	2Pac	2	41
3	TALES FROM THE HOOD (Forty Acres & A Mule Musicworks/MCA 11243)	Soundtrack	14	2
4	THE INFAMOUS (Loud/RCA 66480)	Mobb Deep	5	4
5	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	6	25
6	PANTHER (Mercury 525479)	Soundtrack	3	3
7	KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)	Kirk Franklin & Family	24	22
8	NEW JERSEY DRIVE VOL. I (Tommy Boy 1114)	Soundtrack	4	8
9	THIS IS HOW WE DO IT (Def Jam/RAL 527179)	Montell Jordan	7	7
10	DO YOU WANNA RIDE? (Mecca Don/EastWest/EEG 61757)	Adina Howard	8	13
11	CANDY RAIN (Uptown/MCA 11125)	Soul For Real	10	8
12	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	9	19
13	SURRENDER (Keia/Elektra/EEG 61668)	Kut Klose	13	9
14	RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659)	Ol' Dirty Bastard	11	8
15	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	16	33
16	IN A MAJOR WAY (Sick Wid' It/Jive 41558)	E-40	15	10
17	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	12	25
18	ALL IN THE GAME (Suave 0003)	Crime Boss	17	13
19	BEGGIN' AFTER DARK (Luke 212)	H-Town	19	25
20	SITTIN' ON CHROME (Delicious Vinyl/Capitol 32873)	Masta Ace Incorporated	39	2
21	CONVERSATION PEACE (Motown 530238)	Stevie Wonder	18	9
22	TICAL (Def Jam/RAL/Island 523839)	Method Man	22	25
23	II (Motown 530323)	Boyz II Men	20	36
24	BRANDY (Atlantic/AG 82610)	Brandy	23	31
25	THE ICON IS LOVE (A&M 0115)	Barry White	26	30
26	TOAST TO THE LADIES (Capitol 30270)	The Whispers	25	8
27	SAFE + SOUND (Profile Records 1462)	D.J. Quik	21	13
28	BAD BOYS (Wbrk/Columbia 67009)	Soundtrack	28	7
29	GROOVE ON (EastWest 92416)	Gerald Levert	27	34
30	JUST FOR YOU (MCA 10946)	Gladys Knight	31	34
31	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS (Shot 7000)	Various Artists	29	5
32	GOOD TIMES (Biv/Motown 530354)	Subway	33	16
33	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	36	35
34	REAL TING (Weeded/Nervous 2006)	Mad Lion	DEBUT	
35	VOLUME I (Interscope 92360)	Thug Life	35	30
36	MAKE HIM DO RIGHT (Warner Bros. 45400)	Karyn White	37	31
37	LOVE ON MY MIND (Luke 0214)	Lorenzo	43	4
38	ONE MO'GEN (Rip-It 9501)	95 South	64	18
39	BLACKSTREET (Interscope 92351)	Blackstreet	32	46
40	DIVA OF SOUL (Malaco 7476)	Shirley Brown	41	7
41	PEOPLE WANT BASS (Profile 1461)	Nemesis	42	2
42	FUNKDAFIED (So So Def/Wbrk/Columbia 66164)	Da Brat	44	45
43	NEW JERSEY DRIVE VOL. II (Tommy Boy 1130)	Soundtrack	30	6
44	COCKTAILS (Dangerous/Jive 41553)	Too Short	38	17
45	IT'S TIME (Caliber 21008)	Howard Hewett	45	24
46	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	46	47
47	PRIVATE PARTY (Street Life/Scotti Bros. 75457)	Freddie Jackson	48	11
48	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	34	43
49	PUMP YA FIST HIP HOP (Avatar/Atlas 124 048)	Various Artists	40	5
50	MYSTIC STYLEZ (Prophet 4401)	Three-6 Mafia	DEBUT	
51	WHAT'S ON MY MIND (Po Broke/Relativity 1514)	The Dayton Family	55	20
52	NOT A PERFECT MAN (Giant/Warner Bros. 24564)	Christopher Williams	47	10
53	OLD SCHOOL FRIDAY (Priority 57194)	Soundtrack	53	2
54	NINE LIVES (Profile 140602)	Nine	50	10
55	THE DIARY (Rap-A-Lot/Noo Trybe 39946)	Scarface	54	30
56	JASON'S LYRIC (Mercury 522915)	Soundtrack	51	30
57	SEASON OF DA SICNESS (Black Market/Priority 53957)	Brotha Lynch Hung	55	10
58	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	57	29
59	THE BEST OF SADE (Epic 66686)	Sade	59	26
60	HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)	Soundtrack	52	19
61	STATION IDENTIFICATION (Capitol 28968)	Channel Live	60	9
62	LIFESTYLEZ OV DA POOR & DANGEROUS (Columbia 53795)	Big L	49	8
63	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	63	24
64	DO YOU WANT MORE?!!!! (DGC/Geffen 24708)	The Roots	62	17
65	NEVER LET YOU GO (Underworld/Capitol 29476)	Jesse	61	6
66	THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 41555)	Keith Murray	65	23
67	ALL THAT MATTERS (Capitol 28709)	Portriat	67	10
68	USHER (LaFace/Arista 26008)	Usher	71	13
69	SONGS (LV/Epic 57775)	Luther Vandross	73	33
70	AMERIKKA'S NIGHTMARE (Jive 41547)	Spice 1	66	23
71	SMOOTH GROOVE: A SENSUAL COLLECTION VOL. 2 (Rhino/AG 71860)	Various Artists	68	11
72	MYSTICAL (Big Boy 12)	Mystical	57	8
73	FOR EXAMPLE (MCA 11220)	IV Xample	69	3
74	ILLUSIONS (Warner Bros. 45755)	George Duke	74	16
75	THE SWEETEST DAYS (Wing/Mercury 526172)	Vanessa Williams	72	20

## THE RHYTHM

By Gil L. Robertson IV



The Epic posse was in full effect at the "Sony Music Pajama House Party," held recently at the Impact Super Summit IX Conference in Atlantic City. Pictured (l-r): Tishea (Dis 'N' Dat), Monica (Brownstone) Shabba Rank, Maxi and Nicci (Brownstone); Tenesia (Dis 'N' Dat). Kneeling is LaMont Boles, Head of Black Music, Epic Records.

**NET NOIR HITS CYPERSPACE:** On June 19 Net Noir will officially launch its cyberspace services on the World Wide Web (WWW), as well as its NetNoir area on America Online (AOL). At a press conference on Tuesday in Manhattan, NetNoir co-founder E. David Ellington outlined the details of this exciting new service which is designed to broker and create elements of Afro-centric content to the cyper gateway. As the first media company dedicated to digitizing, archiving and distributing Afro-centric culture, NetNoir will initially offer departments in music, sports, education and business. It will also include interactivity features like chat boxes and message boards. The NetNoir system can be seen in two parts, above line services which will feature original articles written by esteemed writers like Pulitzer Prize journalist Jeffery Marx and Charlayne Hunter Gaul, Greg Tate, and athlete Carl Lewis, and below line services that includes NetNoir content from providers like *Vibe* magazine and Motown Records. NetNoir will additionally offer on-line classes conducted by guest lecturer Tony Lee, on a variety of topics that relate to African people.

According to E. David Ellington, Esq. who, along with Malcolm Casselle, formed NetNoir in January of this year, the company vision is to appeal to a cross-section of people who wish to explore, exchange ideas and learn about one another through the power of technology. At present the company expects to expand its offering to include 18 departments and become a global player in the giant cyber marketplace.

**IAAM CONFERENCE:** Some of the music industry's most accomplished individuals will converge in Philadelphia, June 1 - 4, to take part in the 5th annual International Association of African American Music celebration. This year's conference will celebrate the cultural impact and global legacy of African American music and will feature a variety of seminars designed to expand and increase information and business access for African Americans in the music industry. "Black music is popular all over the world and we need to begin building an international network that will get people to think globally in how they conduct their business. IAAAM is committed to facilitating the education process of conducting business globally," says IAAAM co-founder Shelia Elldridge. This year's event will include the annual Diamond Awards for Excellence Gala, African American music and youth day, the Emerging Artist showcase, the Ecumenical Prayer breakfast and the Producer's collective. Honorees at the event will include: Grammy award winning producer Narda Michael Walden, multi-platinum hip-hop producer Marly Marl, renowned operatic soprano, Florence Quivar, Grammy award winning jazz saxophonist, Grover Washington, Jr., Grammy award winning Blues guitarist, Buddy Guy, gospel great Rev. John P. Lee, The Whispers, radio owner Cathy L. Hughes, record retail maverick George Daniels, magazine editor Cynthia Horner, musical executives Ornetta Barber-Dickerson and Tony Anderson, radio personality Gary Shepherd and a posthumous salute to Deford Bailey.





THE RHYME

By Gil Robertson IV



In a show of support designed to promote the recent Black Panther film as well as their new release, Pump Ya Fist the fast growing independant label Avatar Records recently donated \$10,000 to the International Campaign To Free Geronimo Pratt. At a recent rally the label's president, Larry Robinson, presented a check to Kathleen Cleaver and Pratt's attorney Johnnie L. Cochran. Also on hand for the occasion was female rap star YoYo. Pictured (l-r): Kathleen Cleaver, Yoyo, Larry Robinson and Johnnie Cochran.

GET OUT AND VOTE WITH NAUGHTY BY NATURE: On Saturday, May 20, Tommy Boy rap act Naughty By Nature along with the Coalition To Stop The War On Youth hosted a voter registration rally at Essex County College in Newark, N.J. The rally was attended by more than 500 young people who registered to vote and took part in a lively discussion with a panel that included Rusty Cundieff, Sister Soujiah, Malikah Shabazz, Vinnie Brown and Rodney Jackson. Live performances were given were by Lords of the Underground, Fugees and Naughty by Nature, whose new CD Poverty's Paradise will be released May 30.

NEW GENERATION AT DEATHROW RECORDS: The rap community continues to make inroads across the entertainment spectrum as its members expand and diversify their talents and business opportunities into the mainstream. First up is Deathrow Records which will expand its musical base to include R&B music this summer. Through the season the label will issue a series of debut releases from Tha Dogg Pound, Sam Sneed, Nate Dogg and Jewell. On the philanthropic tip, the label again played host to approximately 750 single

mothers and their children for their annual Mother's Day brunch held at the Regent Beverly Wilshire. In a move designed to bolster economic development and create self reliance for residents of one of the poorest regions of the deep South, label CEO Suge Knight has also invested in a sizable tract of farmland in South Carolina to be used by area residents to grow and sell their own produce.

DJ POOH-DA BOMB RECORDS: As the co-writer to the hit New Line Cinema release Friday, which at last tally had box office grosses in excess of \$20,000,000 and as one of the producers of the soundtrack—580,000 units and counting—DJ Pooh is at the forefront of rap stars who have succeeded in mainstreaming their talents for the masses. On the music front Pooh has formed his own record label, Da Bomb Records, responsible for Pooh's own rap compilation disc, Bad Newz Travels Fast, featuring the single, "Bad News Travels Fast," as well as the debut release by R&B singer Bluz.

DISN' DAT: On June 13, Madsound Records will drop the singles "Hey Alright" and an extended remix of "O'Yeah" from the Rottin Rascals, who this week embark on a three-month tour sponsored by The Source magazine. Director Brian Robbins just returned from the Cannes Film Festival where his concert film The Show, which features performances by Warren G., Method Man, Notorious B.I.G. and Tha Dogg Pound, was met with an enthusiastic response. European teens have embraced rap music so the film, which is due for domestic release in August, should have no problem finding a foreign distributor. Rapper Coolio makes a cameo appearance in the video Steady Dippin by New Deal recording artist Mr. Grim. 617 Management has a hot new group, Wessyde in the studio with Easy Mo Be, Kevin Bacon and Organized Noise recording their soon to be released Yab Yum debut, that features the track "Crazy," with guest rap vocals by Ronnie Devoc.

TOP 25 RAP SINGLES

CASH BOX • JUNE 3, 1995

Table with 5 columns: Rank, Song Title, Artist, Label, and Chart Position. Includes entries like 'I'll Be There For You/You're All I Need To Get By' and 'Dear Mama'.

Rap Single Reviews

By Gil Robertson IV

G-MO: "Ballin'" (Zoo 14217-4)

This California rapper debut single blends a great contemporary edge to an old school sound. "Ballin'" vibrates with an upbeat energy that will keep the folks on the dance floor busy.

D.J. POOH (featuring Threat): "No Where To Hide" (Dabomb 21367)

Phat beats and funk grooves are all in the right places with D.J. Pooh's debut release from his own DaBomb record label. Featuring Threat, this track offers a heavy dose of West Coast flavor.

BIG L: "Put It On" (Columbia 6892)

This East Coast rapper is comin at ya strong with his debut single release from his LifeStyles Ov Da Poor & Door disc. Produced by Kid Capri, who also lends guest vocals, this track features a menacing bass rhythm that's gonna be kickin on the dance floor.





# INDIE

## Indie Spotlight

# Everclear Sparkles on Capitol

by Karen Sidlow

**ART ALEXAKIS IS A GENIUS.** No, he didn't invent electricity or the telephone—not even the thigh-master. But he did find a way to whirl all his demons and desires together, then spew them out in an art form we call music.

Alexakis is the frontman/guitarist/songwriter/producer and driving force behind a three piece unit called Everclear.

The band just released an album of fourteen songs called *Sparkle and Fade* on Capitol Records. Even though this is the first record the band under contract recorded for Capitol, the label re-issued some of the act's earlier work, such as their full-length album *World of Noise* and six-song maxi single, "Fire Maple Song." Both of which were available at one time through Tim Kerr Records, an independent label based in Portland, where the band resides.

Alexakis and the rest of the West Coast trio—Craig Montoya on bass and Greg Eklund on drums—made a great impression among music critics when they participated in a Tom Petty tribute album that Scotti Bros. Records put out. Everclear performed Petty's "American Girl" for the album entitled *You Got Lucky*. And just what did Alexakis say when asked to contribute to the compilation, "I'll do it if we can do 'American Girl.'" So they did. And there's even proof of their work.

This isn't to say Everclear sounds like Tom Petty, or any specific band for that matter. And when asked to describe their music, Alexakis remarks, "It's rock music." Which leaves the door, as well as people's minds wide open to make their own decision on what label fits their sound.

Their new album, *Sparkle and Fade*, is filled with many topics and fables. All of which are very personal, some even partially true. "Pale Green Stars" is one track in particular that would be safe to say is very close to being right on the mark. The song, referring to Alexakis' three-year-old daughter, who's actual name isn't used, was his inspiration for the tune. Now, we all know there are three sides to every story, so this isn't to say his words are fact, just his interpretation, his music, and his mental evaluation—all in one.



Everclear

While the album is comprised of over a dozen powerful songs, it only ends up being around three quarters of an hour. Most tracks lie somewhere between two and three minutes in length. "I don't like long songs," Alexakis explains.

"Summerland," Alexakis' favorite tune on the record, coincidentally features the words, sparkle and fade, which ended up being the title of the album. The melodic "Strawberry," is another one he especially likes. Then there's "Heroin Girl," the first single from the album, which holds parts of the reality in it's lyrics. Alexakis mentions, "My brother died of an overdose, and my mother overheard a policeman say, 'just another overdose'." An unfortunate incident that inspired lots of songs in one of Alexakis' former projects, Colorfinger, and remains a consistent thought in his subconscious.

After taking a destructive route himself, Alexakis ditched mind altering substances and used other methods to express his angst. Lucky for us, we can appreciate his decision.

After opening for Sponge, Everclear is headed to Europe for a promotional tour and then hope to perform in late summer all over the United States.

But in the meantime, listen to their aggressive recorded material, it's almost like going through therapy, but a lot less expensive. And keep in mind, "This is the closest I've come to being happy," Alexakis says, reminding us it's an everyday struggle to sometimes even crack a smile.

## REVIEWS By Steve Baltin & M.R. Martinez

### ■ **BLUES BOY WILLIE: *Juke Joint Blues* (Ichiban Blues ICH 1181-2)**

Boogie woogie blues, no pretensions and no capitulation to modern technology on this record. We must be talking about the latest from the venerable gentleman Blues Boy Willie, who opens with the party time title track, "Juke Joint Blues, but demonstrates that he can segue into a tell-it-like-it-is vibe with "One Step From Poverty, a funky contrapuntal effort. He goes into some seriously sad reminiscence on "I Should Have Listened." Willie's vocals are earnest, honest and the backing musicians find the proper energy for each track. Other standouts include "I've Seen Blues Like I've Never Seen Before" and "A Sudden Change." .R.M.



### ■ **UNCLE JOE'S BIG OL' DRIVER: *Chick Rock* (Headhunter/Cargo 043PR)**

You've gotta love an album that starts off with an opening riff like this one. Straight-ahead balls out guitar all the way, Uncle Joe's Big Ol' Driver have a sound that is as cool in attitude as their moniker. Sounding a bit like Cheap Trick in the chorus, this San Diego band is looking to take no prisoners. But unlike overly aggressive metal or punk bands, they make the assault pleasant with their fast-paced guitar licks. This is a record that absolutely must be heard, as any band that can rock like this deserve your money. (S.B.)



### ■ **MICHAEL DAMIAN: *Time Of The Season* (Wildcat Records 9207-2)**

Damian is best known for his acting roles on TV's "The Young & The Restless" and his stage run in Andrew Lloyd Weber's *Joseph And The Amazing Technicolor Dreamcoat*. However, he did have chart success with a cover of "Rock On," so he is not an unproven entity in the music world. On this 10-song collection, which includes a duet with Frankie Avalon on "Romeo & Juliet," he proves himself to be a worthy contender to Michael Bolton's crown as sex symbol to middle-aged women everywhere. (S.B.)

### ■ **THE MOBERLYS: *The Moberlys' First Album* (Precedent 1003)**

Seattle-based Precedent have reissued this 1979 collection by the Seattle quartet, who have a Bay City Rollers feel to their debut. Vintage '70s in both style and sound, they have a genuine pop pleasantness to their clearly defined garage rock. Fans of the era, and there appear to be more and more of them these days, will dig such tunes as "Sixteen" and "Don't Fall Into Darkness." (S.B.)

## PICK OF THE WEEK

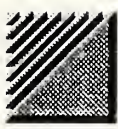
### ■ **LATIMER: *Lp Title* (World Domination 0026-2)**

Latimer are a Philadelphia-based trio who follow-up their critically acclaimed e.p., *The World's Portable EP* with a very impressive debut. On the 12-song CD they rock through a collection of songs that mixes enough punk, rock and pop to come up with an uncategory sound that could simply be defined as engrossing.

The core of Latimer's style is strong musicianship, though their ability to craft aggressive hooks plays an almost equal part in manifesting their success. Also of note is the diversity they display, particularly on the Mott The Hoople-sounding "Chicken The Goon." Those in tune enough to jump on the Latimer bandwagon now will find themselves getting in at the beginning of a band ready to move far and for a long time. (S.B.)







## Live Reviews

## PAGE/PLANT: RETURN TO GLORY YEARS

By Steve Baltin

**THE GREAT WESTERN FORUM, LOS ANGELES**—The first rock album I ever bought was Led Zeppelin's the *Song Remains The Same*, a double live album that still ranks as the most gloriously self-indulgent record of all time, featuring a more than 10-minute versions of "Stairway To Heaven," "No Quarter," "Moby Dick" and "Whole Lotta' Love," as well as the 26-minute opus, "Dazed And Confused."

Led Zeppelin were not just the masters of arena rock; they invented the spectacle as we know it today, then took it to its loftiest plateau before John Bonham's death in 1980. Watching Jimmy Page and Robert Plant hold court over the sold-out 17,000 seat Great Western Forum was akin to watching Zeus speak to the mortals in Ancient Greece. Despite the numerous contenders that have gone for the title in the 15 years since the legendary band disbanded, there is no one who can twirl a microphone like Plant. And there is no one who can electrocute an audience with a guitar solo, cigarette in mouth, like Jimmy Page.

Exploding two songs into the set with the beautiful "Thank You," the show took on a fervor that not only transcended concert status, but turned so-called events like The Who's reunion tour or the Stones stadium spectacle into amateur night.

The two were joined at one point by 35 musicians on stage, which led to new life being breathed into the most overplayed Zeppelin songs, like "Kashmir." In fact, the guest appearance of L.A. violinist Lili Hayden, who can often be found at The Viper Room, made the closing "Kashmir" one of the set's highlights.

However, the core of Page and Plant, along with drummer Michael Lee and bass player Charlie Jones, there in place of the deposed John Paul Jones, provided the fire that got the crowd pumping on tracks such as "Song Remains The Same." While the crowd was more than receptive to the experimental tendencies Page and Plant brought to the favorites, the raised fists shone in the Forum's full illumination and the deafening roar that came up when Plant's still golden California hippie locks were shown swaying on any one of the video screens made it abundantly clear what the audience wanted.

Every bit the showmen, to the point of not being above soliciting crowd response, which Plant did on numerous occasions by simply saying, "talk to us," the two gave the sold-out throngs what they wanted in excess. Other highlights of the Zeppelin catalogue included "Hey, Hey What Can I Do," "The Rover," the closing "In The Evening" and a stunning rendition of the bluesy "Since I've Been Loving You," which featured a Page guitar solo that could only be described by saying "Page is God."

The dynamic duo didn't limit themselves to Zeppelin numbers, though. In addition to drawing on Plant's solo repertoire and Page's recording with David Coverdale, they performed covers of The Cure's "Lullabye" and The Doors' "Break On Through," another track that brought thunderous approval.

But seeing Page and Plant together again on stage is about Zeppelin and the chance to relive a time long since passed. As the guitarist and vocalist of the heaviest group in music history, Page and Plant, respectively, were single handedly responsible for introducing an entire generation to rock music. The glut of alternative artists, from Stone Temple Pilots to Hootie & The Blowfish, represented on the recent *Encomium* tribute album bear witness to that fact.

When I called a friend on Wednesday morning, the night after the first of their two sold-out nights, all that needed to be said was "So?" She knew what was meant. It was Page and Plant—Led Zeppelin. And for one night, at the presence of artists who had been mythical gods in the eyes of so many, a packed house was gleefully reduced to screaming 13-year-olds again, bowing in the presence of the gods of thunder.

## PJ HARVEY &amp; TRICKY

By Karen Allen

**THE MAYAN THEATER, LOS ANGELES**—PJ Harvey is the rare kind of artist who possesses the one thing that can cement her existence into the conscience of culture—she has a distinguishing personality that transcends her music. Madonna has it, Prince has it, David Lee Roth had it. She's unlike anything out there and yet is so hip, so cool, it challenges audiences to re-evaluate our expectations from contemporary performers. Mind you, she was not always like this live. While touring for 1993's *Rid Of Me*, she gamely hid behind her guitar, not moving a muscle other to play and sing. But her video tell a different story, offering a glimpse of what she is truly capable.

At the Mayan Theater on May 18, PJ Harvey proved she finally has the complete package. She has always had the uncanny ability to be fascinating in a haunting way, whether looking like a 12-year-old heroin addict or a glamour diva, '40s style. Now, her striking demeanor on camera has finally manifested in her performance.

Simply put, PJ Harvey is the feminine counterpart of Nine Inch Nails in concert. There are an abundance of comparisons that can be drawn: both have a stripped-down stage consisting only of truss columns and a cloth backdrop, both achieve remarkable ambience almost exclusively through the brilliant use of colored lights, both are the main attraction while the band melts into the background, and both suck the audience completely into their world, regardless of how left of center it is. Both also have the ability to make even the most passive fan froth at the mouth for more, if for no other reason than it's simply entrancing to watch them perform. Her presence has become so enigmatic on stage that it never occurs to you until later that she is, in fact, a really bad dancer. It's as though she's had a coming out of sorts, exuding a

new confidence to leave the guitar aside and carry the show on her own.

Contributing the second half of what is arguably the most exciting tour package currently on the road was opening act Tricky, one of the newest artists to emerge from Bristol's trip-hop scene. Having just released a debut album infused with



PJ Harvey

hypnotic rhythm samples, spoken word, and tribal-flavored percussion, the live show seemed promising. The band stood in darkness for the instrumental first song, creating what was assumed to be suspense.

If that was truly the intention, it was a rather anti-climactic attempt, as no more than two lights, one illuminating half of each vocalists' faces and one lighting the backdrop, were used throughout their show. Granted there is something to be said for creating a cavernous mood to erode their darkly ethereal sound, but this particular interpretation of the theory prevented the artist from establishing a rapport with the audience. Tricky was the most visible focal point by default (he was wearing a white shirt), and Martine, whose voice simultaneously contrasts and complements Tricky's, and is a cornerstone of their sound, was almost entirely lost in the visual presentation. In fact, I was bemoaning their reliance on a DAT player in lieu of live percussion until the seventh song when my eyes adjusted enough to make out a drummer.

Ironically, it wouldn't have made too much of a difference since none of the band members had the stage presence to do any more than just stand there. Until Tricky masters the art of holding (or at least getting) an audience's attention, it's best to listen to the CD in a candle-lit room.



# LATIN

## TEXAN / TEJANO

JUNE 3, 1995

1	TOMA MI AMOR (Sony)	La Mafia	1	14
2	POR FAVOR CORAZON (EMI Latin)	Gary Hobbs	2	10
3	FOTOS Y RECUERDOS (EMI Latin)	Selena	3	11
4	CRUZ DE MADERA (Joey)	Michael Salgado	4	10
5	DIEZ (EMI Latin)	Elsa Garcia	7	8
6	DONDE ANDARAS (EMI Latin)	Emilio Naivaira	5	12
7	ANOCHESONE CONTIGO (Arista)	La Diferenzia	8	6
8	LAGRIMAS (Manny)	La Tropa F	6	12
9	AMOR PERDONAME (EMI Latin)	Grupo Fama	9	11
10	CARINITO DE MI... (Sony)	Jay Perez	11	4
11	AMARRADITA (EMI Latin)	Stephanie Lynn	10	10
12	LUNA LLENA (Sony)	Elida Y Avante	13	12
13	VUELA PALOMITA (EMI Latin)	Grupo Rodeo	12	5
14	PARACE QUE NO... (EMI Latin)	Intocable	DEBUT	
15	LLORARAS (Fonovisa)	Divino	18	10
16	AMIGA MIA (EMI Latin)	David Lee Garza	DEBUT	
17	PIO, PIO (Tejano Dis.)	Little Joe	20	1
18	NO ME QUEDA MAS (EMI Latin)	Selena	19	12
19	PRISIONERO DE AMOR (EMI Latin)	Imagen Latina	25	4
20	ES QUE ESTOY (Manny)	Shelly Lares	23	2
21	TE EXTRANO (Fonovisa)	Gavino	15	10
22	TE JURO (WEA Latina)	Patsy Torres	21	4
23	AY CARINITO (Fonovisa)	Eddie Gonzalez	14	6
24	AMOR A LA DERIVA (EMI Latin)	Grupo Aguila	24	7
25	MI NEGRA (EMI Latin)	Xelencia	DEBUT	

## MEXICAN REGIONAL

JUNE 3, 1995

1	EL TAXISTA (Fonovisa)	Los Dinnos	1	11
2	ESA MUJER (Fonovisa)	Bronco	6	6
3	MI CORAZON LLORO (Fonorama)	Ritmo Rojo	2	8
4	A ESA (Fonovisa)	Liberacion	3	9
5	LA FAMA DE LA... (Fonovisa)	Los Tigres Del Nrt.	5	7
6	SE TE VAS (Rodven)	Los Fugitivos	7	8
7	FOTOS Y RECUERDOS (EMI Latin)	Selena	4	12
8	CORAZON DE OTRO (AFG/Sigma)	Los Temerarios	9	5
9	TE AMO MAMA (Fonovisa)	M.A. Solis Y Los Bukis	12	4
10	POBRE DE LOS DOS (Fonovisa)	Jose Javier Solis	8	4
11	SIEMPRE TE VOY A QUERER (Unico)	Industria Del Amor	11	5
12	VESTIDA DE BLANCO (BMG)	Rocio Durcal	13	4
13	SI YA NO TE VUELVO... (Fonovisa)	M.A. Solis-Los Bukis	20	3
14	CORAZON ROMANTICO (BMG)	Guardianes Del Amor	19	1
15	UNA MUJER COMO TU (Fonovisa)	M.A. Solis-Los Bukis	27	3
16	QUERERTE ASI (Luna)	Los Caminantes	10	6
17	TOMA MI AMOR (Sony)	La Mafia	14	8
18	BORDADA A MANO (Fonovisa)	Los Mier	15	12
19	MITAD TU Y MITAD YO (Luna)	Banda Pachuco	16	12
20	QUIERO QUE ME VUELVAS (Fonovisa)	Sparx	21	4
21	TESORO (EMI Latin)	Graciela Beltran	18	12
22	AUNQUE ME DUELA EL ALMA (Sony)	Vicente Fernandez	DEBUT	
23	QUE SEAS MUY FELIZ (Sony)	Alejandro Fernandez	DEBUT	
24	LA CUARTA PARTE (Luna)	Banda Pachuco	DEBUT	
25	ESTAN LLOVIENDO LAGRIMAS (EMI Latin)	Graciela Beltran	23	3
26	EL DIARIO DE UN BORRACHO (Disa)	El Kirita	25	4
27	ME GUSTAS (Musart)	Joan Sebastian	28	3
28	YA VOLVI A LLORAR (Fonovisa)	Los Freddy's	29	4
29	DAME LA MANO (Fonovisa)	Los Humildes	DEBUT	
30	ESTA NOCHE TU VENDRAS (Fonovisa)	Invasores-NL	DEBUT	

## THE LATIN LOWDOWN

### News From U.S. & Latin America

By Héctor Reséndez

**ERRATA.** The interview (*Cash Box*, May 13, 1995) with Sony Discos' general manager and vice president **George Zamora** merits an important clarification. It concerns the unfortunate mistake made regarding Mr. Zamora's statement on parallel imports. The correct quote should have read as "decreasing parallel imports" and *not* "increasing." We apologize for this typographical oversight. Mr. Zamora, as many of his counterparts in other multi-national labels know, has always been in the forefront of the Latin music industry's struggle over the perennial problem concerning this critical issue. Our sincerest apologies to Mr. Zamora and Sony Discos for this regretful oversight.

**RICK TREVINO SHOWCASES AT TROUBADOUR.** Country star **Rick Treviño** appeared at the world famed Troubadour in West Hollywood on May 16th. Treviño was there to showcase his latest **Sony Discos** album *Rick Treviño*. The new recording features selections in both English and Spanish. The first promotional single, "Un Rayo De Luz," is indicative of Treviño's versatility and comfort in either language. As proof, Treviño received numerous critical



Rick Treviño.

rave reviews prior to his album's release. He has also been seen on television programs like *Entertainment Tonight*, *Hot, Hit & Country*, *Billy Bob's Texas*, *The Nashville Network*, *NBC's Weekend Today*, and many others. Kudos to the hard-working staff of Sony Discos L.A. Another job well-done!

**RMM IN THE NEWS.** Impresario **Ralph Mercado** launches his traditional New York event, "Festival de los Soneros" at **Madison Square Garden** this Sunday, May 28th at 8 p.m. The Salsa concert is being sponsored by the **Coca-Cola Concert Series**. Featured will be some of the most popular contemporary Salsa singers as well as new

acts. Headlining will be **Tito Rojas**, **Oscar D'León**, **Tony Vega**, **Frankie Ruiz**, **Andy Montañez**, **José Alberto "El Canario"**, **Cano Estremera**, **Raúlín**, **Victor Manuel**, **Miles Peña**, and **Guianko**.

Cuban jazz Grammy winner **Arturo Sandoval** will be special guest at Mercado's **Carnegie Hall** event featuring **Celia Cruz**, **Oscar D'León**, and **India**. Promoted by **JVC Jazz** as **Two Divas** and a **Lion**, the Saturday, July 1st event is a summer's end culmination for vets Cruz and D'León. Both artists were recently honored by the jazz world at a festival in New Orleans. They also received honorary citizen awards from Mayor Marc H. Onial to "mark" the occasion. Other fellow RMM artists received awards in April in San Juan, Puerto Rico, at the **Gran Fiesta de los Diplos**. The **Premios Diplo a los Valores del Año** is given every year in memory of the late Puerto Rican comedian and musical composer, **Ramón Ortiz del Rivero Diplo**. **India** received "Singer of the Year," **Manny Manuel** as "New Singer of the Year," **Domingo Quiñones** *En la Intimidad* for "Best Album of the Year in Salsa," **3-2 Gt Funky** for "Best Rap Album of the Year" with *The Return of the Funky Ones*, and **Tony Vega** for "Best Album Cover of the Year" for his *Si Me Miras A Los Ojos*. Meanwhile, **Tito Puente** guest starred on *The Simpsons* season finale this past week.



Celia Cruz in New Orleans. (Photo: Bernardo Tapia)



# LATIN

## REVIEWS *By Hector Resendez*



**■ JOAO GILBERTO: AO VIVO-Eu sei que vou te amar.** (Sony Latin Jazz, 81513) Producer: Various. **LATIN JAZZ.**

Brazilian jazz enthusiasts are sure to find this live solo performance album by master guitarist and vocalist, Joao Gilberto, enthralling. Included are some of the most popular songs like "Corcovado" and "Meditacao." Gilberto is slated to appear at the Hollywood Bowl in September.

**■ WILLIE RIVERA: El Dia Que Me Dejes.**(RMM International, 81363) Producer: Julito Alvarado. **TROPICAL.**

Willie Rivera's debut album marks the birth of RMM's International label. Produced in Puerto Rico, the young Peruvian sonero (singer) and composer has included an excellent array of compositions by some of Salsa music's most prolific writers. All of the numbers are upbeat and very danceable. Fans will remember Rivera from his days with Orquesta Caney, La Sensual 990, and Los Titanes of Colombia.



**■ CARLOS ALBERTO: Como Una Pelicula** (J&N Records, 833394) Producer: Cuto Soto. **TROPICAL.**

It seems that whatever producer Cuto Soto touches turns into gold. His incredible style is felt in this fine debut album by Puerto Rican soloist-composer, Carlos Alberto. The entire album contains high-energy and catchy melodies, especially numbers like "Intensamente Ilusionado," "La Prima Cita," "Un Te Quiero y un Adiós," "Miénteme Y," and "No Quiero Herir tu Corazón." The album is

making good progress in the tropical charts. Carlos Alberto will be one artist to keep an eye on.

## PICK OF THE WEEK



**■ MARGARITA ROSA DE FRANCISCO: Cafe con Aroma de Mujer** (PolyGram Records, 527588) Producers: Undetermined. **INTERNATIONAL.**

Colombian songstress/actress, Margarita Rosa de Francisco, delivers a truly international performance on her recording *Cafe con Aroma de Mujer*. Her repertoire ranges from traditional Mexican music found on "Gaviota" to a spicy Salsa number called "Cafe-Cafe." The actress was recently caught in the world media spotlight when she performed in her native homeland. This eclectic and well-produced album is certainly worthy of a brighter spotlight.

## CONTEMPORARY POP

JUNE 3, 1995

1	VESTIDA DE BLANCO (BMG)	Rocio Durcal	4	4
2	QUIEN SOY YO (Melody)	Lucero	5	8
3	ENTRE ELLA Y YO (Rodven)	Julian	3	7
4	FOTOS Y RECUERDOS (EMI Latin)	Selena	1	12
5	AZUL GRIS (Melody)	Cristian	2	8
6	UNA VEZ MAS (EMI Latin)	Barrio Boyzz	6	8
7	REENCUENTRO (EMI Latin)	Alvaro Torres	12	9
8	TODO O NADA (VEA Latina)	Luis Miguel	7	12
9	TOMA TU TIEMPO Y SUENA (Sony)	Marcelo Cezan	11	11
10	SI DIOS ME QUITA.... (Fonovisa)	Daniela Romo	8	9
11	UN LOCO COMO YO (Polygram)	Dyango	15	3
12	VEN JUNTO A MI (Rodven)	Claudio	9	4
13	VESTIDA DE BLANCO (BMG)	Rocio Durcal	17	5
14	CHICAS (Polygram)	Zuchero	16	2
15	AMANECIENDO (Polygram)	Carlos Mata	14	4
16	EL TAXISTA (Luna)	Los Dinnos	18	3
17	REALMENTE NO... (Sony)	Ricardo Arjona	22	11
18	DICEN QUE SOY (Soho/RMM)	India	DEBUT	
19	DELIRIO (VEA Latina)	Luis Miguel	27	3
20	ESTAMOS SOLOS (Sony)	Rey Ruiz	19	2
21	COMO LA LUNA (BMG)	Juan Gabriel	26	3
22	LA GUAGUA (RMM)	Celia Cruz	30	6
23	NADA DE TI (EMI Latin)	Paulina Rubio	21	3
24	SI TE VAS (Rodven)	Los Fugitivos	20	3
25	QUE NO ME OLVIDE (Fonovisa)	Bronco	10	12
26	LACRIMOSA (Karen)	Juan Luis Guerra	28	2
27	AMORES EXTRANOS (VEA Latina)	Laura Pausini	13	4
28	POR TU AMOR (Sony)	Emmanuel	DEBUT	
29	TODO CAMBIA (BMG)	Diego Torres	25	2
30	PECADORA (Sony)	Lucia Mendez	DEBUT	

## TROPICAL

JUNE 3, 1995

1	GOTAS DE LLUVIA (SDI)	Grupo Niche	3	11
2	DICEN QUE SOY (Soho/RMM)	India	1	12
3	ESTAMOS SOLOS (Sony)	Rey Ruiz	4	6
4	CUANDO NOS... (Sony)	Luis Enrique	6	7
5	MIO (EMI Latin)	Jailene	7	2
6	SUENOS SON (Sony)	Gilberto Santa Rosa	9	5
7	EL PASAJERO (SDI)	Giro	2	7
8	YA ME CANSE (VEA Latina)	Olga Tanon	5	11
9	MI PROBLEMA (RMM)	Manny Manuel	11	9
10	MI FORMULA DE AMOR (Rodven)	Frankie Ruiz	22	2
11	LO DICE TU MIRAR (SDI)	Grupo Wao	16	3
12	VENENO (BMG)	Victor Victor	12	4
13	ERES TU (SDI)	Di Carlo	13	4
14	TE NECESITO AMOR (NRT)	Maelo	17	3
15	LA ESCENA (Sony)	Victor Manuelle	8	6
16	SE PARECIA TANTO A TI (Sonero)	Johnny Rivera	10	8
17	CUENTA CONMIGO (RMM)	Miles Pena	18	4
18	DICEN QUE LOS... (Macho)	Banda Salvaje	14	8
19	MERENGUE MIX (Max)	Varios Artistas	DEBUT	
20	VIDA (Arena)	Felix Xavier	21	2
21	SI VOLVIERAS A MI (BMG)	Mayra Mayra	DEBUT	
22	LOCO, LOCO (Olivia Records)	New York Band	19	2
23	NO QUIERO HERIR (J&N/EMI)	Carlos Alberto	DEBUT	
24	POR QUERERTE (Polygram)	Los Toros Band	23	3
25	NO PUEDE SER (MPI)	Mimi Ibarra	DEBUT	

Courtesy of: **Radio Mística**





## Film Reviews

By John Goff

# Universal, Amblin' Float Casper For Summer



Casper cooks up a breakfast for new friend Christina Ricci.

THE FRIENDLY LITTLE GHOST has been looking for friends since Joe Oriolo created him for a children's book in 1945 and Paramount brought him to the screen in cartoon form. He came back in 1948 in another cartoon, then began haunting comic books in '49 and became tremendously popular in the 1950s in a series of TV cartoons. NOW, the little ghost's a reality in the '90s and looks to make a whole bunch of new friends.

And what better company to bring him to the public's attention than Steven Spielberg's Amblin Entertainment. Spielberg and Amblin's name and logo are just as potent power ad elements as *Casper*. So first time screenwriters Sherri Stoner and Deanna Oliver, as well as feature debuting director Brad Silberling's jobs were undoubtedly made tremendously more comfortable in terms of being able to allow their creative imagination to run rampant. Budget being no object (reportedly \$50 million production cost which, however, is at the low end of this summer's blockbuster food chain) because S & A power was able to bring state-of-the-art elements such as Industrial Light & Magic effects (*Jurassic Park*, *E.T.*); SFX supervisor Michael Lantieri (*Jurassic*); DP Dean Cundey, who is long-time

Spielberg lenser with his premiere operator and 2nd unit director Ray Stella, for camera work to the project. With all that coming to the screen an audience knows it's not likely to be bored and rightly expects to be entertained. And they're not only entertained by new material, they're also reminded of past enjoyments worked into the film, with Clint Eastwood making an uncredited head appearance along with Rodney Dangerfield (credited) and the Crypt Keeper.

The story by Stoner and Oliver is pleasing, with something for every family member, fun as well as touching and, at moments, moving. Themes cover greed, longing, security and parental responsibility, all wrapped up in the fantasy package.

Certainly the ghostly doings of *Casper* and his trio of haunting pals, Stretch, Stinkie and Fatso are central to the package and ILM's own magic is outstanding.

Performances by Bill Pullman and Christina Ricci as father/daughter are solid. Pullman continues to impress in this latest incarnation with his range of talent, showing a flair for physical comedy while touching with feelings of longing at the same time. Ricci, no stranger to haunted houses from her time with *The Addams Family* films, is nice as the teen needing friends. Cathy Moriarty and Eric Idle are comic villains and have a blast chewing up the screen. Moriarty and Pullman also do turns as computer generated otherworldly entities as well as live action.

Voice of Casper is terrifically done by 12 year old Malachi Pearson while the trio of true haunters are wonderfully handled by Joe Nipote, Joe Alaskey and Brad Garrett.

James Horner's music captures the fun of the film while David Foster and Linda Thompson bring a touching love song, "Remember Me This Way," for a nice round-out touch.

Executive producers are Spielberg, Gerald R. Molen and Jeffrey A. Montgomery. Colin Wilson produced.

## Paramount, Icon/Ladd Bow The Epic *Braveheart*

MEL GIBSON HANDLES IT ALL here for his own Icon Productions company and proves he hasn't been simply sitting in his trailer all these years on movie sets.

*Braveheart* is an ambitious, sweeping undertaking in scope, with Academy contention written all over several areas. All the elements are top-line with a tremendously well-rounded script from Randall Wallace, fine performances, DeMille-proportioned battle sequences, John Toll's wonderful vista photography and an encompassing score by James Horner. It's also long, near three hours though not tremendously noticable with attention being held by what's on screen. With all that going for it, however, the \$72 million budgeted project is likely to require some time to push into profit. William Wallace, 13th century Scottish freedom fighter isn't exactly a household name and the absence of on-screen pyrotechnics, however digitally augmented for the '90s, isn't likely to catch the eye of the coveted youth audience; and the earlier released *Rob Roy* may well split

## Top 15 Weekly Film Grosses

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>Die Hard With A Vengeance</i>	20th Century Fox	1	2,525	\$22,162,245	\$8,777	\$22,162,245
2. <i>Crimson Tide</i>	Buena Vista	2	2,438	\$11,547,996	\$4,737	\$37,092,511
3. <i>Forget Paris</i>	Columbia	1	1,609	\$5,812,656	\$3,613	\$5,812,656
4. <i>While You Were Sleeping</i>	Buena Vista	5	2,086	\$4,512,747	\$2,163	\$50,181,943
5. <i>French Kiss</i>	20th Century Fox	3	1,754	\$3,847,669	\$2,194	\$24,468,463
6. <i>A Little Princess</i>	Warner Bros.	2	1,342	\$2,038,782	\$1,519	\$2,087,495
7. <i>Friday</i>	New Line	4	883	\$1,861,177	\$2,108	\$20,390,945
8. <i>Englishman Who Went Up. . .</i>	Miramax	2	961	\$1,598,597	\$1,663	\$5,309,880
9. <i>Bad Boys</i>	Columbia	7	1,460	\$1,261,311	\$864	\$59,277,272
10. <i>My Family</i>	New Line	3	415	\$1,042,546	\$2,512	\$6,582,094
11. <i>Gordy</i>	Miramax	2	1,135	\$930,614	\$820	\$2,838,489
12. <i>Village Of The Damned</i>	Universal	4	700	\$784,050	\$1,120	\$8,635,520
13. <i>A Goofy Movie</i>	Buena Vista	7	1,225	\$762,312	\$622	\$31,491,327
14. <i>Rob Roy</i>	MGM/UA	7	946	\$628,976	\$665	\$29,871,056
15. <i>Panther</i>	Gramercy	3	393	\$590,311	\$1,502	\$5,902,749

Domestic box-office, which includes USA and Canada for the weekend of May 19-21, totaled \$59,381,989, breaking down to a \$2,988 per-screen average off a total of 19,872 screens, thus giving a combined total of \$312,104,645. (Courtesy *Entertainment Data, Inc.*)




**FILM**


Mel Gibson (c) leads everything as 13th century *Braveheart* Scot William Wallace.

the older, thinking audience required to make this other than a critically admired piece of work, Gibson's own boxoffice clout notwithstanding.

Gibson as director proves well he can handle epic-sized hand-to-hand combat action. There are moments with the historic weapons (arrows, axes, spears, swords and knives) which make heads literally turn away from the screen with the depictions of dismemberments and piercings; and these moments may perhaps be too *personal* for today's audiences who prefer the more dispassionate, disconnection of modern day weaponry for their deaths.

The script by Wallace, tells the story of love and ultimately the passion and fight for Scottish freedom which grows out of the loss of that love, is completely full. It's tender and hard, warm and cold, touching and cruel; one of the finer writing jobs displayed so far this year.

Gibson brings passion as well as his own brand of humor to his portrayal of Wallace. Sophie Marceau makes an impressive starring English language debut with a fragile outward beauty combining with solid inner strength of character. She's hampered in one key sequence by a costume continuity problem, but that's minor to the overall impression she makes as a future queen befriending Wallace. Patrick McGoohan as King Edward I offers up cruel strength in a steely portrayal that makes his character perfectly despicable. Catherine McCormack as the love Wallace loses, which causes him to lead the revolt against the English is on the head casting; earthy, healthy and passionate, and convincing. Angus McFadyen as an alternately caring but weak-willed Scottish leader, Robert the Bruce, is impressive in his motion picture acting debut. As the men surrounding Wallace, Brendan Gleeson, James Cosmo and David O'Hara provide solidarity and definition to each character. Peter Hanley nicely layers his performance of Prince Edward, son of King Edward.

John Toll, last year's photography Oscar winner for *Legends Of The Fall*, proves no one can bring vistas to the screen like he can. Here, combined with a more satisfying story, he makes the rugged beauty of the Scottish highlands an absolute and palpable character within the story. We can appreciate what we can see, the land, as much of a living, breathing entity as we can the people. The people are the land and the land is the people. Toll brings it alive.

James Horner's music also is soaring, lush and romantic with a tangible consistency of its own. He makes your heart swell with feeling. Again, a superior score commanding attention.

Producers are Gibson, Alan Ladd, Jr. and Bruce Davey. Stephen McEveety executive produced.

## Touchstone's Lovely Mad Love



Chris O'Donnell and Drew Barrymore on the road.

**A TEENAGE ROAD MOVIE**, love story, look at clinical depression and strength in relationships. All here, but the road element and loving montages backed with the soundtrack take more precedence than the people.

Paula Milne's script is more indicative than insightful, leaving the audience to fill in what the writer perhaps didn't fully understand;

as if looking at something during the final moments of twilight when you can see a form but can't quite make out the features. Eventually the light goes and we're in the dark until we hear the final voiceover telling us everything's going to be fine. Neat little wrap up to a neat little film.

Director Antonia Bird, making her American filmmaking debut here, shows us glossy images of Seattle and upscale teenagers, one of them being an All American kid (are there really any of those left?) and the other being a family over-protected depressive. Can love conquer the debilitating disease? Well, it helps loads here, but we never have the feeling it won't and therein lies a major lack of tension.

It does put on display Drew Barrymore's growing talent and perhaps presages the time when some fine cinematic moments will come from her. She and co-star Chris O'Donnell are on screen—one or the other or both together—in every scene. Barrymore is the depressive while O'Donnell is again the stalwart support, utilizing that naïveté he seems to have patented. He must be getting awfully tired of that, but he gamely goes for it once more and pulls it off, even managing to make us believe it's all happening for the first time, the sign of a caring and growing actor.

The soundtrack gets full play during the montages and travel sequences and includes an onscreen-onstage performance by 7 Year Bitch at a grunge club in Seattle. Yeah, Nirvana's represented here, too. We are in Seattle, y'know—at least for the beginning before hitting the road to New Mexico.

This film would probably get more action in the marketplace but it's being released amidst the blockbuster season. Its big play will come in video release.

David Manson produced; John Landgraf and Marcus Viscidi co produced.

## TriStar's Johnny Mnemonic Anemic

**HOW ABOUT THIS FOR A MARRIAGE**—*Johnny Mnemonic* and *Tank Girl*, with *Judge Dredd* officiating. Think of the comic book cyber sludge that could dredge up. One for the books. A match which would live in infamy forever—No, "live in infamy" was a bombing...close enough—and consider the kids that could spawn. Unfortunately, for that to happen *Johnny Mnemonic* will have to make more money than *Girl* did. It might make about 2 cents more, which would bring their combined total up to about 6 cents, but with the \$50 million production cost of this hanging like a weight around it, don't count on seeing any profit. Chances are good



Keanu Reeves as a 21st century cyber info courier whose hard drive is in his head, just prior to going on-line.

for *Johnny* to hit video very soon—and be very popular.

TriStar is going online with the internet waging a promo campaign and game of *Johnny Mnemonic*. Look for the largest popularity to be there, but the film is a mess as far as story, direction and performances are concerned.

William Gibson wrote the script from his own early short story and if you want a classic example of how truly flat flat dialogue sounds uttered through flat performances behind flat direction, look no further. This is definitive. Gibson, director Robert Longo and actors seem to have no idea of what these characters are saying sense-wise. No, no, don't hide behind a "future-speak" excuse. That doesn't wash with a \$50 million budget. Better written dialogue can be found in the classic *Dick And Jane* book series, with those words uttered with more comprehension during a kindergarten "Let's Pretend" playtime.

Direction?...What?...(360 Swish Pan)...Where?

The main draw here is strictly the computer effects. Keanu Reeves must have wished several times he was back on that bus with Sandra Bullock. He's fine with physical action but performance-wise? *Max Headroom* he ain't; the man needs direction. All performances are universally bland and could have used some computer enhancement.

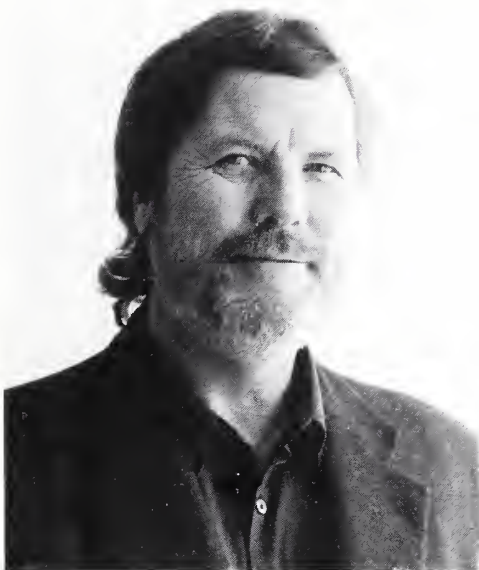
Executive producers were Staffan Ahrenberg, B.J. Rael, Victoria Hamburg and Robert Lantos. Producer was Don Carmody.



## Feature

# Langley Productions Formed For Features

By John Goff



John Langley

**JOHN LANGLEY LOOKS LIKE** a bear behind the sunlit table at CinZero, the comfortable restaurant facing Santa Monica's beach he likes to lunch at. When he stands to shake hands he's damned near as large a bear too. He recommends the salmon. Bears eat salmon, don't they? Maybe... Nahhh, but I'll have the salmon too just in case.

Actually he's a screenwriter turned motion picture advertising writer turned documentary filmmaker turned TV producer turned motion picture production head—the latest incarnation, as a matter of fact—and the reason for us coming together over a grilled salmon lunch. Bears... salmon?

Grilled?... Nah.

Talking, Langley says he goes where the road leads. I agree with that. The similarities along various roads are there to compare but this is the first time the paths have crossed; but the feelings, emotions and much of the laughter have been very similar. I'm not as tall, not as bearish. And I like the salmon...grilled...very much.

Right now, John Langley's best known for a TV series he created eight-years ago with partner Malcolm Barbour. *Cops*. This after doing documentaries such as the anti-drug themed *Cocaine Blues* and two hour TV event specials, *Crime And Punishment*, and several with Geraldo Rivera. Naming off some of his background he reflects that his company's coming up on "almost 500 different shows (segments)" soon. That's a good bunch.

Through the documentaries with law enforcement themes, Langley says he just felt *Cops* was something the public wanted to see, a real look at the working side of law enforcement, unstaged, unrehearsed. Eight years later, they're still looking.

"It's (*Cops*) part of the pop culture...It's a process, not a product," he assesses, "all point of view, shared experiences" which the audience is in on.

*Cops*, and other reality-based shows have come in for some criticism from the more elite-minded "creative" community and he's heard the theme before—or some related form of it—Respond to: reality shows take work from actors and writers: Not so, and besides, "If it hadn't been for *Cops* there'd be no *Cop Files*"—a new Langley production premiering on UPN May 30 starring Richard Roundtree, which will be putting actors and writers to work.

And beyond that, it has given Langley the reputation, clout and wherewithal to be able to form Langley Productions to produce theatrical features. These will be what Langley calls "Signature films," whereby he gives filmmakers such as John Woo, Haskell Wexler, Roger Avary, and himself, "the opportunity to make films they care about and believe in" as opposed to the committee-bloated studio fare. These will be budgeted between \$5 and \$10 million dollars, two of which have just completed principal photography—*Wild Side* in association with Nu Image, co-written and directed by Donald Cammel and *Deadly Sins* with David Keith and Alyssa Milano with Saban Entertainment with script by Langley and Barbour.

The John Woo project is from a script by Roger Avary—who, along with Quentin Tarantino walked off with a screenwriting Oscar for *Pulp Fiction*—titled *Hatchetman* which puts a gleam in Langley's eye when he speaks of it. He was expecting a draft within shortly before press time. It's loosely based on a true story, Langley says, and is in association with New Line Cinema. Langley will produce with Barbour and Terence Chang.

Langley also is working an Avary project which the writer will also direct. He also enjoys talking of Avary and Tarantino outside of current business, both

of whom he put to work years ago back in Venice as production assistants, "picking up dog s\*\*t," he says with hearty laughter and pride in their accomplishments as he tells the tale.

Haskell Wexler has been set to direct *Dead End*. Again Langley will produce, with Elie Cohn (who also heads Langley Productions' film arm) and Douglas Waterman. Martin Zurla is writing the screenplay.

"I believe you can make quality films," Langley says, for that budget "and attract an audience." It's obviously something he believes strongly in and, more and more, other people are coming to believe in it to in the face of such bloated budgetary bombs coming out of the studio system. Sure, there'll always be those whales, there's always someone willing and anxious to try and wring the last drop of water out of any stone in the desert and there are always large audiences willing to pay to see at least *one* excessive sight gag per season, but those are the exceptions and certainly not the foundation working filmmakers with a realistic sense of the business are acquainted with.

John Langley is a working filmmaker, feet grounded, who now has the clout to move on his dreams, and who is doing just that.

## Book Review

By John Goff

# Inside Talk Radio: America's Voice Or Just Hot Air?

By Peter Laufer (Birch Lane Press; Carol Publishing; \$19.95)

**ALRIGHT AMERICA! THIS IS YOURS!** Talk Radio! Is it you!? Or is it just hot air!? Or are *you* just hot air!? You looking for answers, news, entertainment, a forum perhaps!? Well, you can find the first three-quarters concerning Talk Radio, within these 248 pages. And the author gives you tips on how to fill out the missing fourth and get yourself on the air for whatever forum you care to rant on just like any host, at least for a minute.

For the most part author Peter Laufer lets the reader make up their own mind whether the bloating and growing Talk Radio is a voice or air. Yes, he has his own opinions on it and he's been a working part of it since the early 70's, perhaps that's why he's easier on some of the more windy and pompous hot air practitioners who engage in the entertainment form—I will *NOT* refer to it as an *art* form when the only visible "art" to so many of these people is how they manage to remain understandable, if not coherent, while still vigorously chewing on both feet.

It is Laufer's credentials in the field which lends credibility to some of the tales regarding the antics of some of Talk Radio's practitioners. *Then* all you have to do for a good fright is to listen to some of the callers, which drive all Talk Radio shows—those are enough to shore up with steel beams the claims that education in America has been devalued. Not devalued, non-existent.

What comes through loud and clear from Laufer's pages is that Talk Radio is run by ego-maniacs out for a buck (well, *that* drives everyone). Just how far will they go? He quotes Andy Bloom, Greater Media national program director speaking to the staff of radio station WRC in Washington, "I don't care if you take the high road...or the low road. I don't care about educating people. I want to get rich and I will do whatever it takes to win. If that means getting down and rolling around in the mud, then I will get down in the mud." The man who brought Howard Stern to Greater Media's Los Angeles station goes on to say, "Nobody ever lost anything by underestimating the American People." Another quote from Greater Media's COO Tom Milewski is a great one for successful Talk Radio, "The formula for a successful talk show these days...is to find out what your audience's bigotry is and play to it." That criteria is alive and well and flourishing and if you don't believe it, turn on the radio.

Laufer interviews many of the practitioners around the country to illustrate the blurring of the lines of news journalism and entertainment with the shows' hosts, almost to a person, proclaiming themselves to be entertainers while at the same time attempting to shape political policy and public opinion with their tirades, talks or arguments. Too bad he couldn't have talked with current guru Gods Stern and Rush Limbaugh, or at least their accountants; but then, those tornado-force winds would probably blow mere mortals into the next galaxy.

Laufer seems sometimes to fight himself in order to maintain a balance but it is clear he doesn't approve of some of the antics of the more pompous hosts, those who are in the game simply to boost ratings, bucks and feed their raging ego.

The book will make you think and listen with a closer ear. It may also make you simply turn the knob to OFF and enjoy the silence.



## Jazz Reviews

By M.R. Martinez



■ **MARCUS MILLER: *Tales* (PRA 60501-2) Producer: M. Miller.**

Miller has always embodied the finest qualities of the meld of contemporary music and traditional jazz sensibilities. On this, his second album on the PRA label, the producer/bassist plays more music but still gives space to a number of marvelous solo performances by guest players. On the funky track "Eric," guitarist Hiram Bullock holds forth; on the haunting tribute to Miles Davis, "True Geminis," Joshua Redman performs on the tenor saxophone; and

on "Rush Over," the track co-penned by Miller with spoken word jazz diva Me'Shell NdegéOcello, Miller's partner supplies vocals and a synth solo. But Miller does most of the moody work on "Running Through My Dreams (Interlude)," on which he plays bass, keys, African flute, does rhythm programming, with David Ward doing sound sweetening.

■ **DIANNE REEVES: *Quiet After The Storm* (Blue Note CDP 7243 8 29511 2 4) Producer: George Duke.**

During a recent interview with *Cash Box*, Reeves said that she sang more from her inner landscape on this follow-up to her critical milestone album *Art and Survival*. She also says that producer George Duke helped provide a comfort zone so that she could explore the emotional content of the music she recorded. Reeves said that the new album was shaped in part by her exodus to her native Mile High City of Denver from the smokey Los Angeles hustle. "Just being around my family," she says, "really renewed some feelings that I was able to bring to the music on this album." From the opening cover of the Take 6 tune "Hello, Haven't I Seen You Before," where she alternately glides and thunders over the solid backing by David Torkanowsky on piano and the ubiquitous Joshua Redman on tenor sax, through the cover of Cannonball Adderley classic "The Benediction (Country Preacher)," where Reeves reaches into her spiritual depth and brings unexplored dimensions to the song, this is a song of many delights.



■ **KENNY GARRETT: *Triology* (Warner Bros. 9 45731-2) Producers: K. Garrett, & Donald Brown.**

Drawing on material by jazz and popular music composers representing a broad chronological expanse, Garrett signals the width and depth of his own range. The blistering tempo and angular progressions of the opening track, a Wynton Marsalis ode to his brother titled "Delfeayo's Dilemma," gives way to a smooth, lyrical post-bop version of Cole Porter's oft covered "Night And Day." But Garrett doesn't shy away from challenge when he next takes on John Coltrane's "Giant Steps." He displays his own compositional chops on the funky "Wayne's Thang," where sidemen, drummer Brian Blade and bassist Kiyoshi Kitagawa, keep a torrid tempo as mellow as possible as the saxman explores a kind of modal form. Another track where Garrett and company explore terrain undiscovered by the original version is Mulgrew Miller's "Pressing The Issue."



positional chops on the funky "Wayne's Thang," where sidemen, drummer Brian Blade and bassist Kiyoshi Kitagawa, keep a torrid tempo as mellow as possible as the saxman explores a kind of modal form. Another track where Garrett and company explore terrain undiscovered by the original version is Mulgrew Miller's "Pressing The Issue."

■ **RICHIE COLE WITH BRASS: *'Kush'* The Music Of Dizzy Gillespie (Heads Up HUCD 3032) Producer: Bon Belden.**

Considered a be-bop junkie, Cole plays the standard bearer's role here with a palpable relish. And with the production, arranging and conducting assistance of Bob Belden, the saxophonist is permitted to concentrate on the playing, some of his most vital in years. His collaborators on this record are numerous, but Roger Ingram's lead trumpet on "Be-Bop," the lilting percussions on "You Go To My Head," the cheeky (no pun intended) "Birk's Work" where trombone man Sam Burtis, and Jack Walrath on a muted



## TOP 25 JAZZ ALBUMS

### CASH BOX • JUNE 3, 1995

1	BREATHLESS (Arista 18646)	Kenny G	1	96
2	ILLUSIONS (Warner Bros. 45755)	George Duke	2	15
3	WE LIVE HERE (Geffen 24729)	Pat Metheny Group	3	15
4	PEARLS (Elektra 61759)	David Sanborn	5	3
5	SHARE MY WORLD (EMI 78929)	Najee	4	37
6	NIGHT CREATURES (GRP 9803)	Tom Scott	7	13
7	POSITIVITY (Verve Forecast/Verve 522 036)	Incognito	6	34
8	A HOME FAR AWAY (GRP 9780)	George Howard	10	34
9	LOVE & OTHER OBSESSIONS (GRP 9808)	Spyro Gyra	8	6
10	PURE PLEASURE (GRP 4026)	Phil Perry	13	24
11	L.A. (Quest/Reprise 45601)	Hiroshima	12	22
12	GOODBYE MANHATTAN (Blue Note/Capitol 28532)	Pieces Of A Dream	11	9
13	TRUTH (Jive)	Warren Hill	19	29
14	AFTER THE STORM (MoJazz/Motown 0301)	Norman Brown	14	39
15	SAX ON THE BEACH (GTS 4578)	John Tesh Project	15	6
16	LIVIN' LARGE (Cachet/Shanachie)	Fatburger	20	8
17	THE BEST OF DAVID SANBORN (Warner Bros. 45768)	David Sanborn	9	25
18	FLESH AND BLOOD (Warner Bros. 45849)	Hilary James And Bob James	22	5
19	WEST SIDE STORIES (Verve Forecast/Verve 523738)	Jeff Lorber	17	20
20	ALL MY TOMORROWS (Columbia 64319)	Grover Washington, Jr.	DEBUT	
21	LARRY & LEE (GRP 9817)	Lee Ritenour & Larry Carlton	DEBUT	
22	TALES FROM THE ACOUSTIC PLANET (Warner Bros. 45854)	Bela Fleck	24	3
23	DESTINY (JRP 19814)	Nelson Randell	23	5
24	I'LL BE OVER YOU (CTI 67238)	Larry Coryell	25	4
25	SAX BY THE FIRE (GTS 34573)	John Tesh Project	18	40

trumpet trade solo licks with altoist Cole and bassist Peter Washington. Other standout tracks include title track "Kush" (featuring Paquito D' Rivera, who joins him again on a smirky version of "Salt Peanuts") and the classic "A Night In Tunisia."



■ **DENNIS ROWLAND: *Rhyme, Rhythm & Reason* (Concord Jazz CCD 4650) Producer: Gregg Field.**

The blues and R&B flavored collection of music of this solo debut is made rich because of Rowland's vocals. An aptly titled album, there's an abundance of soulful enthusiasm that owes as much to church as it does to the blues, R&B and jazz, and there's a reason for it. Rowland once carried on the legacy of Jimmy Rushing and Joe Williams as featured vocalist in the Count Basie Orchestra; he has been a featured performer on a number of regional stage plays, and his skill and indefatigable voice attracted a number of major collaborators to this album including Greg Phillinganes (keys), Phil Upchurch (guitars), Joe Sample (piano), John Pattitucci (bass) and saxophonist Eric Marienhal. The Rodgers & Hart tune "This Can't Be Love" and Dennis Brent's "Angel Eyes" standout among a number of standouts.



# NEWS

**VH1 EXPANDS PRODUCTION AND NEWS OPERATIONS:** Following the lead of their sister station, MTV, which brought in former *Rolling Stone* editor Kurt Loder to shore up their news division, VH1 has turned to the print world to bolster their news operations. Among the five hired news production executives are former *Musician* editor **Bill Flanagan** and **Anthony DeCurtis**, who was previously the senior features editor at *Rolling Stone*. Flanagan will serve as the editorial director/Correspondent for VH1 News while DeCurtis will oversee the editorial direction and content of VH1 News in addition to serving as an on-air correspondent.

Those were only two of the five appointments named as VH1 made a major move towards establishing themselves as a force in the world of music journalism. The other executives named include **Mark Angotti**, vice president, News, Studio & Specials, VH1. Angotti will be responsible for supervising VH1's New York-based news operations, as well as all live events and taped studio series and specials. Also named were **Bill Bouyer**, who will serve as news director.

In a further sign of their commitment to the news division, **Jeff Panzer** was appointed Director of Production, West Coast. Panzer will oversee the network's new West Coast-based production bureau.

In making the announcement, **Linda Corradina**, senior vice president, programming and production said, "VH1 is expanding and building the credibility of our news operations by bringing in an excellent new roster of behind-the-scenes talent. Anthony and Bill are respected journalists from the top music publications—*Rolling Stone* and *Musician* magazines—that our viewers grew up reading and have come to rely on for information. Their editorial expertise will help us solidify as VH1's position as reliable source for music information." She went on to add, "From the broadcast news fields, Mark, Bill and Jeff all have over 10 years of news production experience each. Their expertise together, as well as individually, will be a vital addition to the building of our news division and crucial to the establishment of VH1 as a credible and relevant music channel."

**THREE NEW EAST WEST AT WARNERS:** Warner Music International has announced the creation of three new East West companies.

**CGD East West Italy, DRO East West Spain and East West France** joined WMI's existing affiliates in the UK, Germany, Australia and Japan, bringing the total number of companies in the EW group to seven. In each of these territories WMI operates an East West company alongside the established sister company WEA.

**Ramon Lopez**, WMI chairman/CEO said, "Our dual company policy is an important part of our overall commitment toward developing local and international affiliate repertoire alongside the repertoire from our US sister labels **Warner Bros. Records, Elektra Entertainment** and the **Atlantic Recording Group**.

**NEW WAREHOUSE SALES SYSTEM:** Warehouse Entertainment Inc. has announced completion of the installation of a new point-of-sale computer processor in each of its 347 stores.

It is expected that the new system will reduce operation expenses by over \$2 million annually and save an estimated 125,000 hours of sales transactions and end-of-day processing time.

"This represents a major milestone for Warehouse, as it reduces the time of an average sales transaction by 70%," stated **Steve Raznick**, manager of Distributed Systems and project manager for the installation. "This allows significantly more time for our store associates to be on the floor, helping customers."

**K-TEL CREATES NEW DIVISIONS:** K-Tel International has announced the creation of two new divisions. **Audioscope**, which will concentrate on

multi-genre audio book recordings; and **Kid-Tel**, which will develop a wide variety of recorded entertainment for children. **Anne Jordan** has been tapped to head both divisions.

The two divisions plan to release close to 60 titles in their first year and to produce audio book tapes and CDs, as well as CD-ROM titles, targeting not only traditional book retailers but also mass market outlets such as K-Mart, Target, and Walmart.



**OFFICERS & WINNERS AT ASCAP's 12th Annual Pop Music Awards** May 16, held at the Beverly Hilton Hotel in Los Angeles gathered for a pic. Standing (l-r): Warner Chappell Music's (*Publisher of the Year*) & ASCAP board member Jay Morgenstern; Composer Alan Bergman; ASCAP president and board chairman Marilyn Bergman; producer Phil Ramone; Tina Sinatra; Morganactive Songs, Inc. (*Publisher of "I Swear," Song of the Year*) Dennis Morgan; actress Angie Dickinson; Tita Cahn, Sammy Cahn's widow; actor Charles Nelson Riley; Zomba Music's David Renzer; Zomba's Neil Portnow; and songwriter/producer David Foster. Kneeling (l-r): *Songwriters of the Year* for "I Swear," Gary Baker and Frank Myers.



**AND AT THE 43RD BMI POP AWARDS** Kenneth "Babyface" Edmonds grabbed two top honors; *Songwriter of the Year* and his ballad "Breathe Again" as *Most Performed Song of the Year*. Other big winners were Warner-Tamerlane Publishing Corp. and Associated Companies as *Publisher of the Year* and Kurt Cobain's "All Apologies" as *College Song of the Year*. Pictured at the Awards are (l-r): Warner-Tamerlane Pub. Corp. chairman/CEO Les Bider; Sony Songs Inc. president Richard Rowe; BMI president/CEO Frances Preston; and Kenneth "Babyface" Edmonds.





Capitol recording artist Robbie Robertson was recently honored a special screening of the *Robbie Robertson: Going Home* television special which recently aired on The Disney Channel. Pictured at the retrospective screening are (l-r): Jared Levine, manager, Addis Wechsler and Associates; Robertson; Liz Heller, sr. vp, new media, Capitol; Nick Wechsler, manager; and Aida Gurwicz, executive producer of the Robertson special.



EMI Music Publishing recently announced a worldwide co-publishing deal with 17-year-old R&B/hip-hop writer/producer Rodney Jenkins. The Pomona, NJ youth is the writer/producer on Casserine's "If You're Ready" and has songs on the forthcoming album by SWV. Pictured are (l-r): Bruce Scavuzzo, sr. director of business & legal affairs, EMI Music Publishing; Evan Lamberg, vp of creative operations, East Coast; Robert H. Flax, exec. vp, EMI Music Publishing Worldwide; Brian Jackson, creative director, EMI Music; Jenkins; Martin Bandier, chairman/CEO, EMI Music Publishing Worldwide; and Fred Jenkins III, co-manager.



Jive/TNT recording artist Smooth made quite an impact when she promoted her single "Mind Blowing" during the recent Impact Convention held in Atlantic City, NJ. She later posed with Jive promotion staff at a reception. Pictured are (l-r): Greg Powell, Southwest regional promotion manager; Laverne Davis, promotions coordinator; Juliette Jones, Mid-Atlantic regional promotion manager; Larry Khan, vp/R&B promotions; Smooth; George Bivens, West Coast regional promotions manager; Cheryl Winston, Mid-West regional promotions; Jazzy Jordan, sr. director/product management; and (kneeling) Eric Skinner, national manager/rap music.



Neal Schon of Journey fame recently celebrated release of his latest solo project, *Beyond The Thunder*, on Higher Octave Music during a soiree at a Santa Monica, CA restaurant. Pictured are (l-r): Westwood One's Marcia Hirschson; Westwood One's Forbe's Riley, Schon's manager Bill Thompson; ASCAP's Loretta Muñoz; Schon manager Herbie Herbert; *El Entertainment Television's* Genevieve Schmitt; Schon; *Beyond...* co-producer and bandmate Jonathan Cain; and Grace Slick.



Legendary rock/TV star Rick Nelson was recently honored by Hollywood's RockWalk in a special posthumous induction that attracted family and friends. The gifted songwriter recorded nine gold singles by 1961 (he was 21), and sold over 60 million records worldwide. Pictured at the ceremony are Geffen recording artists Matthew and Gunnar Nelson (the late artist's sons) as they accept the special commemorative plaque on behalf of Rick Nelson who would have been 65 on the day of the event.



"Smokin' Joe" Bonamassa, the acclaimed 17-year-old guitarist for EMI Records' roots rockers Bloodline, joined veteran Steve Vai, Soundgarden's Kim Thayil, Jerry Cantrell from Alice in Chains, Candlebox's Peter Dinklage and Extreme's Muno Bettencourt on a special Rockline tribute to "International Guitar Month." Pictured are (l-r): Bonamassa, Steve Downes, Steve Vai and Jim Villanueva.



# INTERNATIONAL

## U.K. SINGLES CHART:

1. "Unchained.../White Cliffs..." (RCA) . . . . . Robson Green & Jerome Rynn
  2. "Guaglione" (RCA) . . . . . Perez 'Prez' Prado & His Orchestra
  3. "Scatman (Ski-Ba-Bop-Ba-Dop-Bop)" (RCA) . . . . . Scatman John
  4. "Dreamer" (MCA) . . . . . Livin' Joy
  5. "That Look In Your Eyes" (Kuff) . . . . . Ali Campbell
  6. "Your Loving Arms" (Magnet) . . . . . Billy Ray Martin
  7. "Surrender Your Love" (Arista) . . . . . The Nightcrawlers
  8. "Only One Road" (Epic) . . . . . Celine Dion
  9. "We're Gonna Do It Again" (PolyGram TV) . . . . . The Manchester United
  10. "Yes" (Hut) . . . . . McAlmont
- Highest climber of the week at #5 is "That Look In Your Eyes" by Ali Campbell; highest entry at #7, The Nightcrawler's "Surrender Your Love."

## U.K. ALBUM CHART:

1. *Stanley Road* (Go Discs) . . . . . Paul Weller
  2. *Nobody Else* (RCA) . . . . . Take That
  3. *I Should CoCo* (Parlophone) . . . . . Supergrass
  4. *The Complete* (Silvertone) . . . . . The Stone Roses
  5. *Picture This* (Precious Organisation) . . . . . Wet Wet Wet
  6. *The Colour Of My Love* (Epic) . . . . . Celine Dion
  7. *Greatest Hits* (Columbia) . . . . . Bruce Springsteen
  8. *No Need To Argue* (Island) . . . . . Cranberries
  9. *Definitely Maybe* (Creation) . . . . . Oasis
  10. *Medusa* (RCA) . . . . . Annie Lennox
- Highest climber of the week at #30 is *The Bends* by Radiohead; highest entry at #1, *Stanley Road* by Paul Weller.

## U.K. TOP DANCE SINGLES:

1. "Surrender Your Love" . . . . . The Nightcrawlers featuring John Reid
2. "Burning 95" . . . . . MK featuring Alana Surrender
3. "Everyday" . . . . . Incognito
4. "Too Many Fish" . . . . . Freddie Knuckles featuring Adiva
5. "Your Loving Arms" . . . . . Billy Ray Martin
6. "Freedom" . . . . . Michelle Gayle
7. "Far Out Son Of Lung &..." . . . . . The Future Sound Of London
8. "Dreamer" . . . . . Livin' Joy
9. "The Dance To The Music EP" . . . . . Hustlers Convention
10. "Oxbow Lakes" . . . . . The Orb

## U.K. RAP SINGLES CHART:

1. "Glaziers Of Ice" . . . . . Rackwon
  2. "Resurrection (remix)" . . . . . Common Sense
  3. "Survival Of The Fittest" . . . . . Mobb Deep
  4. "I'll Be There For You" . . . . . Method Man (featuring) Mary J. Blige
  5. "Ooh I Like That (remix)" . . . . . Grand Puba featuring Sadat X
  6. "The I.N.C. Ride" . . . . . Masta Ace Inc
  7. "Get Off The B.S." . . . . . Large Professor
  8. "Shimmy Shimmy Y'all (remix)" . . . . . O' Dirty Bastard
  9. "Player Anthem" . . . . . Junior M.A.F.I.A.
  10. "Outta My Life" . . . . . Paris
- (courtesy of Sam Schneider U.K.)

## U.K. MUSIC VIDEO CHART:

1. *Songs That Won The War* . . . . . Various
2. *Unplugged* . . . . . Bob Dylan
3. *Street Party* . . . . . Chas 'n' Dave
4. *Singalonga War Years* . . . . . Max Bygraves
5. *Terrorvision* . . . . . Fired Up & Lairy
6. *Women Of Country Volume 1* . . . . . Various
7. *No Quarter Unleaded* . . . . . Jimmy Page & Robert Plant
8. *Abba Gold Greatest Hits* . . . . . Abba
9. *Rezerection—The Awakening Of 95* . . . . . Various Artists
10. *Everything Changes* . . . . . Take That

## THE U.K. TOP 10 RENTAL VIDEOS

1. *Forrest Gump* . . . . . CIC
2. *Pulp Fiction* . . . . . BV
3. *Speed* . . . . . Fox Video
4. *Mary Shelley's Frankenstein* . . . . . Columbia/TriStar
5. *Blown Away* . . . . . Warner
6. *The Flintstones* . . . . . CIC
7. *The Mask* . . . . . EV
8. *Highlander III* . . . . . EIV
9. *True Lies* . . . . . CIC Video
10. *Clear & Present Danger* . . . . . CIC Video

## News From The Commonwealth & Europe

By David Courtney

**"UNCHAINED" BREAKS RECORDS:** The much covered song "Unchained Melody" set new records when Robson & Jerome's version entered the charts at #1 last week. Besides being the first song to be a hit eight times, it is also the first to enter the top 10 on five occasions and the first to reach the summit three times. The song was originally commissioned for an undistinguished B movie titled *Unchained* in 1955. The copyright is now owned by Paul McCartney's publishing company MPL which acquired it in the early Eighties as part of the Frank Music Corporation catalogue.

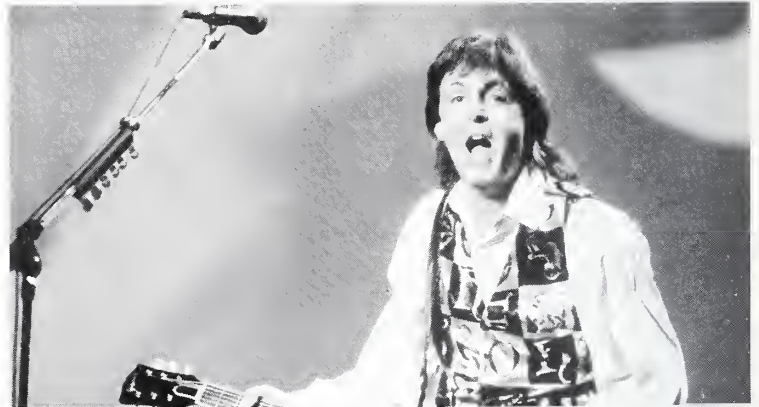
**COPYRIGHT RETHINK:** The DTI has postponed legislation on copyright and rights of performers following an overwhelming negative response by performers to the draft **Copyright and Rights of Performers Regulation 1995**. The regulations were due to come into effect on July 1 but will now be put before Parliament until the DTI has analysed the reaction. The regulations were intended to implement the EC Rental Directive but failed to give performers the right to equitable remuneration from the public performance of sound recordings.

**BASSEY GETS BLOCK ON ALBUM:** Shirley Bassey and David Bainbridge, who owns rights to a series of her recordings, have won a case against Icon Entertainment and Anthony Clarke blocking further sales of a 1993 album. Icon's album, *Shirley Bassey—The Bond Collection, The 30th Anniversary*, will now be removed from sale and a judgement on damages is expected to be made shortly. Bassey objected to the quality of the recordings.

**WATERMAN QUILTS PRS:** PWL chairman Peter Waterman dramatically resigned as a director of PRS last week after storming out of the general council meeting before Thursday's egm. A row erupted when Waterman said he would abstain from voting on one of 29 resolutions due to be put to members later in the morning. Waterman says his decision provoked vitriolic responses from some of his fellow directors.

"I've resigned to tell the rest of the world there's a problem with the PRS," says Waterman. "There are two or three directors on board airing personal gripes in meetings." The meeting ended in a flaming row between Waterman and fellow director Trevor Lyttleton.

**RIGHTS ISSUE SUCCESS FOR WEMBLEY:** Wembley Stadium has reported a 54.6% take up on its shares under the company's £62.5 million rights issue launched last month to help cut its £140 million debt. Finance director Nigel Potter says the remaining shares will be allocated to around 30 institutions.



Paul McCartney: Top UK Music Millionaire

**1995 MUSIC MILLIONAIRES:** Here is the top ten list of the UK's wealthiest individuals in showbiz.

Source: *The Sunday Times*, Britain's Richest 500, 1995. Brackets denote placing in the overall Richest 500 survey and last year's figures.

#	Position	Name	Wealth '95	1994
1.	(20)	Paul McCartney	£420 million	(£400 million)
2.	(25)	Andrew Lloyd Webber	£380 million	(£300 million)
3.	(62)	Cameron Mackintosh	£180 million	(£145 million)
4.	(68)	Robert Stigwood	£160 million	(£150 million)
5.	(83)	Elton John	£130 million	(£130 million)
6.	(98)	Phil Collins	£115 million	(£60 million)
7.	(108)	Chris Blackwell	£100 million	(£100 million)
8.	(108)	Mick Jagger	£100 million	(£70 million)
9.	(168)	Keith Richard	£70 million	(£70 million)
10.	(180)	Mark Knopfler	£65 million	(£60 million)

—courtesy of







**TAKE THAT STORM ALBUM CHART:** The Manchester-based band, **Take That** stormed in at the #1 slot in the UK album charts this week, reaching double platinum sales after just three days. The album *Nobody Else* outsold its nearest rival, *Picture This* from **Wet Wet Wet** by 10-1, and is expected to top 250,000 album sales in its first week. Their back catalogue has been boosted by the success of their single "Back For Good" and the album.

**POLYGRAM TO MOVE DISTRIBUTION BASES:** PolyGram is moving from its **Chadwell Heath** distribution centre after 20 years to a custom built centre in **Milton Keynes**, with the loss of around 200 jobs. The company will move to the new £20 million, 120,000 sq. ft. site in August next year, just before the crucial autumn sales period.

**CARLSBERG BACK METAL TOUR:** EMap's *Kerrang!* magazine is teaming up with **Carlsberg** to launch a tour to tie in with the second annual awards staged by the magazine on June 20. The *Kerrang! Carlsberg Tour* will visit seven venues starting at Bradford's Rio on June 9 and feature **Headswim, Clawfinger, Warrior Soul** and **Misery Loves Co.**

**EMI MUSIC BACK ON TOP:** EMI Music regained its crown as top music publisher. EMI recaptures the top spot with a 22.0% share of the market, ahead of **Warner Chappell**, which scored 14.7%. This follows EMI's Queen's Award For Export which was announced last month.

**CASH PULLS OUT OF UK TOUR:** Legendary country music star **Johnny Cash** had to postpone the rest of his twelve-date UK tour after leaving the stage in discomfort at last Wednesday's concert at the Royal Albert Hall. Cash underwent two operations earlier this year to remove a nerve in his mouth. **Joe O'Neil**, a spokesman for **American Recordings** said, "Cash went back to singing too soon." He has since flown to California to a pain management clinic. The tour has been rescheduled for September.

**NASHVILLE IN CAMDEN:** ASCAP is staging its first Nashville songwriters evening at **Dingwells** in Camden, London, on May 22, featuring performances by songwriters **Richard Leigh, Pat Alger, Waylon Holyfield** and **Ralph Murphy**. The show will be followed two days later (May 24) by a seminar discussing the role of the writer in Nashville, which takes place at the Big Country Club in London.

**VIDEO RETAIL SALES BOOSTED:** According to the **British Video Association** year 1995 book, retail video sales grew by 10% last year with sales valued at £698 million. Although retail market shares show **Woolworth** to be the biggest video seller on 19.5% followed by **WH Smith** on 14.5%, and **HMV** at 7.0%, the report attributes much of the sector's growth to the increasing number of supermarkets selling videos. The year book also shows a 4% rise for rental videos in the first quarter of 1995 compared with the same quarter in 1994.

**ISLAND WINS STEVENS CASE:** **Island Records** has won undisclosed damages from **Tring International** for infringing copyright on its **Cat Stevens** recordings. Last week's ruling by **Justice Lightman** at the High Court also granted Island an injunction restraining Tring from further infringing Island's copyright.

**EXECUTIVE MOVES:** **MCA Records** head of press **Ted Cummings** has been promoted to a new position as director of press.

**Telstar Electronic Studios** has appointed former **Warner Bros. Studio Stores** marketing manager **Karen Ross** as marketing manager.

**Virgin** has appointed senior product manager **Mark Anderson** to the newly created role of sales and marketing manager for national accounts.

**Virgin** executive vice president **Nancy Berry** is taking over management of **Virgin Records** international operations following a restructuring of the company. The move, which was introduced by EMI president and Virgin chairman **Ken Berry**, sees Berry take charge of origination, development and implementation of global marketing strategies for all Virgin artists.

**Sony Music Entertainment UK** have just announced that **Brian Yates** has been promoted to vice president international and will report directly to **Paul Burger**, chairman/CEO, Sony Music Entertainment UK.

Sony also announced that **Jochen Leuschner** has been appointed senior vice president for the Germany, Switzerland and Austria region, effective April 1, 1995.

## News From Japan And The Orient

By Sachio Saito

**SONY MUSIC ENTERTAINMENT** enjoyed a banner year in both total revenue and net income for fiscal 1994 (April 1, 1994 to March 31, 1995). According to the company, the total revenue in this term was \$1,244 million, up 12.5% over the prior fiscal total \$1,106 million. Net income after tax was \$140 million, up 5% over the same '93 term. A dividend per share for one year was \$0.40, which was up \$0.1 over the prior year. Breaking down the total revenue, local repertoires were \$660 million, 53.2% of the total, up 5.5% while international repertoires were \$291 million, 23.4% of the total, up 50%. Video was \$121 million, 8.2% of the total and down 2.5%. A sales target for fiscal 1995 has been set at \$1,220 million. A connecting revenue of SME group for this term was \$2,210 million, up 9.2% over the prior fiscal term of \$1,940 million. SME includes **Sony Creative Products, Sony Family Club, Sony Music Artists, Sony Magazines, Sony Pictures Entertainment** and an additional 9 subsidiary companies under the parent umbrella. Net income after tax of the group showed a drop of 31.7% of \$104 million from the prior fiscal year. Connecting revenue according to the business department, music and video departments indicated an up of 20% with \$1,460 million while miscellaneous goods department, including sports-oriented goods, showed a drop of 14.9% with \$480 million. According to the company, the target of the total revenues for the group including 14 companies has been set at \$2,100 million.

**ACCORDING TO A SURVEY** conducted by **RIAJ (Record Industries Association of Japan)**, the total shipments of audio and video software in Japan for March 1995 at a wholesale totaled \$636 million, up 15% over the comparable month of the prior year. In volume they were 40.397 million units, up 18% for the same period. The total shipments mentioned represent that of 27 record manufacturers affiliated with RIAJ. Breaking down the totals: Audio software was \$487 million, 77% of the total and up 17% with 33.728 million units volume, 83% of the total, up 14%; CD items (CD-graphics, CD-I and CD-ROM), \$24.8 million, 4% of the total and an increase of 101% over the comparable month of the prior year with volume at 3.509 million units, 9% of the total, up 182%; Video softwares were \$123 million, 19% of the total, almost even with the month stated above and, in volume, 40.397 million units, 8% of the total, down 7%; CDs were \$462 million, up 19% in which a share of 8-centimeter disks represented \$67 million, up 23% while 12-centimeter disks were \$410 million, 85% of the total, up 22%; Cassettes were \$18 million, down 15% and 2.156 million units volume, down 11%; Video softwares and video disks were \$46 million, 37% of the total, down 22% and 1.362 million units volume, 43% of the total which was down 27% with video tapes at \$78 million, 63% of the total, up 20% with a volume of 1.793 units, 57% of the total, up 16%.

### LOCAL 45s TOP 10

TWLW

- |    |   |                                       |                                   |
|----|---|---------------------------------------|-----------------------------------|
| 1  | 1 | "Wow War Tonight" (Avex)              | H Jungle With T                   |
| 2  | - | "Knocking On Your Door" (Pony Canyon) | L R                               |
| 3  | - | "Ichiban Chikakuni Itene" (Bgram)     | Maki Daikoku                      |
| 4  | 4 | "Only You" (King)                     | Yuki Uchida                       |
| 5  | - | "Robinson" (Polydor)                  | Spits                             |
| 6  | 2 | "Ikanji Yanakanji" (Epic Sony)        | East End X Yuri                   |
| 7  | - | "Yuzurenai Natsu" (Sony)              | Tube                              |
| 8  | - | "Taiyoun Season" (Toshiba EMI)        | Namie Yasunuro                    |
| 9  | 6 | "Try Me" (Toshiba EMI)                | Namie Yasunuro With Super Monkeys |
| 10 | 9 | "Single Bed" (BMG Victor)             | Shara Q                           |

### LOCAL CDs TOP 10

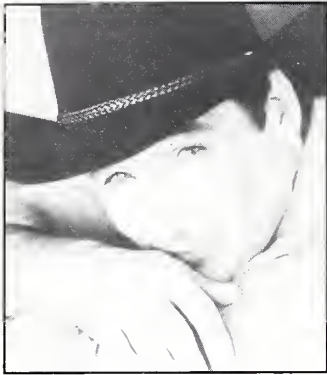
- |    |   |   |                  |
|----|---|---|------------------|
| 1  | - | <i>Delicious</i> (Epic/Sony)                        | Dreams Come True |
| 2  | - | <i>Piece Of My Soul</i> (Bgram)                     | Wands            |
| 3  | 2 | <i>Dance To Positive</i> (Avex)                     | f                |
| 4  | - | <i>The Very Best Of Original Love</i> (Toshiba EMI) | Original Love    |
| 5  | - | <i>Mega Hits</i> (BMG Victor)                       | Omibus           |
| 6  | - | <i>Hits 2</i> (East West Japan)                     | Omibus           |
| 7  | 3 | <i>Do The Best (Oue Up)</i>                         | Chisato Moritaka |
| 8  | - | <i>5th Wheel 2 The Coach</i> (Toshiba EMI)          | Schadaraper      |
| 9  | 4 | <i>Forever You</i> (Bgram)                          | Zard             |
| 10 | - | <i>Cross Road</i> (MM)                              | Bon Jovi         |



# CASH BOX

## TOP 100 COUNTRY SINGLES

JUNE 3, 1995



**This Week's #1:**  
**Clint Black**



**#1 Indie:**  
**Billy Montana**

<b>1</b> SUMMER'S COMIN' (RCA 66419) . . . . . Clint Black	3	8	<b>43</b> I'M IN LOVE WITH A CAPITAL "U" (Epic 64357) . . . . . Joe Diffie	DEBUT
<b>2</b> I DON'T BELIEVE IN GOODBYE (Curb) . . . . . Sawyer Brown	5	11	<b>44</b> SOMEONES ELSE'S STAR (Asylum) . . . . . Bryan White	48 2
<b>3</b> YOU AIN'T MUCH FUN (Polydor 314523) . . . . . Toby Keith	6	10	<b>45</b> HELLO CRUEL WORLD (Liberty 28329) . . . . . George Ducas	46 3
<b>4</b> STAY FOREVER (Curb) . . . . . Hal Ketchum	4	16	<b>46</b> GONNA GET A LIFE (Decca 11094) . . . . . Mark Chestnutt	16 14
<b>9</b> WHEN YOU SAY NOTHING AT ALL (BNA) . . . . . Alison Krauss	7	13	<b>47</b> ALL THAT HEAVEN WILL ALLOW (MCA 10961) . . . /The Mavericks	DEBUT
<b>9</b> I'M STILL DANCIN' WITH YOU (Columbia 66412) . . . . . Wade Hayes	8	11	<b>48</b> THAT AIN'T MY TRUCK (Decca 11098) . . . . . Rhett Akins	49 2
<b>7</b> YOU DON'T EVEN KNOW WHO I AM (Epic 64188) . . . . . Patty Loveless	10	11	<b>49</b> HOUSE OF CARDS (Columbia 64327) . . . . . Mary Chapin Carpenter	18 10
<b>8</b> FAITH IN ME, FAITH IN YOU (Columbia) . . . . . Doug Stone	9	13	<b>50</b> IN BETWEEN DANCES (Arista) . . . . . Pam Tillis	DEBUT
<b>9</b> TEXAS TORNADO (Atlantic) . . . . . Tracy Lawrence	12	7	<b>51</b> SONG FOR THE LIFE (Arista) . . . . . Alan Jackson	24 15
<b>10</b> IF I WERE YOU (Epic 53952) . . . . . Collin Raye	13	8	<b>52</b> YOU WIN AGAIN (NFE/Fly) . . . . . Daniel Ray Edwards	55 10
<b>11</b> TELL ME I WAS DREAMING (Warner Bros. 45603) . . . . . Travis Tritt	15	7	<b>53</b> REFRIED DREAMS (Curb) . . . . . Tim McGraw	28 14
<b>12</b> IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Mercury 314522) . . . . . Sammy Kershaw	14	11	<b>54</b> THE BOX (Warner Bros.) . . . . . Randy Travis	33 16
<b>13</b> STANDING ON THE EDGE OF GOODBYE (Patriot 28495) . . . . . John Berry	1	12	<b>55</b> WALK ON (Elektra/EEG) . . . . . Linda Ronstadt	45 4
<b>14</b> THEY'RE PLAYING OUR SONG (Atlantic) . . . . . Neal McCoy	19	5	<b>56</b> WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Mercury) . . . . . Shania Twain	51 19
<b>15</b> FALL IN LOVE (BNA 66562) . . . . . Kenny Chesney	17	9	<b>57</b> I WAS BLOWN AWAY (Arista) . . . . . Pam Tillis	52 12
<b>16</b> ADALIDA (MCA 11092) . . . . . George Strait	2	9	<b>58</b> THAT'S HOW YOU KNOW (RCA) . . . . . Lari White	53 18
<b>17</b> THAT'S JUST ABOUT RIGHT (Arista) . . . . . Blackhawk	21	7	<b>59</b> WORKING FOR THE WEEKEND (Epic 53746) . . . . . Ken Mellons	54 10
<b>18</b> CLOWN IN YOUR RODEO (Mercury 518852) . . . . . Kathy Mattea	20	9	<b>60</b> THE KEEPER OF THE STARS (MCA 10991) . . . . . Tracy Byrd	56 14
<b>19</b> MISSISSIPPI MOON (BNA 66417) . . . . . John Anderson	22	7	<b>61</b> THE CARPENTER MAN (Rider) . . . . . W. C. Taylor, Jr.	64 8
<b>20</b> YOU BETTER THINK TWICE (MCA 55035) . . . . . Vince Gill	29	3	<b>62</b> ONE AND ONLY YOU (Reprise 45676) . . . . . Russ Taff	57 9
<b>21</b> DARNED IF I DON'T (DANGED IF I DO) (Liberty) . . . . . Shenandoah	26	6	<b>63</b> DANCIN' SHOES (Evergreen) . . . . . Jason Young	66 5
<b>22</b> PARTY CROWD (MCA) . . . . . David Lee Murphy	25	11	<b>64</b> I CAN LOVE YOU LIKE THAT (Atlantic) John Michael Montgomery	58 13
<b>23</b> CAIN'S BLOOD (Polydor) . . . . . 4 Runner	23	11	<b>65</b> I NEVER THOUGHT I'D SEE THE DAY (Platinum Plus) . . . . . John Wesley Carpenter	68 6
<b>24</b> SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Atlantic) . . . . . John Michael Montgomery	41	2	<b>66</b> ROCKIN' THE ROCK (Columbia 66411) . . . . . Larry Stewart	59 7
<b>25</b> MY HEART WILL NEVER KNOW (Giant 24582) . . . . . Clay Walker	30	4	<b>67</b> LITTLE MISS HONKY TONK (Arista 2790) . . . . . Brooks & Dunn	60 14
<b>26</b> I'M LIVING UP TO HER LOW EXPECTATIONS (Giant 17902) . . . . . Daryle Singletary	27	8	<b>68</b> GOOD-BYE HEARTACHE (Platinum Plus) . . . . . Gerald Curry	70 6
<b>27</b> YOU CAN SLEEP WHILE I DRIVE (MCA 11201) . . . . . Trish Yearwood	31	5	<b>69</b> RIDIN' OUT THE STORM (Tima) . . . . . Don Richmond	72 5
<b>28</b> I DIDN'T KNOW MY OWN STRENGTH (BNA) . . . . . Lorrie Morgan	34	4	<b>70</b> TURN ME LOOSE, LET ME SWING (SOR) . . . . . Willie Nelson & Curtis Potter	74 2
<b>28</b> SOUTHERN GRACE (Warner Bros. 45739) . . . . . Little Texas	32	5	<b>71</b> SLEEPIN' LIKE A BABY (Platinum Plus) . . . . . Dave Clark	73 6
<b>30</b> WHAT MATTERED MOST (Epic 77843) . . . . . Ty Herndon	11	14	<b>72</b> WHO AM I FOOLING (Platinum Plus) . . . . . Tim White	75 6
<b>31</b> THIS IS ME MISSING YOU (Epic) . . . . . James House	35	5	<b>73</b> GIVE ME ONE MORE SHOT (RCA 6410) . . . . . Alabama	61 17
<b>32</b> ANY MAN OF MINE (Mercury) . . . . . Shania Twain	37	2	<b>74</b> IT'S RAINING IN HEAVEN (American Image) . . . . . Todd Pulse	76 4
<b>33</b> AND STILL (MCA 55047) . . . . . Reba McEntire	DEBUT		<b>75</b> TIED TO THE TRACK (Platinum Plus) . . . . . Nikki Rose	78 6
<b>34</b> GET OVER IT (Atlantic) . . . . . Woody Lee	36	10	<b>76</b>	
<b>35</b> BOBBIE ANN MASON (Columbia 667712) . . . . . Rick Trevino	38	3	<b>77</b> COLD TURKEY (Platinum Plus) . . . . . Chris Wright	80 5
<b>36</b> FINISH WHAT WE STARTED (Arista) . . . . . Diamond Rio	39	3	<b>78</b> THE HEART IS A LONELY HUNTER (MCA 10994) . . . . . Reba McEntire	62 14
<b>37</b> A LITTLE BIT OF YOU (Career) . . . . . Lee Roy Parnell	43	2	<b>79</b> THE GOVERNMENT DANCE (Love) . . . . . Al Petty	82 5
<b>38</b> WHEN AND WHERE (Atlantic) . . . . . Confederate Railroad	44	3	<b>80</b> WILLIN' TO WALK (Arista) . . . . . Radney Foster	63 9
<b>39</b> I AM WHO I AM (River North 51416) . . . . . Holly Dunn	40	8	<b>81</b> UGLY (Sea Notes) . . . . . Captain Sam Crutchfield	84 4
<b>40</b> DIDN'T HAVE YOU (Magnatone) . . . . . Billy Montana	42	8	<b>82</b> THE LIKES OF ME (MCA 11204) . . . . . Marty Stuart	65 9
<b>41</b> YOU HAVE THE RIGHT TO REMAIN SILENT (Curb) . . . . . Perfect Stranger	50	5	<b>83</b> A MAN'S GOTTA DO (American Image) . . . . . Lesa Zeman	85 4
<b>42</b> WHAT DO YOU WANT WITH HIS LOVE (Warner Bros. 45562) . . . . . David Ball	47	2	<b>84</b> MONKEY MAN (SOR) . . . . . The Geezinslaws	88 2
			<b>85</b> BIG CITY GIRL (Starcut) . . . . . Jamie Harper	67 16
			<b>86</b> ONE OF THOSE NIGHTS (Patriot 89252) . . . . . Lisa Brokop	69 8
			<b>87</b> CHEROKEE HIGHWAY (SOR) . . . . . Western Flyer	71 10
			<b>88</b> SOMEBODY LOVES ME (Ladoir) . . . . . P.J. LaDoir	77 15
			<b>89</b> BETWEEN THE TWO OF THEM (Liberty) . . . . . Tanya Tucker	81 16
			<b>90</b> SO HELP ME GIRL (Epic 64357) . . . . . Joe Diffie	83 17
			<b>91</b> WHERE I USED TO HAVE A HEART (RCA 07863-66288) . . . . . Martina McBride	86 11
			<b>92</b> BUBBA HYDE (Arista) . . . . . Diamond Rio	87 17
			<b>93</b> LIPSTICK PROMISES (Liberty) . . . . . George Ducas	89 22
			<b>94</b> LOOK WHAT FOLLOWED ME HOME (Warner Bros.) . . . . . David Ball	90 19
			<b>95</b> EASY AS ONE, TWO, THREE (Liberty 79056) . . . . . John Bunzow	91 8
			<b>96</b> COST OF LOVIN' (Fraternity) . . . . . Elaine Diehl	92 12
			<b>97</b> BIGGER FISH TO FRY (Curb) . . . . . Boy Howdy	93 9
			<b>98</b> DADDY FINALLY MADE IT TO CHURCH (SONG-1) . . . . . Jim Fullen	94 20
			<b>99</b> WHICH BRIDGE TO CROSS (MCA 11047) . . . . . Vince Gill	95 17
			<b>100</b> WILL YOU STAY WITH ME FOREVER? (SOR 0081) . . . . . Dean Chance	96 12





## CMT Unveils Advertising Campaign For U.K. Market

By Wendy Newcomer

**CMT: COUNTRY MUSIC TELEVISION**, launched a \$5.1 million advertising and promotion campaign in the United Kingdom on May 22. Created by London agency Harari Page, the effort is designed to increase awareness and viewership among CMT's target audience, upscale women ages 18-49. CMT's multi-media endeavor includes a television and print advertising campaign that marks the largest advertising effort by a single U.S. network in the U.K.

The centerpiece of the campaign is a series of four commercials, which debuted on May 22 and will continue through October 21 on all Sky Channels as well as UK Gold, UK Living, Bravo, The Discovery Channel, The Learning Channel and CMT. The three 20-second and one 40-second spots were filmed in Moab and Monument Valley, Utah, and feature two young women in pursuit of fun, fantasy and excitement along the wide open roads of the American West. In the back seat of their convertible a television set displays CMT showing top country artists, including **Mary Chapin Carpenter, Dwight Yoakam, John Michael Montgomery and Kevin Welch**.

"CMT attracts an enthusiastic and loyal audience, particularly among ABCI women, upmarket consumers who are particularly sought after by cable operators and advertisers," said David Hall, President of CMT and Sr. vp, Cable Networks, Gaylord Entertainment Company. "Since we launched three years ago, we've successfully created demand for concert tickets and have increased record sales in the U.K. Now, As CMT's availability continues to grow, we recognize the need to dedicate ourselves to creating awareness of CMT and generating a higher rate of viewership to the network."

Lloyd Werner, Executive Vice President, Group W Satellite Communications, the distributor of CMT: Country Music Television and its international networks, said, "CMT's new advertising campaign captures the romantic fantasy and idealism that is evoked through the music and images seen on CMT...We think this campaign will appeal to young females who aren't familiar with country music but who are attracted by the sound and the message. We also think it will dispel some myths about country music. Today's country is not represented by rhinestone cowboys or hay bales."

## TNN Viewers Desperately Seek Jones

**GEORGE JONES**, ONE OF country music's legends, used to be as famous for his "no-show" status at his concerts as he was for his unmistakable voice and hard-livin' ways. So great was the lore of his disappearing acts that he earned the moniker "No-Show Jones." Well, George has mellowed over the years, and now shows up for all his gigs. But old reputations die slowly, and there's not a country fan out there who doesn't fondly remember old "No-Show Jones."

TNN: The Nashville Network will have fun with George's reputation in a month-long promotion in cooperation with his label, MCA Records, named appropriately, "Where's George Scheduled To Appear?" Sweepstakes. TNN viewers will be asked to guess at which concert George will make a surprise appearance, choosing among upcoming performances by five popular MCA country artists—Vince Gill, Marty Stuart, Trisha Yearwood, Mark Chesnutt and Tracy Byrd. The sweepstakes is sponsored by Ban Clear Roll-On, The Big Red Boat, and Red Wing Shoes and run will June 12 through July 12.

"We were looking to create a promotion that would tie in major advertisers with a country music legend, and who could be more perfect than George Jones," said Steven Yanovsky, vp, marketing services, Group W Satellite Communications. "We're equally delighted that MCA Records is bringing five dynamic, young country stars who all love and admire George into this sweepstakes."

## In Other News...

**ANNIE PRICE WAS RECENTLY NAMED** video development manager at Warner/Reprise Nashville. In her new position, Price will oversee the coordination, production and promotion of music video clips.

**JEFFREY STEELE, LEAD SINGER AND SONGWRITER** for the group **Boy Howdy**, was honored May 16 at the BMI Pop Awards in Los Angeles for Gerald Levert's rendition of "She'd Give Anything," entitled "I'd Give Anything," which was produced by the renowned **David Foster**. Steele co-wrote the hit song with producer Chris Farren. "This has been a dream come true," said Steele. "All I ever hoped to do was to touch somebody with my songs and after years and years of trying, to finally get some acceptance not only in Country, but in the Pop field as well, it makes me feel very good!"

**MCA NASHVILLE'S DAVE WEIGAND** was promoted to vp of sales and marketing. Weigand will supervise all sales and marketing efforts for MCA/Nashville and Decca Records releases.

**WARNER BROS. GROUP LITTLE TEXAS** was recognized for its songwriting and recording success during 1994 at the ASCAP Pop Music Awards held May 15. During the awards, Little Texas performed two of their three number one country singles of 1994, "What Might Have Been" and "God Blessed Texas." Both songs, written and recorded by the group, were among ASCAP's 50-most-played songs of 1994 in popular music. Twenty of the top 50 were country singles.

**MARCIA BEVERLY HAS BEEN APPOINTED** Associate Director, Marketing, Columbia Records Nashville. Beverly will be responsible for the coordination of all aspects of special packaging, advertising and marketing for artists on the Columbia Records Nashville roster.

**ARISTA/NASHVILLE COMMEMORATED FIVE YEARS** of operation at a recent celebration in the Arista parking lot. Since Arista/Nashville opened its doors, it has sold 40 million units from 34 album releases and garnered over 102 major industry honors, including Grammy, CMA, ACM, TNN/Music City News and AMA awards. On hand to join in the celebration were Arista/Nashville's flagship artist, **Alan Jackson**, along with **Michelle Wright, Steve Wariner**, and Career Records' **Lee Roy Parnell** and **Brett James**.

**CHART-TOPPING COUNTRY SINGER LARI WHITE** performed on "The Newsweek American Achievement Awards" which aired on CBS Friday, May 26. The Newsweek awards were created to honor real people who have given of themselves for the betterment of others. Recipients, chosen by the editorial staff of Newsweek Magazine, each had their own segment featuring a performance by one of their favorite artists. With three consecutive Top 10 hits from her latest RCA album, *Wishes*, White performed her Top 5 smash, "Now I Know," on the awards show.

**COUNTRY ARTIST CLEVE FRANCIS AND LIBERTY RECORDS** have parted company. Francis and his management, Big Time/Small Time Management, announced on May 17 that he will be released from his contract by mutual agreement with Liberty Records. The entertainer cites the lack of radio air play and the current marketing directions in country music as contributing factors for his decision. Francis stated, "I wish to thank Liberty for introducing me to the public so that now I am recognized and perform across America and Europe. I also want to acknowledge them (and their predecessor Capitol) for having been in the vanguard in signing African Americans to country recording contracts over the past two decades."



# COUNTRY MUSIC

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ALL THAT HEAVEN WILL ALLOW Bruce Springsteen (Bruce Springsteen, ASCAP)	47
ANY MAN OF MINE Twain/Lange (Loom Echo Inc., BMI/Zomba Enterprises Inc., ASCAP)	32
AND STILL Laz Hengber, Tommy Lee James (Starstruck Writers Group, Inc., ASCAP/Starstruck Angel Music, Inc., BMI)	33
BETWEEN THE TWO OF THEM M. Cates (Alabama Band Music, ASCAP)	89
BIG CITY GIRL J. Harper (Starcat Music, BMI)	85
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BOBBIE ANN MASON Mark D. Sanders (Mark D. Music, ASCAP)	35
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CAIN'S BLOOD J. Szafron, M. Johnson (Magnasong Music/Red Owl Music, Almo Music, BMI/ASCAP)	23
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DANCIN' SHOES (N/A)	63
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DIDN'T HAVE YOU Billy Montana, Jamie K. Watson (Magnasong Music Publishing/Red Owl Music/Killer Boy Music, BMI)	40
EASY AS ONE, TWO, THREE John Bunzow (EMI Blackwood Music, Inc., BMI)	95
FAITH IN ME, FAITH IN YOU D. Loggins, T. Bruce (WB Music Corp./Big Tractor Music/Avalon Way Music, ASCAP)	8
FALL IN LOVE Kenny Chesney, Bukky Brock, Kim Williams (Acuff Rose Music, Inc., BMI/Sony Cross Keys Pub. Co., Inc./Kim Williams Music, ASCAP)	15
FINISH WHAT WE STARTED Monty Powell, Mike Noble (Carners BMG Music Pub., Inc./Warner-Tamereane Pub. Corp./Under The Bridge Music, BMI)	36
GET OVER IT (N/A)	34
GIVE ME ONE MORE SHOT T. Gentry, R. Owen, R. Rogers (Maypop Music, BMI)	73
GONNA GET A LIFE F. Dycus, J. Lauderhale (Warner Source Songs/Dynasty Jam Music, SESAC/Mighty Nice Music/Lauderhale, BMI)	46
GOOD-BYE HEARTACHE (N/A)	68
HELLO CRUEL WORLD George Duca, Angelo, Ty Tyler (PolyGram Int'l. Pub. Inc./Veg-O Music/All 3 Chords Music, ASCAP)	45
HOUSE OF CARDS Mary Chapin Carpenter (Why Walk Music, ASCAP)	49
I AM WHO I AM Holly Dunn, Tom Shapiro, Chris Waters (Harstem Cumberland Music/Diamond Struck Music, BMI)	39
I CAN LOVE YOU LIKE THAT (N/A)	64
I DIDN'T KNOW MY OWN STRENGTH Rick Bowles, Robert Byrne (Maypop Music/Nineteenth Hole Music/Bellamine Music, BMI)	28
I DON'T BELIEVE IN GOODBYE M. Muller, S. Emerick, B. White (Travelin' Zoo Music/Seven Son Music, ASCAP/Club Zoo Music, BMI)	2
I NEVER THOUGHT I'D SEE THE DAY (N/A)	65
I WAS BLOWN AWAY L. Martine, Jr. (Carners BMG Music/Doo Laying Songs, BMI)	57
IF I WERE YOU John Hobbs, Chris Farrin (Soundbeam Music, BMI/FullKeelMusic Co./Farrenuff Music, ASCAP)	10
IF YOU'RE GONNA WALK, I'M GONNA CRAWL B. Cannon, L. Bastian (Songs of Polygram Int'l./HotDogGone Music/Buttontwillow Music, BMI)	12
I'M IN LOVE WITH A CAPITAL "U" Craig Wiseman, Paul Nelson (Almo Music Corp., ASCAP/Sony Tree Pub. Co. Inc./Ten Lee Music, BMI)	43
I'M LIVING UP TO HER LOW EXPECTATIONS Bob McDill, Tommy Rocco (PolyGram Int'l. Pub., Inc./Ranger Bob Music, ASCAP/Nothin' But Net Music, Inc., SESAC)	26
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LIPSTICK PROMISES G. Duca, T. Sillers (PolyGram Int'l. Pub., Inc./Veg-O Music/Tom Collins Music Corp., ASCAP/BMI)	93
LITTLE MISS HONKY TONK R. Dunn (Sony Tree Publishing, Showbilly Music, BMI)	67
LOOK WHAT FOLLOWED ME HOME D. Ball, T. Polk (EMI Blackwood Music/Forrest Hills Music, BMI)	94
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MISSISSIPPI MOON Tony Joe White, Carson Whitsett (Tony Joe White Music Adm. By Screen Gems-EMI Music And High Horse Music, BMI)	19
MONKEY MAN Ray LaMontagne (Almaro Music, Inc., BMI)	84
MY HEART WILL NEVER KNOW Dorff, Billy Kirsch (Galewood Songs/Ensign Music Corp./Kathly Music/Issy Moon Music, BMI)	25
ONE AND ONLY LOVE Steven Dale Jones, Bobby Temberlin (BMG Songs, Inc., ASCAP/Carners-BMG Music Pub., Inc., BMI)	62
ONE OF THOSE NIGHTS Conway Twitty, Troy Seals (Warner-Tamereane Publishing Corp./Sony Tree Publishing Co., Inc., BMI)	86
PARTY CROWD D. L. Murphy, J. Hinson (N2D Publishing/American Romance Songs, ASCAP)	22
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ROCKIN' THE ROCK Gary Burr (MCA Music Publishing/Gary Burr Music, Inc., ASCAP)	66
SLEEPIN' LIKE A BABY (N/A)	71
SO HELP ME GIRL H. Penick, A. Spooner (Songwriters Ink/Texas Wedge Music, BMI)	90
SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (N/A)	24
SOMEBODY LOVES ME L. Layne, J. Lusk (BMI)	88
SOMEONE ELSE'S STAR Skip Ewing, Jina Weatherly (Acuff Rose Music, Inc., BMI/Milera Music Inc., ASCAP)	44
SONG FOR THE LIFE R. Crowell (Teasa Publishing, BMI)	51
SOUTHERN GRACE Porter Howell, Brady Seals, Stewart Harns (Square West Music, Inc./Howlin' His Music, Inc., ASCAP/Sony Tree Pub. Co., Inc./Edisto Sound International, BMI)	29
STANDING ON THE EDGE OF GOODBYE J. Berry, S. Harns (Kicking Bird Music/Sony Tree Publishing/Edisto Sound International, BMI)	13
STAY FOREVER B. Tench, H. Ketchum (WB Music Corp./Blue Gator Music/Maverick Music, ASCAP/Hockshaw Songs, Inc., BMI)	4
SUMMER'S COMIN' Clint Black, Hayden Nicholas (Blackened Music, BMI)	1
TELL ME I WAS DREAMING Travis Tritt, Bruce Ray Brown (Post Oak Publishing, Inc./Brass Crab Publishing, BMI)	11
TEXAS TORNADO (N/A)	9
THAT AIN'T MY TRUCK Tom Shapiro, Chris Waters, Rhett Akins (Great Cumberland Music/Diamond Struck Music/Tree Publishing Co., Inc., BMI)	48
THAT'S HOW YOU KNOW L. White, C. Cannon (Almo Music/LaSongs Pub., ASCAP/Taste Auction Music/Wacassa River Music, BMI)	88
THAT'S JUST ABOUT RIGHT Jeff Black (Warner-Tamereane Publishing Corp., BMI)	17
THE BOX R. Travis, B. Moore (Sometimes You Win Music, ASCAP/Nocturnal Eclipse Music/Minnetonka Music, BMI)	54
THE CARPENTER MAN Roger Murrah, James Dean Hicks (Murrah Music Corp., BMI/On The Mantel Music, BMI)	61
THE GOVERNMENT DANCE (N/A)	79
THE HEART IS A LONELY HUNTER M. Sanders, E. Hill, K. Williams (Starstruck Writers Group/Mark D. Music/New Haven Music/Sony Cross Keys Pub., ASCAP/BMI)	78
THE KEEPER OF THE STARS D. Lee, D. Mayo, K. Staley (Songs of Polygram Int'l./Pal Time Music/New Haven Music/Palpat Rock Music, BMI)	60
THE LIKES OF ME Larry Boone, Rick Bowles (Maypop Music, BMI/Sony Cross Keys Pub. Corp., ASCAP)	82
THEY'RE PLAYING OUR SONG (N/A)	14
THIS IS ME MISSING YOU JAMES HOUSE, Monty Powell, Debi Cochran (Mel Woman Music/Warner-Tamereane Pub. Corp./Resaca Beach Music, BMI/Alabama Band Music, ASCAP)	31
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TURN ME LOOSE & LET ME SWING John Jarrard, Mark D. Sanders, Bob DiPiero (Alabama Band Music/Miss Blyss Music/Starstruck Writers Group, Inc./Mark D. Music, ASCAP/Little Big Town Music/American Made Music, BMI)	70
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WALK ON Matriaca Berg, Ronnie Samoset (Patrick Joseph Music Inc./Warner-Tamereane Pub. Corp., BMI/ABW Music Corp./Samosonian Songs, ASCAP)	55
WHAT DO YOU WANT WITH HIS LOVE David Ball, Larry Jefferson (New Court Music/Low Country Music/EMI Blackwood Music, Inc./Bait and Tackle Music, BMI)	42
WHAT MATTERED MOST G. Burr, V. Melamed (Gary Burr Music/MCA Publishing, ASCAP, August Wind Music/Longlake Music/Alberta's Paw Music, BMI)	30
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WHEN YOU SAY NOTHING AT ALL D. Schlitz, P. Overstreet (ASCAP/BMI)	5
WHERE I USED TO HAVE A HEART C. Backhardt (Hayes Street Music/Craig Backhardt Music, ASCAP)	91
WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) V. Gill, B. Anderson (Benefit Music/Stallion Music, BMI)	99
WHO AM I FOOLING (N/A)	72
WHOSE BED HAVE YOUR BOOTS BEEN UNDER? S. Twain, J. Lange (Loom Echo Music, BMI/Zomba Enterprises, ASCAP)	56
WILL YOU STAY WITH ME FOREVER? D. Chance (Almaro Music, BMI)	100
WILLIN' TO WALK Kadey Foster (PolyGram International Publishing, Inc., St. Julien Music, ASCAP)	80
WORKIN' FOR THE WEEKEND Jerry J. James, Hinescutt, Ken Melina (Curt Music, BMI/Capt Memories, ASCAP)	59
YOU AIN'T MUCH FUN Toby Keith, Carl Goff, Jr. (Songs of PolyGram Int'l., Inc./Tokico Texas, BMI)	3
YOU BETTER THINK TWICE Vince Gill, Reed Nielsen (Benefit Music/Englishman Music, BMI)	29
YOU CAN SLEEP WHILE I DRIVE Melissa Ethendge (Almo Music Corp./M. L. E. Music, ASCAP)	27
YOU DON'T EVEN KNOW WHO I AM G. Peters (Sony Cross Keys Pub./Purple Crayon Music, ASCAP)	7
YOU GAVE THE RIGHT TO REMAIN SILENT (N/A)	41
YOU WIN AGAIN Hank Williams, Sr. (Acuff Rose Music/Mtnam Music)	52

## RADIO PLAYLISTS

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

- WXID-FM/Mayfield, KY
- TY HERNDON—"What Mattered Most"
- GEORGE STRAIT—"Adalida"
- JOHN BERRY—"Standing On The Edge Of Goodbye"
- HAL KETCHUM—"Stay Forever"
- CLINT BLACK—"Summer's Comin'"
- KNED\McAlester, OK
- TY HERNDON—"What Mattered Most"
- JOHN BERRY—"Standing On The Edge Of Goodbye"
- GEORGE STRAIT—"Adalida"
- CLINT BLACK—"Summer's Comin'"
- SAWYER BROWN—"I Don't Believe In Goodbye"
- WVAR\Richmond, WV
- DOUG STONE—"Faith In Me, Faith In You"
- CLINT BLACK—"Summer's Comin'"
- GEORGE STRAIT—"Adalida"
- SAWYER BROWN—"I Don't Believe In Goodbye"
- PATTY LOVELESS—"You Don't Even Know Who I Am"
- WCST\Berkley Springs, WV
- TY HERNDON—"What Mattered Most"
- JOHN BERRY—"Standing On The Edge Of Goodbye"
- DOUG STONE—"Faith In Me, Faith In You"
- PATTY LOVELESS—"You Don't Even Know Who I Am"
- CLINT BLACK—"Summer's Comin'"
- KVLL\Woodville, TX
- GEORGE STRAIT—"Adalida"
- CLINT BLACK—"Summer's Comin'"
- SAWYER BROWN—"I Don't Believe In Goodbye"
- ALISON KRAUSS—"When You Say Nothing At All"
- DOUG STONE—"Faith In Me, Faith In You"
- WMNI\Columbus, OH
- ALISON KRAUSS—"When You Say Nothing At All"
- CLINT BLACK—"Summer's Comin'"
- GEORGE STRAIT—"Adalida"
- KENNY CHESNEY—"Fall In Love"
- PATTY LOVELESS—"You Don't Even Know Who I Am"
- KWRE\Warrenton, MO
- TY HERNDON—"What Mattered Most"
- GEORGE STRAIT—"Adalida"
- JOHN BERRY—"Standing On The Edge Of Goodbye"
- HAL KETCHUM—"Stay Forever"
- CLINT BLACK—"Summer's Comin'"





## TOP 75 COUNTRY ALBUMS

### JUNE 3, 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	7
2	THE HITS (Liberty 29689)(P5)	Garth Brooks	4	20
3	NOW THAT I'VE FOUND YOU - A COLLECTION (Rouder 0325)	Alison Krauss	3	13
4	NO ORDINARY MAN (MCA 10991)(G)	Tracy Byrd	2	48
5	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	5	59
6	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)(P)	Jeff Foxworthy	6	37
7	LEAD ON (MCA 11092)(P)	George Strait	10	26
8	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	8	13
9	WHAT A CRYING SHAME (MCA 10961)(P)	The Mavericks	7	65
10	THIRD ROCK FROM THE SUN (Epic 64357)(P)	Joe Diffie	9	38
11	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	11	16
12	IF I COULD MAKE A LIVING (Giant 24582)(G)	Clay Walker	13	31
13	WHO I AM (Arista 18759)(P2)	Alan Jackson	15	45
14	READ MY MIND (MCA 10994)(P2)	Reba McEntire	14	54
15	COME TOGETHER: AMERICA SALUTES THE BEATLES (Liberty 31712)	Various Artists	17	6
16	GREATEST HITS III (RCA 07863)(G)	Alabama	12	30
17	I SEE IT NOW (Atlantic)(P)	Tracy Lawrence	26	33
18	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	18	48
19	THE WOMAN IN ME (Mercury 522886)	Shania Twain	22	12
20	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	19	47
21	STANDING ON THE EDGE (Patriot 28495)(G)	John Berry	21	10
22	THE TRACTORS (Arista 18728)(P)	The Tractors	23	40
23	STONES IN THE ROAD (Columbia 64327)(P)	Mary Chapin Carpenter	20	30
24	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	25	41
25	NASCAR: RUNNIN' WIDE OPEN (Columbia 67020)(P10)	Various	16	4
26	WAITIN' ON SUNDOWN (Arista 18765)(P)	Brooks & Dunn	24	31
27	YOU GOTTA LOVE THAT (Atlantic)	Neal McCoy	27	14
28	OLD ENOUGH TO KNOW BETTER (Columbia)	Wade Hayes	28	19
29	BOOMTOWN (Polydor 523407)(G)	Toby Keith	30	32
30	WHAT MATTERED MOST (Epic 66771)(G)	Ty Herndon	46	3
31	WHEN FALLEN ANGELS FLY (Epic 64188)(G)	Patty Loveless	31	36
32	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)	Various Artists	34	32
33	BLACKHAWK (Arista 18708)(P)	BlackHawk	32	63
34	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(P)	Travis Tritt	36	51
35	GREATEST HITS VOL. II (MCA 11201)(P3)	Reba McEntire	33	82
36	ONE EMOTION (RCA 66419)(G)	Clint Black	40	30
37	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	37	54
38	LOOKING FOR THE LIGHT (Columbia)	Rick Trevino	39	10
39	FIRE TO FIRE (Liberty 28943)	Tanya Tucker	41	8
40	KICKIN' IT UP (Atlantic 82559)(P3)	John Michael Montgomery	29	46
41	HOG WILD (Curb)	Hank Williams Jr.	38	18
42	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	43	132
43	IN THE VICINITY OF THE HEART (Liberty 31109)	Shenandoah	42	23
44	THE ROAD GOES ON FOREVER (Liberty 2809)	Highwaymen	44	6
45	LABOR OF LOVE (Arista 18757)	Radney Foster	51	4
46	FAITH IN ME FAITH IN YOU (Epic 66803)	Doug Stone	47	7
47	COME ON COME ON (Columbia 4881)(P3)	Mary Chapin Carpenter	45	142
48	WISHES (RCA 66395)	Lari White	35	45
49	EVERY LITTLE WORD (Curb 77660)	Hal Ketchum	50	25
50	HARD WORKIN' MAN (Arista 18716)(P3)	Brooks & Dunn	48	112
51	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	49	129
52	KICK A LITTLE (Warner Bros. 45739)(G)	Little Texas	52	32
53	WHAT A WAY TO LIVE (Decca 11094)(G)	Mark Chesnutt	53	34
54	EXTREMES (Epic 53952)	Colin Raye	57	66
55	TAKE ME AS I AM (Warner Bros. 45389)(P)	Faith Hill	54	71
56	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	61	81
57	ANYWAY THE WIND BLOWS (Asylum 61724)	Brother Phelps	56	9
58	JOHN BERRY (Liberty 80472)(G)	John Berry	58	57
59	GREATEST HITS (Epic 66803)	Doug Stone	60	24
60	I STILL BELIEVE IN YOU (MCA 10630)(P3)	Vince Gill	62	137
61	BRAND NEW MAN (Arista 18658)(P4)	Brooks & Dunn	59	192
62	THE MARTY PARTY HIT PACK (MCA 11204)	Marty Stuart	55	9
63	KEN MELLONS (Epic 53746)	Ken Mellons	64	34
64	LIFE'S A DANCE (Atlantic 82420)	John Michael Montgomery	63	130
65	IN PIECES (Liberty 80857)(P5)	Garth Brooks	65	127
66	GEORGE DUCAS (Liberty 28329)	George Ducas	66	8
67	FLYER (Elektra 61681)	Nanci Griffith	69	33
68	THIS IS ME (Warner Bros. 45501)(G)	Randy Travis	68	53
69	BORN THAT WAY (Curb 77691)	Boy Howdy	67	12
70	BIG TIME (Warner Bros. 45276)(P)	Little Texas	71	99
71	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3)	Various Artists	72	78
72	NO FENCES (Liberty 93866)(P13)	Garth Brooks	73	236
73	STORM IN THE HEARTLAND (Mercury 526081)(G)	Billy Ray Cyrus	70	25
74	COUNTRY 'TIL I DIE (BNA 66417)	John Anderson	74	28
75	FEELIN' GOOD TRAIN (Mercury 522125)(G)	Sammy Kershaw	75	45

## Cash Box COUNTRY RADIO

### High Debuts

1. REBA MCENTIRE—"And Still"—(MCA)—#33
2. JOE DIFFIE—"I'm In Love With A Capital 'U'"—(Epic)—#43
3. MAVERICKS—"All That Heaven Will Allow"—(MCA)—#47
4. PAM TILLIS—"In Between Dances"—(Arista)—#50

### Most Active

1. JOHN MICHAEL MONTGOMERY—"Sold (The Grundy County Auction Incident)"—(Atlantic)—#24
2. VINCE GILL—"You Better Think Twice"—(MCA)—#20
3. PERFECT STRANGER—"You Have The Right To Remain Silent"—(Curb)—#41

**POWERFUL ON THE PLAYLIST**—The *Cash Box* Top 100 Country Singles' chart is led by the **Clint Black** single "Summer's Comin'." This week's chart displays a few big movers with four debuts breaking into the Top 50. **John Michael Montgomery** leads the way in the most-movement category, up a whopping 19 spots to #24 with "Sold (The Grundy County Auction Incident)." Following, with a nine spot jump to #20 is **Vince Gill's** "You Better Think Twice." Repeating last week's nine spot leap, **Perfect Stranger** takes "You Have The Right To Remain Silent" to #41 to finish out the big movers. As for debuts, four acts hit this week's Top 50. Leading the way for the highest debut position with her single "And Still" is **Reba McEntire** at #33. Coming in at #42 is **Joe Diffie** with "I'm In Love With A Capital 'U'." **The Mavericks** enter the chart at #47 with "All That Heaven Will Allow." Finally, **Pam Tillis** slides into the Top 50 at #50 with "In Between Dances."

**Songwriters Of The Week:** Congratulations go out to **Clint Black** and **Hayden Nicholas**, writers of the Clint Black #1 hit, "Summer's Comin'."

### CMT Top Twelve Video Countdown

1. CLINT BLACK "Summer's Comin'" (RCA)
2. HAL KETCHUM "Stay Forever" (MCG/Curb)
3. ALISON KRAUSS & UNION STATION "When You Say Nothing At All" (BNA/Rouder)
4. WADE HAYES "I'm Still Dancin' With You" (Columbia/DKC)
5. JOHN BERRY "Standing On The Edge Of Goodbye" (Patriot)
6. DOUG STONE "Faith In Me, Faith In You" (Columbia)
7. TRACY LAWRENCE "Texas Tornado" (Atlantic)
8. MARK CHESNUTT "Gonna Get A Life" (Decca)
9. PATTY LOVELESS "You Don't Even Know Who I Am" (Epic)
10. KENNY CHESNEY "Fall In Love" (BNA)
11. TRAVIS TRITT "Tell Me I Was Dreaming" (Warner Bros.)
12. NEAL MCCOY "They're Playin' Our Song" (Atlantic)

—Compliments of CMT video countdown, week ending May 24, 1995.



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RCA recording artist Lari White recently appeared on *The Tonight Show With Jay Leno* performing her Top 10 hit single, "That's How You Know (When You're In Love)" from her album *Wishes*.



The MCA/Nashville party following the recent Academy of Country Music Awards in Los Angeles had lots to celebrate, as Reba McEntire was named Entertainer and Female Vocalist of the Year, and The Mavericks took home both Top Vocal Group and Top New Vocal Group. Pictured (l-r): Robert Reynolds, The Mavericks; Trisha Yearwood (Mrs. Robert Reynolds); John Burns, President, Uni Distribution; Al Teller, Chairman, MCA Music Entertainment Group; Reba McEntire; Bruce Hinton, Chairman, MCA Records/Nashville; and Scott Borchetta, sr. vp of national promotion, MCA/Nashville.



RCA recording artist Lorrie Morgan took time out from shooting her current music video to take a picture with chairman of RCA Label Group Joe Galante (left) and director of the video, Steven Goldmann (middle) of High Five Productions. The video was shot for Morgan's current single "I Didn't Know My Own Strength."



Warner/Reprise Nashville held a dinner following the Academy of Country Music awards show at the Warner Bros. Commissary Executive Dining Room in Los Angeles. Artists pictured here with Warner Bros. Records vice chairman David Altshul and Warner/Reprise Nashville president Jim Ed Norman are (front row, l-r): Waddie Mitchell; Del Gray; Duane Propes; Russ Taff; and Dwayne O'Brien. (back row, l-r): Don Edwards; Altshul; Tim Rushlow; Jeff Foxworthy; Faith Hill; Norman; Jeff Huskins; Porter Howell; and David Ball.



Steve Wariner found himself stepping back in time while shooting scenes for his new video "Get Back." The single is the second to be released from the Liberty Records album *Come Together: America Salutes the Beatles*. The video took its flavor from the old Beatles films and features Steve and his band both in performance and "hiding" from fans at different Nashville locations. Pictured (l-r): Woody Lingle; Steve Wariner; and Ron Gannaway.



# COUNTRY MUSIC

## Cash Box COUNTRY INDIE

**INDIE CHART ACTION**— In yet another week, there's been a lot of action for the independents. A total of 18 independent artists are currently finding their way up the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for the fifth week is **Billy Montana's** "Didn't Have You" on the **Magnatone** label. The single currently resides at #40 on the chart. In the second highest spot for the indies, once again it's **Daniel Ray Edwards** at #52 with "You Win Again." To finish out the movers, **W.C. Taylor** moves to #61 with "The Carpenter Man," **Jason Young's** "Dancin' Shoes" moves to #63, **John Wesley Carpenter** moves to #65 with "I Never Thought I'd See The Day," **Gerald Curry's** "Good-Bye Heartache" moves to #68, **Don Richmond's** "Ridin' Out The Storm" moves to #69, **Willie Nelson & Curtis Potter** "Turn Me Loose, Let Me Swing" moves to #70, **David Clark** moves to #71 with "Sleepin' Like A Baby," **Tim White** with "Who Am I Fooling" moves to #72, **Todd Pulse** with "It's Raining In Heaven" moves to #74, **Nikki Rose** moves to #75 with "Tied To The Track," **Christy Lynn** moves to #76 with "Mama's Love," **Chris Wright** moves to #77 with "Cold Turkey," **Al Petty's** "The Government Dance" moves to #79, **Capt. Sam Crutchfield** moves to #81 with "Ugly," **Lesa Zeman's** "A Man's Gotta Do" moves up to #83, and finally **The Geezinslaws'** "Monkey Man" moves to #84. No indies debuted in this week's chart.

### Top Ten Rising Independents

1. **BILLY MONTANA**—"Didn't Have You"
2. **DANIEL RAY EDWARDS**—"You Win Again"
3. **W.C. TAYLOR**—"The Carpenter Man"
4. **JASON YOUNG**—"Dancin' Shoes"
5. **JOHN WESLEY CARPENTER**—"I Never Thought I'd See The Day"
6. **GERALD CURRY**—"Good-Bye Heartache"
7. **DON RICHMOND**—"Ridin' Out The Storm"
8. **WILLIE NELSON & CURTIS POTTER**—"Turn Me Loose, Let Me Swing"
9. **DAVID CLARK**—"Sleepin' Like A Baby"
10. **TIM WHITE**—"Who Am I Fooling"

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

- TEENA**—"Leaving You"  
**CARY COOLEY**—"I'll Take My Chances"  
**JENNIFER LECLERE**—"I Would've Been There By Now"  
**C.J. & COMPANY**—"America"  
**DEAN CHANCE**—"Standing Up For Freedom"

### Review



#### ■ TEENA: "Leaving You" (Now Records)

This song's bouncy, breezy mood belies the feisty woman-with-an-attitude lyrics delivered by Teena. "Leaving You" is a '90s update on the old loving and leaving story, except this time the story's told from a female perspective.

### Indie Spotlight

## Tim White: Music With Guts And Integrity



**THE NEW TRADITIONAL COUNTRY** movement is filled with dozens upon dozens of singers who hope to make their mark in country music history. Tim White is a singer/songwriter who is determined to stand out from the rest.

White claims both Mississippi and Texas to be home. In addition to being an up-and-coming singer/songwriter, he also shares his talents as an emergency medical technician in the emergency room of his local hospital and with his town's ambulance service. But for all of his versatility, the most

important thing White shares with people is a deep feeling for music that is evident in every song he sings. White's audiences experience the full scope of his music every time he performs, from his gentle ballads to his upbeat, rockin' songs.

"I would like to be remembered as the man who held onto the songs, but was also able to add his fingerprints and pass them on," White says. With his combination of instrumental excellence and songwriting ability, this passionate performer is sure to establish such a reputation.

Home and family are frequent themes for Tim's music. A blend of old and new with time honored values are expressed in a traditional music style with a new twist added. Tim's wide range of musical influences goes all the way back to the big band sounds of Glenn Miller and Benny Goodman. But his heroes also extend to musical greats Merle Haggard and Charlie Pride, with a little bit of ZZ Top and Fleetwood Mac thrown in for good measure. "My definition of 'new traditional' country music is—let the music do the talking and the message will get through," White says.



During the recent Academy of Country Music Awards Highwayman Willie Nelson took time out after the awards soiree to swap stories with MCA/Universal Amphitheatre executives. Nelson and fellow Highwaymen Waylon Jennings, Johnny Cash and Kris Kristofferson are scheduled to perform and the Universal Amphitheatre on June 4. Pictured are (l-r): MCA Concerts president Jay Marciano, Willie Nelson with manager Mark Rothbaum, MCA Entertainment Services vp Larry Vallon; and Alex Hodges, sr. vp for MCA Concert Promotions.



## Dino: Entertainment With A Message

By Wendy Newcomer

**DINO KARTSONAKIS RECALLS** a memorable moment in his award-winning, illustrious career: "When I was in Calcutta, India, I was on my international tour. I went out and took my bow, sat down, and the piano bench collapsed. Actually, it was great, because it kind of broke the ice, so to speak. It was a real conservative thing...I was wondering how I was going to get them to relax. That did it."

Or how about the time he performed at the Pasadena Civic Center? "I don't usually do a sound check because of my schedule. I walked into the door backstage and right on stage. And before they can tell me that the movers didn't get there in time...I'm out onstage...and there was no piano."

The seasoned entertainer took it all in stride, asking the audience, "Where's the piano?" "They laughed and we watched that whole thing take place," he says. "They brought the piano out, set it up, and I played it."

Dino has been playing the piano since the age of three and had his first gig when he was 13. "It was for a banquet in New York City. They paid me five dollars," he remembers. "As for his three-decade career, 'It just evolved,'" Dino says. "I went to college, I studied, I got a degree in education, studied at Julliard. There wasn't a moment when I said I was going to do this professionally. It just happened -- it was my life."

The seven-time Dove award winner's most recent evolution is a stint in Branson, Missouri, a city known primarily as a country music mecca. And while he signed a five-year contract with the Will Rogers Theater, he begs to differ that country is the mainstay of Branson. "It's kind of half and half right now, it's not just country," he says. "When we went there four years ago, it was totally country. That's when I brought the Broadway show in there and the people found out that, 'This is something that we like also.' It's like a Vegas, actually."

Visitors to Dino's Branson show will see more than the entertainer simply regurgitating his music night after night. In a nod to the popularity of David Copperfield, Dino has added illusions, including his own disappearing act, to his ever-changing repertoire. This addition was inspired by a letter from the famous illusionist's mentor. "He paid me a high compliment by saying, 'What David Copperfield does with illusions, you do with the piano.' To make a long story short, we got together and he gave me some ideas of illusions that I could use in our show," he says. "But I'm not a magician; I'm a musician. So everything that happens illusion-wise is around my music."

Dino admits it is challenging to be an instrumentalist in a field overflowing with singers. "It is really an interesting thing, because there are no words. So it's a challenge for me to sit at the piano and communicate a message," he says. Whatever the song, audiences can be sure that this entertainer incorporates his Christian beliefs into the message. "Christ is a tremendous influence in my life. Whether I'm playing 'Unforgettable' or 'What A Friend We Have In Jesus,' it's all music and it all communicates, I think, what Christ would want us to communicate," he says.

"Entertainment is a ministry in itself," Dino says. "And that's what I admire about Amy Grant and these artists that, even though they're out there [in secular music], they've taken a stand on their faith. Everybody voices their opinions about religion...whether it's Buddhism or Catholicism or whatever. And when someone like Amy or myself takes a stand like this, I think people respect that."

Of the religious content of his shows, Dino says that he's "not one that gets up there and preaches. That's not my bag—I'll leave that to someone else." However, the Christian entertainer will always "tell it like it is. I have never been ashamed of it and never forced it down anyone's throat. The people are responding, acknowledging and appreciating it, and I guess that's the bottom line."

Not many people would describe their music as therapeutic, but Dino has seen personally how his music physically affects people, as evident in his daughter, Cheri. "She's got multiple sclerosis, and the worst thing is stress when it comes to an MS patient. When stress hits, the pain comes," he explains. So Dino tried to create a way that he could alleviate some of his daughter's stress through his music. "That's where the Peace Series came in," he says, referring to a series of albums that is now six strong. "It worked for her so tremendously that when we released it, we realized that there were thousands and thousands of other people that have these stress-related



Dino

problems. According to Dino, the response to the series has been "unbelievable."

The latest in the Peace Series is *Classical Peace*, an album that mixes classical music with the sounds of nature. The album, recorded with the London Royal Orchestra, almost didn't happen. "My [record] company was trying to convince me not to put sound effects on there, just do straight classical. I said, 'No. I'm not a classical pianist. Don't put me in that category...I want this to be entertaining, not a recital.' So I fought hard for it and now they understand. On the road, we can't keep 'em in stock."

Thirty years is a long time for one person to spend stirring the creative juices. But instead of getting burned out on years of entertaining, Dino says, "I'm already thinking of my next project. I have no problem keeping fresh, because my mind is always thinking of new, creative ideas and I try to surround myself with young and very exceptional talent."

Through the years, Dino has taken an interest in and helped the careers of various musicians. He describes the first time he heard the group Take 6. "Four or five years ago, I was in Dallas, Texas and my producer sent me a cassette. He says, 'Listen to these guys. They're awesome.' I remember it like it happened yesterday. I said, 'I need these guys. They need to be on my album, big time.' And then the other night at the Dove Awards, the head guy comes up to me and says, 'Do you remember when we...' and I said, 'Absolutely. You guys have done great and I'm very happy for you.' So, you know, it's really neat to be able to detect good talent."

But while Dino enjoys discovering new talent, he also realizes the benefit it has on his own career. "The guys that work for me, when I bring them in, it's more or less to enhance what I'm doing and to get my talent out there. And in turn, it helps them. Is that kind of a selfish motive? I don't know. But I think it works both ways," he says.

Dino is looking forward to his stay in Branson and next year's tour, which will include about 40 dates in theaters. "There are a lot of wonderful ideas out there that we're pursuing," he says. "And every day changes. Every day it's a new thing—it's very, very exciting. I love what I do."

Even with his numerous accolades, Dino still regards his longevity with a reverence atypical of a veteran entertainer. "It's great to see the buses drive up. Really, I never take for granted my audience and the crowds that show up," he says. "I'm always surprised and amazed, you know, because I'm a piano player. It's not like being a vocalist, where you have a hit record on radio. They come because, evidently, they like the music that I play." And, true to his self-description, Dino adds, "They're entertained...I try at least to do that."



## POSITIVE COUNTRY RADIO

### This Week's Debuts

**JEFF MCKEE**—"Faith Holds On"—(Gateway)—#28

**4 RUNNER**—"Cain's Blood"—(Polydor)—#31

**MARGO SMITH & HOLLY**—"Cross Your Heart"—(Homeland)—#33

### Most Active

**RONNY MCKINLEY**—"Plain As Day"—(Cheyenne)—#16

**DINAH & THE DESERT CRUSADERS**—"Out Of The Wilderness"—(Gateway)—#10

**ANDY LANDIS**—"The Measure Of A Man"—(Star Song)—#14

**DEBORAH KAY**—"New Day At The Door"—(Gateway)—#27

### Powerful On The Playlist

The *Cash Box* Positive Country singles chart is topped off this week by **Brent Lamb's "Monkey See, Monkey Do"** on the Genesis label. **Terry Lynn** with "Fearless" drops to #2. **Susie Luchsinger's "Take It To The Rock"** still holding its own at #3, while "He No Longer Signs My Paycheck" by **Southern Chapel** falls off to #4. **The Days** with "I Went Back" drop to #5. **Steven Curtis Chapman's "The Mountain"** holds on to #6. **Jeff & Sheri Easter's "Speak To The Mountain"** jumps two spots to the #7 position, followed by **Bruce Haynes' latest "My Old World"** breaking into the Top 10 at #8. **James Payne** with "The Night Ole Jack Daniels Met John 3:16" moves to #9, and **Dinah & The Desert Crusaders** jump seven spots this week to finish out the Top 10 with "Out Of The Wilderness."

### LOOKING AHEAD

"Homegrown Love" by the duo **Tyler, Ashton, Becker and Dente's "Walk On,"** **The Reffeitts' "Your The Rock"** and **Don Richmond's "Ridin' Out The Storm"** are all receiving a considerable amount of airplay this week.

## RADIO PLAYLISTS

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

**WTWZ**\Clinton, MS

**MARGO SMITH & HOLLY**—"Cross Your Heart"

**BRUSH ARBOR**—"We're Still Doing What We Said We'd Do"

**JEFF MCKEE**—"Faith Holds On"

**TERRI LYNN**—"Fearless"

**BRENT LAMB**—"Monkey See, Monkey Do"

**KKLR**\Popular Bluff, MO

**JEFF AND SHERI EASTER**—"Speak To The Mountain"

**BRENT LAMB**—"Monkey See, Monkey Do"

**BRUCE HAYNES**—"My Old World"

**DAVID PATILLO**—"Mercy Is The Reason"

**THE DAYS**—"I Went Back"

**KEXS**\Excelsior Springs, MO

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

**BRENT LAMB**—"Monkey See, Monkey Do"

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

**CHARLIE DANIELS**—"Jesus Died For You"

**TERRI LYNN**—"Fearless"

## POSITIVE COUNTRY

JUNE 3, 1995

1	MONKEY SEE, MONKEY DO (Genesis)	Brent Lamb	5	10
2	FEARLESS (Brentwood)	Terri Lynn	1	9
3	TAKE IT TO THE ROCK (Integrity)	Susie Luchsinger	3	9
4	HE NO LONGER SIGNS MY PAYCHECK (Windfall)	Southern Chapel	2	13
5	I WENT BACK (Cheyenne)	The Days	4	13
6	THE MOUNTAIN (Sparrow)	Steven Curtis Chapman	6	8
7	SPEAK TO THE MOUNTAIN (Chapel)	Jeff & Sheri Easter	9	9
8	MY OLD WORLD (Cheyenne)	Bruce Haynes	12	3
9	THE NIGHT OLE JACK DANIELS MET JOHN3:16 (Daywind)	James Payne	10	6
10	OUT OF THE WILDERNESS (Gateway)	Dinah & the Desert Crusaders	17	7
11	MERCY IS THE REASON (Heartwrite)	David Patillo	8	9
12	I WANNA THANK YOU (Pakaderm)	Lisa Daggs	7	12
13	WHETHER GOOD OR BAD (Ropeburn)	Randy Coward	15	3
14	THE MEASURE OF A MAN (Star Song)	Andy Landis	21	4
15	THERE IS LOVE (My Music)	Chuck Maxwell	16	6
16	PLAIN AS DAY (Cheyenne)	Ronny McKinley	31	2
17	JESUS IS A COWBOY (HeavenSpun)	Ted White	18	8
18	DOING WHAT WE SAID WE'D DO (Benson)	Brush Arbor	22	3
19	THE CARPENTER MAN (Circuit Rider)	W. C. Taylor	20	6
20	JESUS DIED FOR YOU (Sparrow)	Charlie Daniels	11	10
21	OVER THE EDGE (Mark Five)	Rivers & Owens	14	14
22	WITHOUT YOU (I HAVEN'T GOT A PRAYER) (Vamer Alliance)	Mid South	13	16
23	SAY IT NOW (Tima)	Judy Deramus	29	4
24	PEACE AND LOVE (Circuit Rider)	Marvell	26	3
25	HE IS MINE (Gospel Choice)	Del Way	25	13
26	LOVE THAT ALWAYS WILL (Morgan)	Lynne Drysdale	27	6
27	NEW DAY AT THE DOOR (Gateway)	Deborah Kay	34	2
28	FAITH HOLDS ON (Gateway)	Jeff McKee	DEBUT	
29	GOD CAN BREAK ALL THE CHAINS (PCC)	Harvey Perdue	19	8
30	NO ONE KNOWS MY HEART (Starsong)	Brian Barrett	23	15
31	CAIN'S BLOOD (Polydor)	4 Runner	DEBUT	
32	BY WAY OF THE SON (Ransom)	Seneca	30	13
33	CROSS YOUR HEART (Scarlet)	Margo Smith & Holly	DEBUT	
34	TRAILER HITCH (Ransom/Brentwood)	Ken Holloway	28	16
35	GIVE ME ONE MORE SHOT (RCA)	Alabama	24	5
36	MAKE A DANCE (Lonesome)	Kendalls	33	5
37	WHOLE LOT OF PEOPLE DOING RIGHT (Cheyenne)	Paula McCulla	32	16
38	WHITE HAired PREACHER MAN (Hilltop)	Mark Hampton	35	10
39	DOUBLE YELLOW LINES (Cheyenne)	Ronny McKinley	36	15
40	JESUS & JOHN (Cheyenne)	Bruce Haynes	37	20



# COIN MACHINE

## Van Elderen Named Prexy Of Time Warner's Arcade And Consumer Divisions

CHICAGO—Time Warner Interactive, Inc. announced the appointment of Dan Van Elderen as president and chief operating officer, over worldwide operations, for both its coin-operated (formerly Atari Games) and its consumer games (formerly Tengen) divisions.

Van Elderen's appointment as president/COO of both operations (now known as TWI's Games Division) provides strong common leadership and opportunities for leveraging product development and marketing programs across all aspects of its worldwide operations.

Van Elderen, who is 44 and a 22 year veteran of the company and the video game industry, began with Atari in 1973, working with Nolan Bushnell to build the original coin-operated *Pong* game. He spent 16 years in the arcade side of the business, most notably serving as Atari Games' head of product development throughout the 1980s, during which period Atari Games produced some of the industry's most successful arcade video games. For the last 6 years he has headed up the company's consumer games division as its president and chief operating officer.

John Billock, the Time Warner executive responsible for overseeing the recently restructured Time Warner Interactive, commented, "When we made the decision to appoint a common head over both our arcade and consumer divisions, there was no question that Dan Van Elderen was the obvious choice. He's not only experienced but well-known and respected on both sides of the business."

"I came into this industry on the coin-operated arcade side of the business," said Van Elderen, "so I'm excited about going back to my roots. I've also enjoyed the challenge and pace of the mass market consumer business over the last several years, so now it looks like I'll get to enjoy the best of both worlds," he continued. Van Elderen further noted, "The consolidated TWI Games Division now covers all aspects of the interactive video game business providing it with unique opportunities for creating, developing, and marketing original titles for worldwide mass markets."

The TWI Games Division is headquartered in Milpitas, California and employs approximately 400 people on a worldwide basis including additional office locations in New York; London; Tipperary, Ireland; Paris and Tokyo.

The games division's product lines are focused on action and sports genres originating from its classic Atari Games heritage. Upcoming titles include *Primal Rage*, an original hit title created by the arcade division, which will be released this fall by the consumer group on 12 home platforms. *T-Mek*, another original property from the arcade division, charted well at coin-op locations and is moving to computer and home game consoles this fall. Other titles are forthcoming in 1995. Among them will be software developed by both divisions for their exclusive license with hockey great, Wayne Gretzky.

## Merit Offers Financing Program For Street Ops

CHICAGO—A special prime rate financing program, designed for street operators, was recently launched by Merit Industries of Bensalem, Pennsylvania.

Under the terms of the new program, operators who purchase ten *Mega-touch* video games, either in counter top, cabaret or upright models, are eligible for prime rate financing over a twelve month period.

The equipment must be purchased from an authorized Merit distributor, with no down payment except for freight and tax; and no actual payment due until sixty days after purchase.

Further details may be obtained through authorized factory distributors or by contacting Merit Industries, Inc., 2525 State Road, Bensalem, PA 19020-8529 or phoning 215-639-4700.

## Promising Outlook For Dollar Coin

CHICAGO—While the battle has not yet been won, a degree of optimism became evident following the recently held hearing on H.R. 534, the proposed dollar coin legislation.

As reported in both the AMOA and AAMA publications, the efforts of the two national trade associations, the members of the Coin Coalition and other interested parties, has produced increased Congressional interest and a more positive attitude.

In the weeks to come, efforts will be intensified in the hope that passage of the dollar coin legislation will become a reality.

## ALG Re-Releases *Fast Draw Showdown* For Street Locations

CHICAGO—*Fast Draw Showdown*, the popular live-action game from American Laser Games, is now being released in a 25" version for street locations.

Originally released in the fall of 1994 with a 33" screen, *Fast Draw Showdown* is currently in the top five rankings for deluxe machines in both *Replay* and *Playmeter* magazines. According to reports from ALG, the entire production run of 33" game units has sold out and demand has been building for a new release.

The 25" *Fast Draw Showdown* fits the same amount of floor area space as a pinball machine. The laser-disc-based game is housed in a striking red and black cabinet which measures 28" wide, 70" deep and 79" high. The screen is vertically-oriented, same as the 33" model, and the gun holster is attached to an unobtrusive U-shaped bar. The game comes with operator-selectable tournament software for fast draw contests.

"With consistent high returns and reliability, *Fast Draw Showdown* is proving to be an evergreen earner," stated Jim Jarocki, director of sales. "We feel that street locations, such as bars, will find the 25" version to be the key to many profitable returns."

The *Fast Draw Showdown* theme lets players challenge 60 filmed fast draw gunfighters, several of whom are world champions, on three levels of difficulty. The objective is to get the quickest time possible out of the number of draws allowed by shooting with speed and accuracy. Built-in sensors and timers keep track of players' scores to one-hundredths of a second.

The 25" version will be available in June with limited distribution. As Jarocki pointed out, its smaller size also means a more economical price.

*Fast Draw Showdown* is a dedicated one-player game. The operator can adjust settings for price, game difficulty and number of draws per play. The unit is equipped for coin/token play and can be fitted with an optional dollar bill acceptor.

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







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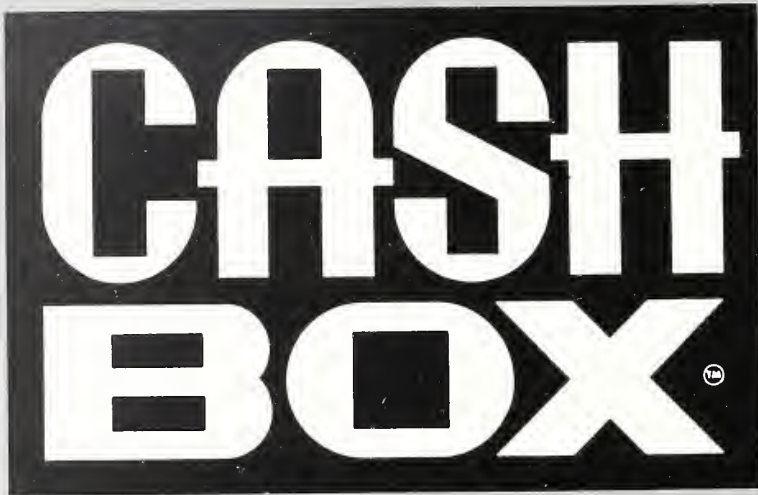
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