

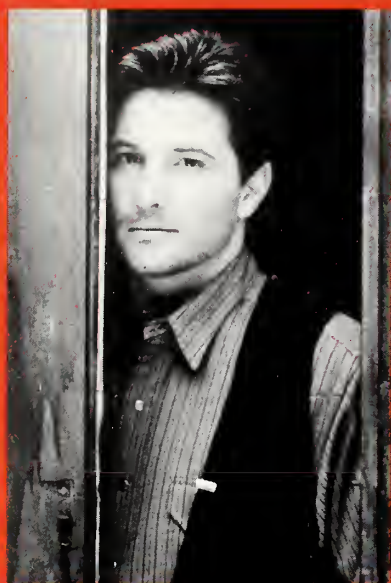
# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE



Shania Twain

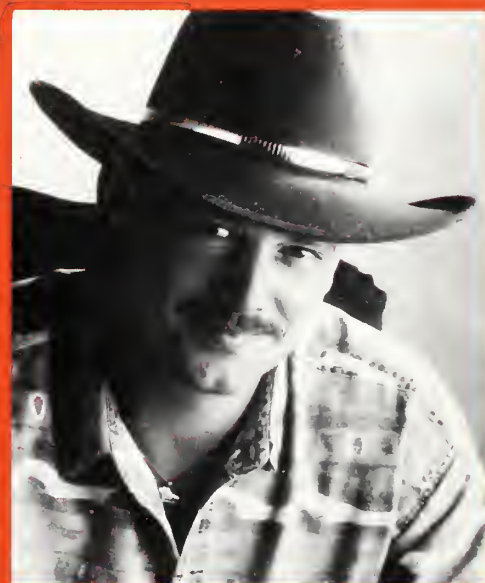
## Fan Fair: Class of '95



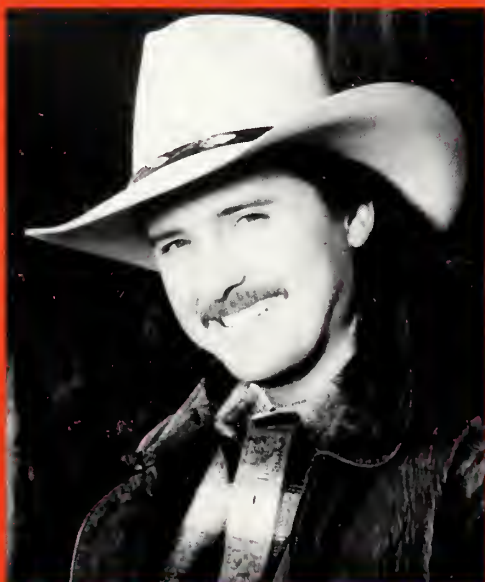
Ty Herndon



Chely Wright



Don Cox



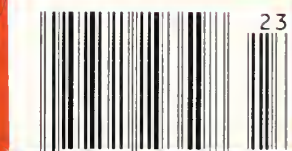
Jeff Carson



Rhett Akins



Daryle Singletary



# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

## NUMBER ONES

### POP SINGLE

Water Runs Dry  
Boyz II Men  
(Motown)

### URBAN SINGLE

Grapevyné  
Brownstone  
(MJJ/Epic)

### RAP SINGLE

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

### COUNTRY SINGLE

You Ain't Much Fun  
Toby Keith  
(Polydor)

### 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

Estamos Solos  
Rey Ruiz  
(Sony)

### LATIN

### CONTEMPORARY POP

Vestia De Blanco  
Rocio Durcal  
(BMG)

### TEXAN / TEJANO

Toma Mi Amor  
La Mafia  
(Sony)

### MEXICAN REGIONAL

Esa Mujer  
Bronco  
(Fonovisa)

## Cover Story

### Nashville's Fan Fair '95

The annual Nashville gathering known as Fan Fair will likely be bigger than ever. This yearly introduction of new and developing artists to eager consumers has served to launch many a career, careers that sometimes have been honed over several years. The *Cash Box* Nashville office has selected seven bright talents upon which to focus. Prepared by Gail Franceschi and Wendy Newcomer, the artists are profiled about their music and careers.

—starts on page 20

## Music As A Practical Matter

While the industry of music would not exist without the creativity of artists, songwriters producers and many other craft people, it would not be an industry without the legal and practical machinery that has made music a multi-billion, global monolith. Occasional *Cash Box* contributor Karen Allen offers a unique viewpoint of how these areas are explored academically.

—see page 5

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## Lead Story

# Arista's Davis Re-ups with BMG

ARISTA PRESIDENT AND FOUNDER Clive Davis has renewed his contract with **BMG Entertainment**, it was announced by **Michael Dornemann**, BMG chairman/CEO, and **Strauss Zelnick**, president/CEO, BMG Entertainment North America.

"Clive's position in the industry and his place in the history of music is assured," Dornemann said. "His guidance and leadership of Arista over the years has made this label one of the most respected and influential in the business. We are delighted to reward his contributions to the success of Arista and BMG Entertainment."

Zelnick said, "Clive is renowned in the entertainment industry because he is among the few executives who combine creative passion with an astute business sense. I look forward to Clive's contribution to Arista's continuing success for many years to come."

Said Davis: "The plans to grow Arista at the end of the century are very exciting and ambitious. I am indebted to Michael Dornemann and the entire BMG family for their unwavering support over the years and for the freedom to create and continually expand. I'm very happy to renew my relationship and look forward to sharing an even more successful future with BMG Entertainment, our uniquely gifted artists and the wonderful team of Arista executives."

# Group Rallies To TickerMaster's Aid

**JUSTICE PREPS TIX WORD:** Breath is being held as the **Justice Department** puts the final touches on its yearlong inquiry into anti-competitive ticket distribution practices allegations having to do with the \$1 billion concert business.

In a move to retain the current ticketing arrangements a group calling itself the **Arena Auditorium & Coliseum Coalition** has been formed in support of **Ticketmaster**, the L.A.-based ticketer **Pearl Jam** went up against last year, the move which started it all, by accusing them of exercising a monopoly over ticket distribution and price hiking.

Pearl Jam targeted Ticketmaster specifically for paying a portion of each fee it collects to the owners of major venues and promotion firms to maintain exclusive contracts that typically run three to five years and passing the cost on to the customers (fans).

Groups such as Pearl Jam claim fans are kept from concerts because of high ticket prices and the venue owners say the high prices the premiere groups demand have driven the costs up. Venue owners say that if the government decides to prohibit exclusive contracts and open the sales of tickets up to competition it would change the way business is conducted on the concert circuit and deprive the industry of millions of income dollars. The venues claim that all arrangements are entered into freely by the venue owners and that the Justice Department, in stepping into the fray, is infringing on their rights to challenge such agreements.

Building owners and concert promoters claim that in order to generate capital they've had to devise new ways of bringing in money beyond the parking fees and merchandising agreements governing refreshment and souvenir sales which has led to the "facility" fee for ticket transactions conducted at the boxoffice.

The Justice Department has been conducting interviews with promoters, managers, venue owners and ticket software firms for several weeks, having to serve some with the equivalent of a subpoena, requiring them to turn over documents pertinent to their investigation. Their findings are expected to be released soon.

## ON THE MOVE



Murphy



Sexton



Gilmour



Baxter

■ **Jeff Murphy** has been promoted to vp for the Western Division for **Uni Distribution Corp.** He will be responsible for overseeing daily operations of the company's Western region, including sales, marketing and advertising.

Murphy has been with Uni 18 years. ■ **Adam Sexton** has been named vp of International for **EMI Records (EMI/Chrysalis/SBK)**. His new duties include overseeing marketing of all EMI artists outside the U.S. He will also coordinate A&R for the U.S. release of international acts. For the past four years he was at BMG International where he most recently served as director, international artist development. ■ **Diane Gilmour** was recently named vp of media relations for **Atlantic Records**. Gilmour was most recently Atlantic's sr. director of media relations, a post she was at since 1992.

■ **Dana Baxter** has been named sr. manager of corporate communications for **PolyGram Holding, Inc.** where she will implement public relations activities for a variety of PolyGram companies. She joins PolyGram from MTV Networks, where she was most recently coordinator of corporate communications. ■ **Warner/Chappell Music, Inc.** has named **Shari Saba** sr. director of creative services. Saba, who was previously director of creative services and has been at Warner/Chappell for more than 10 years, will manage songwriters and also handle talent acquisitions. ■ **Randy Sosin** has been named sr. director of video production at **A&M Records**, where he will be responsible for commissioning and overseeing video projects and working closely with A&M's creative department and its distributed labels. In a related A&M development, **Sunja Park** has been appointed art director for the label. Park will work closely with artists to

develop and design packaging for upcoming releases on A&M and its distributed labels. ■ **Qwest Records** recently announced a pair of appointments. **Barbara Waller** has been named director of marketing services. Prior to her promotion, Waller was manager of marketing operations for two years. She came to Qwest from Virgin Records. **Jason Bernard** has been named A&R manager. Prior to his current job, Bernard served as an assistant and talent scout for the label's A&R department. ■ **Michael Babcock** has been promoted to the newly-created position of sr. director **Zomba Music Services** in Los Angeles. Babcock will continue to oversee Zomba's marketing and exploitation efforts in film and television music. And **Lindsey Lee** has been appointed to the newly-created post of coordinator, creative services West Coast for Zomba sister company **Jive Records**. She will oversee Jive's video production and photo sessions on the West Coast. ■ **Alison Taylor** has been named to the post of manager for special projects at **Pointblank Records**. Taylor, who will be based in the Virgin Records' subsidiary's Los Angeles office, will liaise with all active artists on the Pointblank roster. ■ **Leonard B. Johnson** has been named director of A&R at **Krasnow Entertainment**. He was previously director of A&R at Fiction Songs Ltd. ■ **Sparrow Communications Group** recently announced several appointments. **Bethany Miller** has been promoted to director of artist development. She was formerly manager of advertising and merchandising. **Leigh Ann Hardie** and **Brian Smith** have been promoted to manager of publicity for broadcast media and manager of publicity for print media, respectively. Both were previously publicists. **Puala Houlette** has been promoted to publicity coordinator from assistant publicist. **Michael Waters** has been named associate creative director. He was previously a staff writer/producer for Westwood One Entertainment in Los Angeles. **Tiffany Lauer** has been promoted to manager of creative services, and was formerly advertising and merchandising assistant for Sparrow, which she joined in 1993.

■ **Jeff Kreinik** has been named manager of alternative music marketing at **Relativity Recordings** and will be based in the label's New York offices. Kreinik will create marketing plans and coordinate their execution for artists on the rock/alternative roster. Kreinik was previously with Mercury Records for four years and was most recently marketing coordinator. ■ **Columbia House Company** has appointed **Cindy Dale** director of electronic media, based in New York. In her new post Dale will be responsible for expansion of the company's presence in interactive media. She comes to Columbia House after nearly 10 years at CompuServe Inc. as a consultant and promotions specialist. ■ **Brian Lambert** has been named manager of film and television for **BMG Songs**, the U.S. division of **BMG Music Publishing**. Lambert comes to his new job from Associated Production Music. ■ **ISI Public Relations** has been formed by veteran music industry publicist **Ida S. Laugsam**, formerly sr. vp of the music division at Middleberg and Associates Public Relations. ■ **Faith Fox** has been named general manager of **Carl Martin Entertainment (C-ME)**. She will oversee full operation of the company. She comes to the job with skills as a production manager and coordinator which she honed with keyboardist producer **George Duke**. Martin is a member of the recording group **Shai**.

## Cash Box EAST COAST

By J.S. Gaer



Internationally-recognized Capitol recording artists Duran Duran did an in-store at the Sam Goody outlet on Sixth Avenue in Greenwich Village. Group members signed copies of their latest release, *Thank You*. Pictured are (seated [l-r]): Duran Duran members John Taylor, Nick Rhodes, Warren Cuccurullo, and Simon LeBon; (middle row) Frank Murray, national director of promotion, Capitol; Marivi Magsino, marketing manager; Barbara Schwartz, label director; Jaymi Chernin, director of promotion/marketing; Beth Sheldon, Sam Goody regional marketing coordinator; Oren Silverstein and Michael Roden, CEMA sales; (back row) Jonathan Bourgain, Sam Goody store manager; Amy Goodman, Sam Goody district manager; and Geoff Gibbs, CEMA sales.

**THE GREAT OUTDOORS:** New York is not known for its enjoyable summers but there are a number of events taking place that might perk up your ears during the steamy days. In Central Park on Summerstage starting June 14th: Buckshot Lefonque/ Ali Hassan & the Nubian Band/ RJC Dance Theatre/ Jessica Hagedorn w/ Vernon Reid. June 17th: Solomon Burke with the Uptown Horns/ G. Love & Special Sauce. June 18th: Gilberto Gil/ Chico Science & Nacao Zumbi. June 24th: Hezekiah Walker & The Love Fellowship Crusade Choir/ Fontella Bass. June 25th: Skatalites/ Bittu. June 28th: New York Grand Opera: Verdi's *Lombardi* *La Prima Crociata*. The first of these concerts are free. For those who are willing to pay for their *al fresco* musical events, this is what is happening at Jones Beach as part of the Coca Cola Concert Series starting on June 3rd: Seal/Des'ree. June 4th: Bonnie Raitt w/ Ruth Brown & Charles Brown. June 6th: Boston. June 11th: The Music of Andrew Lloyd Webber w/ Sarah Brightman. June 16th: Earth Wind & Fire. June 17th: Hootie & The Blowfish/ Dillion Fence. June 18th: Luther Vandross. June 27th: Melissa Etheridge/ Paula Cole. June 28th-29th: Phish. June 30th: Yanni.

**BRITISH BLAST BACK:** After a number of stories appeared in the press asking the musical question, "What has happened to the tunesmiths from the misty isles?" it looks as though they finally have their answer: *Elastica*. Playing only their second tour of the U.S., the English quartet have gone from playing small clubs on their first go around to much larger venues this time. An example of this phenomenon was seen when they played a sold-out show at Philadelphia's *Theatre of Living Arts*, to a very diverse crowd ranging from teenagers to those well out of their thirties. Opening up was Elektra Entertainment's *Baby Chaos* whose record *Sex, Designer Drugs and the Death of Rock and Roll* will be released on June 20th. The Scottish band played a set that was remarkable for being louder than the headliners.

*Elastica* took the stage and immediately sent the audience into a time warp circa 1978. With guitarist Donna Matthews pogoing and lead person Justine Frischman's constant banter (including asking for the person who threw a shoe on stage to give her the other one, noting correctly that the first was useless without the second), they kept up a high intensity during the entire forty minutes despite early sound problems. The neo-new wave/punk songs from their eponymous album on DGC kept the theatre's inhabitants bouncing along with them. Hats off to the bassist Annie Holland for her ability to smoke throughout the band's time on stage.

By Steve Baltin

## Cash Box WEST COAST

GEFFEN'S THE STONE ROSES recently made their way into L.A. for a sold-out date at The Hollywood Palladium. The show, which was part of a ten-date tour, their first ever of the U.S., was moved from the smaller John Anson Ford due to the high demand for tickets. The tickets for the John Anson Ford sold out in seven minutes. Though this is not a band riding up the charts they clearly have a high fan base in the Southland. And their enigmatic personalities have led to a high level of curiosity.

The group's first record was released in 1989 to critical laudits and set Anglophiles ablaze with excitement about the group's future. However, legal problems kept the band's follow-up CD on hold until this year. While their *Second Coming* album has been met with favorable reviews, how the band would respond to playing live was a big part of the issue of the group's future.

Following their 90-minute set at the Palladium, the questions remain unanswered. Musically they started off strong, opening with "I Wanna Be Adored," their first hit single and still their staple song. And they stayed strong throughout, with a highlight being "Ten Story Love Song" from the new record. The main problem came from a lack of stage presence, not a surprising affliction for a band with their limited experience performing live. They attempted to counter their wooden nature with a dazzling light show, one that focused on the adoring crowd.

Shifting the focus of attention worked for much of the set, as the audience ignored the faults and used the adrenaline of seeing the band's first L.A. appearance to get themselves pumped into the set. Bands will always be about the music first, and in that respect Stone Roses are right where they should be. But if they expect to be superstars over here they need to take it up a notch live.

AS PART OF THE TREMENDOUS PUSH behind his superb new *Forever Blue* album on Reprise, Chris Isaak taped a short acoustic segment at the MTV Beach House over Memorial Day Weekend. Isaak performed his new single, "Somebody's Crying," as well as the lovely "Graduation Day" and a hilarious stand-up set with his longtime partner, referred to always only as Kenny, and MTV's Kennedy.

The benefactors of Isaak's set were 25 contest winners who got to spend a day down at the MTV Beach House, which this summer is based in Malibu. The workers involved did a superb job of getting the house set up in two and a half weeks, as the place, complete with pools, an authentic 7-11 slurpee machine, hot tubs, basketball/tennis courts and a stunning view of the ocean that called to mind the "craggy moors" of Emily Bronte's classic novel, *Wuthering Heights*.

While one might've expected a zoo-like atmosphere (I certainly did), the mood was far from that, as the lucky contest winners relaxed by doing such things as playing *Oreo* poker. However, the highlight of the day was Isaak's set. He and Kennedy, who provided a great straight-man for his infamous humor, kept the crowd in stitches as they sat through multiple takes (this still was for TV).



Proving something, though I don't know what, since I'm out of snappy quips due to the long weekend, Zoo Entertainment recording artists Little Feat recently sold out three nights at L.A.'s House of Blues. The dates were part of the band's current tour in support of their *Ain't Had Enough Fun* album. Seen here basking in the glow are (l-r): Ira Koslow, Little Feat Manager/Peter Asher Mgmt.; Brad Hunt, Zoo; Fred Tackett, Little Feat; Lou Maglia, Zoo; Little Feat's Bill Payne, Shaun Murphy and Paul Barrere; Brigitte Barr, Peter Asher Mgmt.; and Richie Hayward, Little Feat. Back row (l-r): Little Feat's Sam Clayton and Ken Gradney.



# Legal & Practical Aspects of Music

By Karen Allen

*(Occasional Cash Box contributor Karen Allen sat in for 12 weeks on the "Legal & Practical Aspects of Music" course at UCLA Extension's respected music division. The following is a summary/diary of what she saw during her tenure in Richard Schulenberg's class. The course will be offered in a condensed four-week version on Saturdays this summer.) S.B.*

**EDUCATIONAL INSTITUTIONS MAY SEEM AN** unlikely starting point for understanding an industry pieced together by (and to a great extent still following the work ethic of) hustlers and con artists. Given the fact that the legal infrastructure of the music business today can be as confusing as a Southern California freeway interchange, UCLA Extension humbly offers its Thomas Guide in the form of "Legal & Practical Aspects Of The Music Industry."

The course, which is being paired down to four Saturdays during the summer session, focuses on the intricacies of record label agreements, copyrights, and other complexities of "standard" industry dealings. The instructor, Richard Schulenberg, breaks down the nuts and bolts of the industry for the students. The class begins with a brief summarization of the function and personnel framework of a record company, then delves into the recording agreement, defining each provision, reviewing several ways they are commonly structured, and pointing out the pros and cons of each option. Having negotiated both sides of the deal in his professional career, he is able to point out potential hazards and offer some advice on how not to get screwed, depending on which role you are playing. Finally, excerpts from actual contracts are provided as examples to familiarize the student with the language and illustrate the hidden traps discussed. This provides a foundation for the rest of the agreements covered, as most borrow from the same principles.

The objectives of the course are three-fold. First, to provide either a brush-up course for legal and business affairs departments or a rigorous introduction for the eager novice. Second, it counts as credit towards fulfillment of the Minimum Continuing Law Education (MCLE) requirement set forth by the State Bar of California, and towards the UCLA Extension Certification Program in the Music Business. And finally, it serves as a networking tool to bring together the business and artistic sides of the industry. To help achieve the last objective, there is a standing informal get-together at a nearby restaurant after each class. Though it makes for a late evening, the contacts one can make at this gathering have the potential, in theory, to be as valuable (or at least as informative) as the scholastic content of the class itself. Since there are no tests and the only written requirement is one submission (written, recorded, or otherwise) at the end of the course, the only brownie points to be earned are from each other.

The instructional approach Schulenberg takes

is one that requires the students to put in as much as they intend to get out of it. There is no formal monitoring of learning, reading requirements, or attendance taken, so the students must accept the responsibility for getting their time and money's worth. This becomes a haven for professionals who want to return to school to advance their understanding of their field—but dread the idea of spending three hours in a classroom full of twentysomethings looking to live off their parents' money. The result is a class where the students are genuinely interested in the subject and usually have enough background to bring something to the party.

Schulenberg creates a casual atmosphere where questions and discussions are encouraged. He sprinkles his lectures with material from the textbook he authored and personal war stories, professional advice, and witty quotes from everyone from Stevie Wonder to Shakespeare. The result is a self-motivated, enjoyable method of figuring out how careers and labels move from point A to B.

Following are excerpts from a journal documenting observations while taking the class:

**January 18**—Schulenberg conducts his class in the same manner that he wrote the textbook, using a spoonful of humor to make contract law palatable. The class seems to live up to its mission statement of making the cold and shifty world of the music business warm and fuzzy. My only initial criticism is the lecture follows a little too closely, at times verbatim, to the text. One could just as easily buy the book and acquire the knowledge. It would be more beneficial to use the text as a springboard and expand on the subject by discussing more complex case studies or reviewing complementary topics.

**January 25**—The after-class "mixer" was worth going to, although it's difficult to chat with everyone. People with absolutely no knowledge of the business attended as did those who had been involved for 30 years. I met a producer, songwriter, royalties administrator and a major label business affairs employee fresh out of college. I'd like to see more people next time, as it's hard to socialize during the 10-minute class breaks.

**February 15**—Had a chance to chat with Schulenberg. His first job out of law school was in the legal department of Capitol Records. From there he held various business affairs/legal posts at CBS Records and Paramount. He has a private practice now. Aside from law, he is a partner in a new Americana (one step between AAA and country) label, and is putting together a CD-ROM on Shakespeare (one of his passions).

**February 22**—We finished the basic recording agreement a few sessions ago and have been discussing production, songwriter and other agreements. Though a three-month course may seem long enough to cover the material, it's very broad strokes and ends up just giving a good idea of how complex the industry is. Granted the major points are hit upon with each subject and Schulenberg is quick to throw in real-world examples, but some

discussions are too glib while others are painfully dissected. This is a sentiment echoed by a fellow classmate who was yawning through royalty computation and left standing in the dust of the 30-minute whirlwind discussion on the entire realm of video.

It's important to keep in mind that the broad strokes the course don't lend themselves to review of anything but the major points, and it's the responsibility of the student to ask questions.

The applicability of the lessons to the workplace also seem debatable. In one case, a woman in royalties complained of not identifying with the real-life examples related to her field and wanted the book to answer uncommon questions. Conversely, a lawyer cited a case where she pulled one of the contract examples directly, modified it, and used it in one of her own contracts.

**March 8**—Class size is slowly dwindling. This time there were only 15 people at the start, and a few left after the first break, prompting me to ask around. One person admitted they were getting tired of spending three hours in a classroom directly after work week after week. And it was even less appealing to go socialize after.

One early deserter remarked that he thought it would be more interesting to have occasional open discussions/debates over the material, as well as current issues. For example, the Independent Record Label class featured a speaker who was the first to sell records over the Internet. Not only was it a cutting edge topic, it prompted a flood of questions that would not normally have been considered.

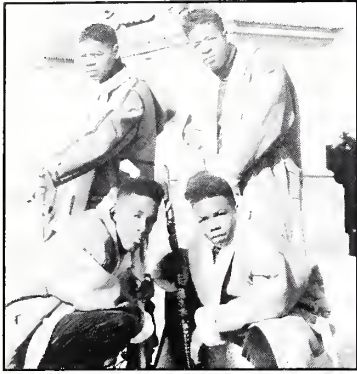
Schulenberg's book provides the best of both worlds. It holds your attention, breaks everything down into topics that are easy to locate and understand, and has lots of examples to refer to.

**March 15**—For their end-of-term paper, one of the students got together a list of all the students and their backgrounds. The largest number of students were lawyers (seven out of 23) or in publishing/royalties (six). The rest were divided between sales (3), songwriters (3), recording (2) and management (1). The MCLE requirement must have some impact on the number of lawyers, but I also remember a few of them saying that law school largely ignores their field and they end up filling in the blanks through other means.

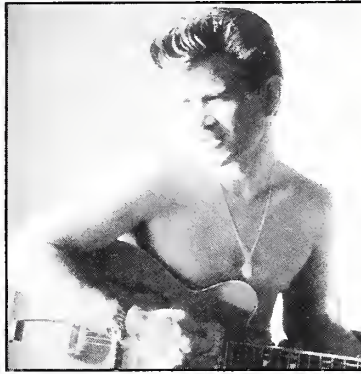
I received the Spring 1995 Extension catalog in the mail towards the end of the term and noticed that there are more customized legal courses. There is one specifically on contract basis, one on contract administration, and another on publishing. Though not offered during the same session, there is a schedule listed of when they are available. My hunch is that if someone has a good working knowledge of publishing and agreements, they should consider one of these courses instead. I've found the artists and novices in the class are content, but people actually working in the business side get restless and would likely be more challenged with a more specialized course.

# CASH BOX TOP 100 POP SINGLES

JUNE 10, 1995



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



**To Watch:**  
**Chris Issak**

<b>1</b>	WATER RUNS DRY (Motown 860 358)	Boyz II Men	1	8
<b>2</b>	HAVE YOU EVER REALLY LOVED A WOMAN? (A&M 10282)	Bryan Adams	3	9
<b>3</b>	TOTAL ECLIPSE OF THE HEART (Critique 15539)	Nicki French	4	10
<b>4</b>	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	2	14
<b>5</b>	I BELIEVE (EMI 58320)	Blessid Union of Souls	5	18
<b>6</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	7	6
<b>7</b>	I KNOW (Columbia 77750)	Dionne Farris	6	19
<b>8</b>	LET HER CRY (Atlantic 87231)	Hootie & The Blowfish	9	11
<b>9</b>	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Rowdy/Arista 5041)	Monica	13	6
<b>10</b>	FREAK LIKE ME (EastWest 9094)	Adina Howard	8	19
<b>11</b>	SCREAM (MJJ/Epic 78000)	Michael Jackson & Janet Jackson	DEBUT	
<b>12</b>	CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676)	Total Feat. The Notorious B.I.G.	15	10
<b>13</b>	RED LIGHT SPECIAL (LaFace 02744)	TLC	10	16
<b>14</b>	MY LOVE IS REAL (Virgin 38493)	Paula Abdul	14	4
<b>15</b>	EVERY LITTLE THING I DO (Uptown/MCA 55032)	Soul For Real	16	6
<b>16</b>	RUN-AROUND (A&M 8341)	Blues Traveler	18	12
<b>17</b>	CAN'T STOP LOVIN' YOU (Warner Bros. 17909)	Van Halen	17	11
<b>18</b>	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	11	20
<b>19</b>	NO MORE "I LOVE YOU'S" (Arista 1-2804)	Annie Lennox	19	13
<b>20</b>	SOMEONE TO LOVE (550 Music 77895)	Jon B. Feat. Babyface	21	8
<b>21</b>	BELIEVE (Rocket/Island 60144)	Elton John	12	14
<b>22</b>	DEAR MAMA (Interscope 98273)	2Pac	22	14
<b>23</b>	SHY GUY (FROM "BAD BOYS") (The Work Group 77678)	Diana King	25	13
<b>24</b>	RUN AWAY (Arista 1-2808)	Real McCoy	23	13
<b>25</b>	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188)	Dr Dre	28	13
<b>26</b>	ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic)	Raphael Saadiq	20	11
<b>27</b>	IN THE HOUSE OF STONE AND LIGHT (Mercury 856 940)	Martin Page	26	21
<b>28</b>	GIVE IT 2 YOU (So So Def/Work/Columbia 77836)	Da Brat	24	8
<b>29</b>	COTTON EYED JOE (Jive 46500)	Rednex	27	14
<b>30</b>	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	29	22
<b>31</b>	HOLD ON (Atlantic 87240)	Jamie Walters	30	19
<b>32</b>	STRONG ENOUGH (A&M 0798)	Sheryl Crow	31	21
<b>33</b>	I LIVE MY LIFE FOR YOU (Epic 78124)	Firehouse	32	16
<b>34</b>	WONDERFUL (Capitol 58239)	Adam Ant	36	9
<b>35</b>	I'D RATHER BE ALONE (MCA 54992)	IV Xample	33	11
<b>36</b>	I CAN LOVE YOU LIKE THAT (Blitz/Atlantic)	All-4-One	37	3
<b>37</b>	BABY (Atlantic 82610)	Brandy	35	19
<b>38</b>	IT'S GOOD TO BE KING (Warner Bros. 17925)	Tom Petty	39	8
<b>39</b>	DECEMBER (Atlantic 87157)	Collective Soul	42	7
<b>40</b>	FREEDOM (FROM "PANTHER") (Mercury 856 800)	Various Artists	40	8
<b>41</b>	CLOSE TO YOU (Curb-Edel 76945)	Fun Factory	41	10
<b>42</b>	TAKE A BOW (Maverick/Sire/Wamer Bros. 18000)	Madonna	43	26
<b>43</b>	JOY (Interscope 95769)	Blackstreet	34	10
<b>44</b>	THE WAY THAT YOU LOVE (Ving/Mercury 1422)	Vannessa Williams	45	7
<b>45</b>	GRAPEVYNE (MJJ/Epic 77864)	Brownstone	47	11
<b>46</b>	WHAT WOULD YOU SAY (RCA 2994)	Dave Matthews	46	14
<b>47</b>	COME & GET YOUR LOVE (Arista 12808)	Real McCoy	51	2
<b>48</b>	CONNECTION (Geffen 19385)	Elastica	48	9
<b>49</b>	BEST FRIEND (Atlantic 87148)	Brandy	50	3
<b>50</b>	STRANGE CURRENCIES (Warner Bros. 17900)	R.E.M.	52	6
<b>51</b>	I LIKE (Keia/Elektra 64486)	Kut Kloze	54	4
<b>52</b>	CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)	Brian McKnight	64	3
<b>53</b>	MISERY (Columbia 7080)	Soul Asylum	56	3
<b>54</b>	I WISH (Sunshine/Scotti Bros. 78032)	Skee-Lo	53	6
<b>55</b>	BABY BABY (EastWest 64438)	Corona	57	5
<b>56</b>	DREAM ABOUT YOU/FUNKY MELODY (Thump 2205)	Stevie B	55	16
<b>57</b>	I'M GOIN' DOWN (Uptown/MCA 55008)	Mary J. Blige	44	9
<b>58</b>	HEY LOOK AWAY (Kaper/RCA 64305)	Questionmark Asylum	60	4
<b>59</b>	EMOTIONS (Luke 185)	H-Town	65	3
<b>60</b>	SICK OF MYSELF (Zoo 14222)	Matthew Sweet	63	5
<b>61</b>	HOLD MY HAND (Atlantic 87230)	Hootie & The Blowfish	59	34
<b>62</b>	FEEL SO HIGH (550 Music 77693)	Des'ree	38	10
<b>63</b>	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	62	25
<b>64</b>	CREEP (LaFace/Arista 40824)	TLC	58	31
<b>65</b>	HERE & NOW (Giant 17913)	Letters To Cleo	49	11
<b>66</b>	THIS LIL' GAME WE PLAY (Biv/Motown 10 860 252)	Subway Feat. 702	61	17
<b>67</b>	WATERFALLS (LaFace/Arista 24108)	TLC	DEBUT	
<b>68</b>	YOU BRING ME JOY (Uptown/MCA 55029)	Mary J. Blige	75	2
<b>69</b>	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin' 4-Tay Feat. The Spinners	67	11
<b>70</b>	LEAVE VIRGINIA ALONE (Warner Bros. 7624)	Rod Stewart	77	2
<b>71</b>	ANOTHER NIGHT (Arista 12724)	Real McCoy	69	42
<b>72</b>	YOU GOTTA BE (550 Music 77551)	Des'ree	72	47
<b>73</b>	MAMA SAY (Columbia 67225)	Bloodhound Gang	79	2
<b>74</b>	BOOMBASTIC (Virgin 38482)	Shaggy	87	2
<b>75</b>	I SAW YOU DANCING (London 51880)	Yaki-Da	83	3
<b>76</b>	IF I WANTED TO/LIKE THE WAY I DO (Island 854 238)	Melissa Etheridge	73	16
<b>77</b>	SO IN LOVE WITH YOU (Maverick/Wamer Bros. 17889)	U.N.V.	DEBUT	
<b>78</b>	SOMEBODY'S CRYING (Reprise 17872)	Chris Isaak	86	2
<b>79</b>	I KISSED A GIRL (Lava/Atlantic 87169)	Jill Sobule	DEBUT	
<b>80</b>	SECRET GARDEN (Columbia 77847)	Bruce Springsteen	66	6
<b>81</b>	THANK YOU (Motown 1270)	Boyz II Men	80	16
<b>82</b>	UNTIL THE END OF TIME (Priority 53183)	Foreigner	74	11
<b>83</b>	HOLD ME, THRILL ME, KISS ME, KILL ME (Atlantic/Island 6286)	U2	DEBUT	
<b>84</b>	FREEK'N U (Uptown/MCA 3344)	Jodeci	DEBUT	
<b>85</b>	THIS AIN'T NO LOVE SONG (Mercury 856 824)	Bon Jovi	DEBUT	
<b>86</b>	I LIKE IT (WANNA BE WHERE YOU ARE) (Elektra/EEG 66131)	Grand Puba	DEBUT	
<b>87</b>	MOVE IT LIKE THIS (Tommy Boy 633)	K 7	82	14
<b>88</b>	CRAZIEST (Tommy Boy 666)	Naughty By Nature	76	7
<b>89</b>	NEVER FIND SOMEONE LIKE YOU (Ruffhouse/Columbia 77817)	Keith Martin	84	16
<b>90</b>	THINK OF YOU (LaFace/Arista 2-4094)	Usher	88	13
<b>91</b>	EVERLASTING LOVE (Epic 77756)	Gloria Estefan	90	18
<b>92</b>	MR. PERSONALITY (Zoo 42094)	Gillette	91	14
<b>93</b>	LICK IT (S.O.S./Zoo 14214)	Roula	92	8
<b>94</b>	TELL ME WHEN (EastWest/Elektra 5731)	Human League	78	12
<b>95</b>	YOU GOT IT (FROM "BOYS ON THE SIDE") (Arista 1-2795)	Bonnie Raitt	94	16
<b>96</b>	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	K-Ci Hailey of Jodeci	96	16
<b>97</b>	BEDTIME STORY (Maverick/Sire/Wamer 17924)	Madonna	89	9
<b>98</b>	FAT BOY (S.O.S./Zoo 1006)	Max-A-Million	95	12
<b>99</b>	FOR YOUR LOVE (Motown 1261)	Stevie Wonder	97	14
<b>100</b>	DADDY'S HOME (Warner Bros. 17876)	Spanish Fly	85	9

# POP SINGLES

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GIVE IT 2 YOU J Dugni, C Kelly (So So Def/EMI April/My World, ASCAP)	26
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IF YOU THINK YOU'RE LONELY NOW B Womack, P Moxen, R Griffin (Abko/Morell, BMI)	96
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I'D RATHER BE ALONE H Boone, L Moorer III (MCA/Family Tree, ASCAP/Moorer, BMI)	35
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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/Rameco, BMI)	6
I'M GOIN' DOWN N Whitfield (Duchess, BMI)	57
JOY T Riley, T Lucas, M Jackson (Zomba/T Lucas Music/Mr Peanut Butter, ASCAP/Mijac/Warner Tamerlane, BMI)	43
KEEP THEIR HEADS RINGIN' Dr Dre, S Sneed, J Flex (Ain't Nuthin' Goin' On But Fu-Kin', ASCAP)	25
LEAVE VIRGINIA ALONE T Petty (Gone Gator, ASCAP)	70
LET HER CRY M Bryan, D Felber, D Rucker, J Somefeld (Morica's Reluctant To Lob, ASCAP)	8
LICK IT C Babe, M Mohr (Tango Rose, ASCAP)	93
MAMA SAYIN' N/A (N/A)	73
MISERY D Pomer (WB/LFR, ASCAP)	53
MOVE IT LIKE THIS K T J Gardner (Thart & Lea/Blue Ink/Tee Girl/Zomba, BMI)	87
MY LOVE IS FOR REAL R Lawrence, P Abshel (BMG Songs/Rhythm/F.G.A., ASCAP)	14
MR. PERSONALITY M Mohr, C Babl (Tango Rose, ASCAP)	92
NEVER FIND SOMEONE M Sham, D Scambello (Spinning Platnam/Famous/No Pan No Gam, ASCAP)	89
NO MORE "I LOVE YOU'S" B Freeman, J Hughes (Anxious/Careers, BMI)	19
RED LIGHT SPECIAL Babyface (ECAP/Sony Songs, BMI)	13
RUN AWAY J Wind, Quickmix, O Jeggiza (Copyright Control)	24
RUN-AROUND J Popper (Blaze Travellers/Irving, BMI)	16
SCREAM M Jackson, J Harris III, T Lewis, J Jackson (Mijac/Warner Tamerlane/Black ke, BMI)	11
SECRET GARDEN B Springsteen (Bruce Springsteen, ASCAP)	80
SICK OF MYSELF M Sweet (EMI Blackwood/Charm Trap, BMI)	60
SO IN LOVE WITH YOU D Foster, B Ross, L Thompson (Bill-Man/One Four Three/Howe Sound/Premusic/Link's The Boys, BMI)	77
SOMEBODY'S CRYING C Isaak (C Isaak Music, ASCAP)	78
SOMEONE TO LOVE Babyface (Sony/ECAP, BMI)	20
SHY GUY D King, A Marvel, K Gardner (World Of Andy/Wnr, ASCAP/Diana King/Kingstey Gantner Nation Of Soul, BMI)	23
STRANGE CURRENTS B Berry, P Buck, M Mills, M Sipe (Night Garden/Warner Tamerlane, BMI)	50
STRONG ENOUGH S Crow, B Bottrell, D Baerwald, K Gilbert, D Ricketts, B MacCleod (Zen Of Iniquity/Almo/ Ignorant/WB/Careers Mattress/4811, ASCAP/Warner-Tamerlane/Old Crow, BMI)	32
TAKE A BOW Babyface, Madonna (WB/Welso Girl, ASCAP/ECAP/Sony Songs, BMI)	42
TELL ME WHEN P Beckett, P Oaky (MCA/EMI Virg, ASCAP)	94
THANK YOU M S (EMI-April/D.A.R.P., ASCAP/Black Panther/Waterpoll/Awyaw/Slawn/ Patrick/Fastig, BMI)	81
THINK OF YOU C Thompson, D Jones, F Evans, U Raymond (Clack Life/Starm, ASCAP/China Baby/Janice Combs, BMI/EMI)	90
THIS AIN'T NO LOVE SONG N/A (N/A)	85
THIS IS HOW WE DO IT M Jordon, O Petre, R Walters (Mo'Sawang, ASCAP/Oji's Def American, BMI)	4
THIS LIL' GAME WE PLAY G Levert, E T Nicholas (Dyckel/Zomba/Rainal/Warner-Tamerlane, BMI)	66
TOTAL ECLIPSE OF THE HEART J Steinman (EMI Virg, BMI)	3
UNTIL THE END OF TIME M Jones, L Gramm, B Targen (Sirenet/Stray Notes/EMI/Acara, ASCAP)	82
WATERFALLS Organized Noise, M Eberidge, L Lopez (Tiz Biz Music/Belt Star Music/Pebblone, ASCAP/Organized Noise Music/Stuff Shirt Music, BMI)	67
WATER RUNS DRY Babyface (Sony/ECAP, BMI)	1
THE WAY THAT YOU LOVE ME J Dicks, Avena (EMI April/Nanin, ASCAP/EMI Blackwood/J Dicks, BMI)	44
WHAT WOULD YOU SAY D Matthews (Colden Grey)	46
WONDERFUL M Pirrucci, B Hayes (EMI/Colegna/Firestars/Almo, ASCAP)	34
YOU BRING ME JOY M J Blige, J Halley (Mary J. Blige Music/MCA Music/Sean Combs Music/Kayla Music, ASCAP/Chuckie Thompson/9th Street Tunnel Music, BMI)	68
YOU GOT IT...R Orbanon, T Petty, J Lynn (Gone Gator, ASCAP/Oriana/Sony/EMI Virg, BMI)	95
YOU GOTTA BE Des'ree, A Ingram (Sony, BMI/HL)	68
(Stuff Shirt, BMI/Warner Tamerlane/ECAP/Sony Songs/Boobie-Loo, BMI/HL/WBM)	72

## REVIEWS By Steve Baltin

### ■ MICHAEL JACKSON: "Scream" (Epic 78000)



Depending on who you ask, this is either the most anticipated single of the year or a tree falling in the forest. It's likely to be closer to the first. Regardless of what you think of him as a person, there is an inherent curiosity that will initially attract listeners in droves. With Jackson, who is the only person that surpasses Madonna as a personality in the world of popular music, the sound is almost irrelevant, as the litmus test is whether or not fans have heard enough of him. Of course, if Jackson can deliver the goods then all might be forgiven. The biggest mistake comes in the packaging though, as the inner sleeve offers a revealing quote, which we'll leave a mystery. Jackson and the label should've left well enough alone and let the music speak for itself.



### ■ THE CHIEFTAINS WITH STING: "Our Hero" (RCA Victor 68297-2)

Taken from the group's *The Long Black Veil* CD, the presence of Sting will hopefully get this long-running group the radio airplay they've deserved for some time now. Sting's vocals sound better than they have in ages thanks to the lovely traditional Irish/Scottish melodies the Chieftains provide. In addition the presence of "Dunmore Lassies," an instrumental that features Ry Cooder, helps make this a great pick-up for consumers.

### ■ DEL AMITRI: "Roll To Me" (A&M 8451 2)

The Canadian quartet follow up their superb "Here & Now" single with this especially perky and radio friendly pop track. Utterly infectious in its goofy hook, "Roll To Me" is a sure bet at AAA, but is unlikely to get them back to the Top 40 success they received with "The Last To Know." Still, that's through no fault of the band.

### ■ THE HUMAN LEAGUE: "One Man In My Heart" (Eastwest Records 9198-2)

The English group's "Tell Me When" was one of the surprise hit singles of the first half of the year. Given that it's impossible to write off the trio, even though this song also seems stuck in a time warp. While other bands from the era, specifically Duran Duran and Adam Ant, have reinvented their sound, the Human League have actually regressed, being more keyboard based than in their initial run. Still, there is something cute about the tune.

## PICK OF THE WEEK

### ■ HOOTIE & THE BLOWFISH: "Only Wanna Be With You" (Atlantic 6246)



Yet another track from *Cracked Rear View*, the current number one album in the country, this catchy upbeat gem shows why Hootie & The Blowfish can do no wrong when it comes to the charts. Hootie's sound is never more mainstream than it is here, as the rocking and danceable beat is accompanied by a perky chorus of "I only wanna be with you." Like their previous hit singles, this track will rocket up the charts, gaining huge support from AAA and CHR.

# CASH BOX

# TOP 100 POP ALBUMS

JUNE 10, 1995



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



**High Debut:**  
**Chris Isaak**

<b>1</b>	<b>CRACKED REAR VIEW</b> (Atlantic 82613)	Hootie & The Blowfish	1	36
2	THROWING COPPER (Radioactive/MCA 10997)	Live	3	57
3	FRIDAY (Priority 53959)	Soundtrack	2	7
4	II (Motown 530323)	Boyz II Men	6	39
5	ME AGAINST THE WORLD (Interscope/AG 92399)	2Pac	4	10
6	FORREST GUMP (Epic Soundtrax/Epic 66329)	Soundtrack	7	39
<b>7</b>	<b>JOHN MICHAEL MONTGOMERY</b> (Atlantic 82728)	John Michael Montgomery	9	9
8	HELL FREEZES OVER (Geffen 24725)	The Eagles	5	29
9	ASTRO-CREEP 2000 (Geffen 24806)	White Zombie	8	7
<b>10</b>	<b>FOREVER BLUE</b> (Reprise 45845)	Chris Isaak	DEBUT	
11	UNDER THE TABLE AND DREAMING (RCA 66449)	Dave Matthews Band	10	27
12	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	12	28
13	THE HITS (Liberty 29689)	Garth Brooks	15	25
14	TALES FROM THE HOOD (Forty Acres & A Mule Musicworks/MCA 11243)	Soundtrack	11	3
15	THE LION KING (Walt Disney 60858)	Soundtrack	13	51
<b>16</b>	<b>NOW THAT I'VE FOUND YOU</b> (Rounder 325)	Alison Krauss	20	13
17	THIS IS HOW WE DO IT (Def Jam/RAL 527179)	Montell Jordan	16	8
18	FOUR (A&M 540265)	Blues Traveler	17	20
19	TUESDAY NIGHT MUSIC CLUB (A&M 0126)	Sheryl Crow	14	43
20	NO NEED TO ARGUE (Island 524050)	The Cranberries	18	34
21	DOOKIE (Reprise/Warner Bros. 45529)	Green Day	19	67
22	MEDUSA (Arista 25717)	Annie Lennox	22	11
23	GREATEST HITS (Columbia 67060)	Bruce Springsteen	21	13
24	ANOTHER NIGHT (Arista 18778)	Real McCoy	24	9
25	SIXTEEN STONE (Trauma/Interscope 92531)	Bush	27	17
<b>26</b>	<b>YES I AM</b> (Island 848660)	Melissa Etheridge	31	85
27	NOT A MOMENT TOO SOON (Curb 77659)	Tim McGraw	29	60
28	BALANCE (Warner Bros. 45760)	Van Halen	23	18
29	COLLECTIVE SOUL (Atlantic/AG 82745)	Collective Soul	30	11
30	MADE IN ENGLAND (Rocket/Island 526188)	Elton John	25	10
31	MTV UNPLUGGED (Columbia 67000)	Bob Dylan	26	4
32	NO ORDINARY MAN (MCA 10991)	Tracy Byrd	28	39
33	THE INFAMOUS (Loud/RCA 66480)	Mobb Deep	32	5
34	SMASH (Eptaph 86432)	Offspring	34	51
35	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN (Atlantic 82731)	Various Artists	36	10
<b>36</b>	<b>ROOT DOWN EP</b> (Capitol 33603)	Beastie Boys	DEBUT	
37	CANDY RAIN (Uptown/MCA 11125)	Soul For Real	35	9
<b>38</b>	<b>THE WOMAN IN ME</b> (Mercury 522886)	Shania Twain	42	6
39	WILDFLOWERS (Warner Bros. 45759)	Tom Petty	37	30
40	MY LIFE (Uptown/MCA 11156)	Mary J. Blige	39	26
<b>41</b>	<b>DWIGHT LIVE</b> (Warner Bros. 45907)	Dwight Yoakum	DEBUT	
<b>42</b>	<b>YOU MIGHT BE A REDNECK IF...</b> (Warner Bros. 45314)	Jeff Foxworthy	45	36
43	BAD BOYS (Vbrk/Columbia 67009)	Soundtrack	41	9
44	BRANDY (Atlantic 82610)	Brandy	43	34
45	GREATEST HITS (Capitol 30334)	Bob Seger & The Silver Bullet Band	40	30

<b>46</b>	<b>DO YOU WANNA RIDE</b> (Mecca Don/EastWest/EEG 61757)	Adina Howard	49	11
47	I AIN'T MOVIN' (550 Music/Epic 64324)	Des'ree	44	18
48	VITALOGY (Epic 66900)	Pearl Jam	46	26
49	ABOVE (Columbia 67057)	Mad Season	47	11
50	PANTHER (Mercury 525479)	Soundtrack	33	4
51	AMOR PROHIBIDO (EMI Latin 28803)	Selena	38	8
52	NEW JERSEY DRIVE VOL. 1 (Tommy Boy 1114)	Soundtrack	48	9
<b>53</b>	<b>THE DOWNWARD SPIRAL</b> (Nothing/TVT/Interscope/AG 92346)	Nine Inch Nails	57	64
54	RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659)	Ol' Dirty Bastard	53	8
55	FROM THE BOTTOM UP (MJJ Music/Epic 57827)	Brownstone	51	20
56	PULP FICTION (MCA 11103)	Soundtrack	56	31
57	UNPLUGGED IN NEW YORK (DGC/Geffen 24727)	Nirvana	55	29
58	BEDTIME STORIES (Maverick/Sire/Warner Bros. 45767)	Madonna	52	28
59	LEAD ON (MCA 11092)	George Strait	58	28
<b>60</b>	<b>I SEE IT NOW</b> (Atlantic 82656)	Tracy Lawrence	73	26
<b>61</b>	<b>DYSFUNCTIONAL</b> (Columbia 67075)	Dokken	66	2
<b>62</b>	<b>DELUXE</b> (Elektra/EEG 61784)	Better Than Ezra	68	3
63	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	60	30
64	THE LION KING: RHYTHM OF THE PRIDE LANDS (Walt Disney 60871)	Various Artists	54	11
65	DON JUAN DEMARCO (A&M 540357)	Soundtrack	59	4
66	IN A MAJOR WAY (Sick Wid'U/Jive 41558)	E-40	63	11
<b>67</b>	<b>ELASTICA</b> (DGC/Geffen 24728)	Elastica	72	7
68	TICAL (Def Jam/RAL/Island 523893)	Method Man	71	28
<b>69</b>	<b>SURRENDER</b> (Keia/Elektra/EEG 61668)	Kut Klose	76	3
<b>70</b>	<b>GREATEST HITS III</b> (RCA 66410)	Alabama	77	27
<b>71</b>	<b>LP</b> (Atlantic 61752)	Rembrants	DEBUT	
72	LIVE AT THE ACROPOLIS (Private Music 82116)	Yanni	69	63
73	WHAT MATTERED MOST (Epic 66397)	Ty Herndon	64	4
74	DANCE MIX U.S.A. VOL 3 (Radikal/Quality/Warlock 6727)	Various Artists	74	3
75	WILD SEED-WILD FLOWER (Columbia 57359)	Dionne Farris	61	13
<b>76</b>	<b>WHO I AM</b> (Arista 18759)	Alan Jackson	85	45
77	LIVE THROUGH THIS (DGC/Geffen 24631)	Hole	67	41
<b>78</b>	<b>ROTTING PINATA</b> (Vbrk/Columbia 57800)	Sponge	98	14
79	KIRK FRANKLIN AND THE FAMILY (Gospo-Centric 2119)	Kirk Franklin And The Family	62	16
80	THE BEST OF SADE (Epic 66686)	Sade	78	28
81	CONVERSATION PEACE (Motown 30238)	Stevie Wonder	65	9
82	BIG ONES (Geffen 24716)	Aerosmith	84	27
83	GREATEST HITS 1990-1995 (Curb 77689)	Sawyer Brown	92	17
84	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	87	42
85	SOME RAINY MORNING (Mercury 26867)	Robert Cray	50	3
86	ICON IS LOVE (A&M 540115)	Barry White	83	34
87	THE SIGN (Arista 18740)	Ace Of Base	81	70
88	THINKIN' ABOUT YOU (MCA 11201)	Trisha Yearwood	91	4
89	GOLD (Polygram/Island 517007)	Abba	75	5
90	TATTOOED HEART (A&M 540349)	Aaron Neville	77	5
91	THE TRACTORS (Arista 18728)	The Tractors	95	34
92	TTD'S VIBRATOR (Vbrk/Columbia 67070)	Terence Trent D'Arby	70	3
93	AUGUST & EVERYTHING AFTER (DGC/Geffen 24528)	Counting Crows	93	69
94	SITTIN' ON CHROME (Delicious Vinyl/Capitol 32873)	Masta Ace Incorporated	89	3
95	PURPLE (Atlantic 82607)	Stone Temple Pilots	96	49
96	2ND SET (Epic 66795)	Allman Brothers Band	80	2
97	HOLD ME, THRILL ME, KISS ME (Epic 66205)	Gloria Estefan	94	32
98	THE CONCERT HIGHLIGHTS (Columbia 67100)	Barbra Streisand	90	2
99	THANK YOU (Capitol 29419)	Duran Duran	97	8
100	SEX & VIOLINS (Battery/Jive 46000)	Rednex	82	3





## REVIEWS by Steve Baltin

### ■ GWEN MARS: *Magnosheen* (Hollywood Records 62013-2)

Gwen Mars is a Los Angeles trio that have been the hot buzz band around town for some time. After a bidding war, the group ended up at Hollywood Records, where they will be a cornerstone for the label. The question is whether they, and Hollywood, can transfer that industry buzz to the adolescent and college-age fans that will be most interested in their hard-edged, grinding songs. The head says no, not with the amount of competition out there. But the heart says yes, as the band's style is too strong to go unrewarded. A summer release on Hollywood has to be considered a dark horse, but Gwen Mars justify the hype on their debut, and tracks like the catchy "Rover" and gritty "Play Dead" make Gwen Mars a top candidate for sleeper status.



### ■ YOKO ONO: *New York Rock* (Capitol 29843 2)

There may never have been a more maligned performer than Ono, who most people would blame for the rise of communism, AIDS, their dog dying and Kennedy's assassination if they could. In fact, even though they can't, they'll still find a way to lay responsibility on Ono. But one thing she could never be faulted for was a lack of ambition, a trait that holds true with *New York Rock*, the soundtrack to a play by Ono. To give an idea, along with such characters as Bill and Jill are Ignorance and Violence. Nope, this is probably not a fluff piece. On the other hand, there is a partial reason for the maliciousness that has been inflicted upon Ono, namely her voice. But her lack of singing, along with some lovely melodies make this a workable record.

### ■ GREEN APPLE QUICK STEP: *Reloaded* (The Medicine Label 24584-2)

The fact that this record was co-produced by Pearl Jam's Stone Gossard, along with Nick DiDia, should give an indication of the support the quintet's second album is receiving. Green Apple... released their debut CD two years ago to a minor fanfare, then vanished into the touring grind of the States and Europe. However, the promotional machine is in full force for their follow-up. With the exceptional diversity the band exhibit, showing remarkable strength on their quieter numbers, such as "TV Girl" and "Underwater." Rock bands doing ballads often come off as cheesy, but on "Underwater," especially, there is a hushed loveliness that lends a moving grace to Green Apple's sophomore effort. A band to watch out for.



### ■ CLUTCH: *Clutch* (Eastwest Records 61755-2)

To call this quartet's sound homicidal is an understatement akin to calling the O.J. trial sleep-inducing. Lead singer Neil Fallon's vocals are viciously loud, while the musicians distort the perception of fans with swirling guitar licks and thundering drums before Fallon returns to his chanting screams infused with tribal grooves. Clutch's sound has the potential to elick with fans, but only if audiences know where to find them.

### ■ LAURA BRANIGAN: *The Best Of Branigan* (Atlantic 82757-2)

There might be a tendency to think of Branigan as a second-rate Sheena Easton, even if no one else does, that's what immediately comes to mind for me. But a look at the track listing on this best of, which includes two new covers—one of Maria McKee's "Show Me Heaven" and one of Donna Summer's "Dim All The Lights"—indicates that might not be a fair assessment. On the other hand, this is the woman who recorded "Gloria," the closing track here, and covered a Michael Bolton tune, so who really cares about being fair. Fans of Branigan, and they obviously exist, will find pleasure in this, and Adult Contemporary may jump on her cover of "Show Me Heaven."

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## PICKS OF THE WEEK

### ■ GENE: *Olympian* (A&M Records 314 5276622 )

The timing of the release of The Smiths' *Singles* couldn't be more ironic as far as A&M is concerned, as their hot new British band, Gene, have been deluged with Smiths' references. Gene's sound is laced with the widely represented pop hooks that have characterized British new wave since the Smiths, but it's the striking vocal similarities between Gene's Martin Rossiter and Morrissey that make comparisons inevitable. However, each record brings a different reason for being a worthy addition to any collection.

Gene's *Olympian* offers the excitement of discovering a new band. On tracks like "Haunted By You," "London, Can You Wait" and "Be My Light, Be My Guide," the quartet serve up deliciously snippy hooks with biting and peppy vocals. The result is a CD that continually grows more engaging with each listen.

As for the Smiths, the joy of their record can be summed up in "Heaven Knows I'm Miserable Now," "How Soon Is Now?" the beautiful "Last Night I Dreamt That Somebody Loved Me," "Bigmouth Strikes Again" and the CD's finale, "There Is A Light That Never Goes Out." There is a nostalgic comfort in hearing so many recognizable tracks together in one place. Any Smiths' fan should not be without this, while anyone who's yet to discover the band will get a great introduction with *Singles*.



# CASH BOX

## TOP 100 URBAN SINGLES

### JUNE 10, 1995



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



To Watch:  
**Domino**

<b>1</b>	GRAPEVYNE (MJJ/Epic 77864)	Brownstone	1	11
<b>2</b>	WATER RUNS DRY (Motown 860 358)	Boyz II Men	2	7
<b>3</b>	CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676)	Total Feat. The Notorious B.I.G.	3	10
<b>4</b>	I LIKE (Keia/Elektra 64486)	Kut Klose	5	15
<b>5</b>	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Arista 5041)	Monica	7	8
<b>6</b>	CRAZY LOVE (FROM "JASON'S LYRIC") (Mercury 856 730)	Brian McKnight	6	12
<b>7</b>	BEST FRIEND (Atlantic 87148)	Brandy	8	3
<b>8</b>	ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Epic 77862)	Raphael Saadiq	4	12
<b>9</b>	THIS IS HOW WE DO IT (PMP/RAL/Island 851 468)	Montell Jordan	9	15
<b>10</b>	EMOTIONS (Luke 185)	H-Town	10	12
<b>11</b>	SOMEONE TO LOVE (550 Music 77895)	Jon B. Feat. Babyface	12	7
<b>12</b>	EVERY LITTLE THING I DO (Uptown 3356)	Soul For Real	14	6
<b>13</b>	SHY GUY (FROM "BAD BOYS") (The Work Group 77678)	Diana King	13	12
<b>14</b>	SCREAM (MJJ/Epic 78000)	Michael Jackson & Janet Jackson	DEBUT	
<b>15</b>	GIVE IT 2 YOU (So So Def/Work/Columbia 77836)	Da Brat	15	9
<b>16</b>	THE WAY THAT YOU LOVE (VJng/Mercury 1422)	Vannessa Williams	16	9
<b>17</b>	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (RAL/Def Jam 1879)	Method Man/Mary J. Blige	19	7
<b>18</b>	WHEN U CRY I CRY (Capitol 58329)	Jesse	18	12
<b>19</b>	WATERFALLS (LaFace/Arista 24108)	TLC	56	2
<b>20</b>	JOY (Interscope 95769)	Blackstreet	17	11
<b>21</b>	FREEDOM (FROM "PANTHER") (Mercury 856 800)	Various Artists	11	7
<b>22</b>	FREAK LIKE ME (EastWest 9094)	Adina Howard	20	20
<b>23</b>	HOW MANY TIMES (EastWest 64431)	Gerald Levert	27	4
<b>24</b>	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53188)	Dr Dre	25	12
<b>25</b>	I WANNA LOVE LIKE THAT (Giant 24629)	Tony Thompson	53	4
<b>26</b>	DEAR MAMA (Interscope 98273)	2Pac	21	14
<b>27</b>	THINK OF YOU (LaFace/Arista 2-4094)	Usher	23	18
<b>28</b>	RED LIGHT SPECIAL (LaFace/Arista 02744)	TLC	26	16
<b>29</b>	COME ON (A&M 580 972)	Barry White	28	17
<b>30</b>	LOVE TODAY (A&M 09704)	Vertical Hold	33	8
<b>31</b>	IF IT'S ALRIGHT WITH YOU (Luke 184)	Lorenzo Feat. Keith Sweat	34	8
<b>32</b>	FREEK'N U (Uptown/MCA 3344)	Jodeci	DEBUT	
<b>33</b>	FIRE (Motown 1300)	Subway	36	6
<b>34</b>	PUT YOUR BODY WHERE YOUR MOUTH IS (Atlantic 87165)	Sean Levert	57	2
<b>35</b>	FROGGY STYLE (Jive 42296)	Nuttin' Nyce	40	6
<b>36</b>	I'D RATHER BE ALONE (Warner Bros. 17922)	Karyn White	41	7
<b>37</b>	FOR YOUR LOVE (Motown 1261)	Stevie Wonder	31	16
<b>38</b>	BABY (Atlantic 82610)	Brandy	29	29
<b>39</b>	JUST ROLL (Big Beat/Atlantic 98175)	Fabu	24	16
<b>40</b>	(I WANT TO) THANK YOU (Street Life/Scotti Bros. 78035)	Freddie Jackson	51	4
<b>41</b>	IT'S BEEN YOU (Elektra 9148)	Anita Baker	38	10
<b>42</b>	NEXT TIME (MCA 55011)	Gladys Knight	22	13
<b>43</b>	THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376)	Masta Ace Incorporated	49	7

<b>44</b>	FIRST LOVER (Raging Bull 5013)	Gap Band	50	7
<b>45</b>	IS IT ME (MCA 54990)	Monteco Feat. Immature	30	13
<b>46</b>	CRAZIEST (Tommy Boy 666)	Naughty By Nature	39	9
<b>47</b>	I'D RATHER BE ALONE (MCA 54992)	IV Xample	32	13
<b>48</b>	TAKE IT TO THE FRONT (Island 851 616)	Vybe	37	11
<b>49</b>	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin' 4-Tay Feat. The Spinners	42	11
<b>50</b>	NEVER GONNA LET YOU GO (Street Life/Scotti Bros. 78019)	Tina Moore	61	5
<b>51</b>	CANDY RAIN (Uptown/MCA 54906)	Soul For Real	48	25
<b>52</b>	U BETTER RECOGNIZE (FROM "MURDER WAS THE CASE") (Death Row/Interscope 17875)	Sam Sneed	59	6
<b>53</b>	GOOD THANGZ (Underworld/Capitol 79558)	Hami	55	7
<b>54</b>	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	52	21
<b>55</b>	MAKE SWEET LOVE TO ME (Capitol 58330)	Whispers	44	16
<b>56</b>	ENJOY YOURSELF (Mo Jazz 1279)	Impromptu	58	4
<b>57</b>	FREAK ME BABY (Epic Street/Epic 77845)	Dis'N'Dat Feat. 95 South, 69 Boyz & K-Knock	62	6
<b>58</b>	BOOMBASTIC (Virgin 38482)	Shaggy	78	3
<b>59</b>	WALKING AWAY WITH IT (Perspective 88405)	Raja-Nee	35	10
<b>60</b>	SLOW DOWN (Columbia 7138)	Trisha Covington	64	5
<b>61</b>	HE'S MINE (Outburst/RAL 6946)	MoKenStef	65	4
<b>62</b>	TALES FROM THE HOOD (MCA 55038)	Domino	66	4
<b>63</b>	IF YOU SAY (Giant 17875)	Christopher Williams	63	6
<b>64</b>	I'M WHAT YOU NEED (MCA 3361)	Chante Moore	90	2
<b>65</b>	HEY LOOK AWAY (Kaper/RCA 64305)	Questionmark Asylum	69	4
<b>66</b>	THIS LIL'GAME WE PLAY (Biv/Motown 10 860 252)	Subway Feat. 702	54	26
<b>67</b>	GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH (Epic 77755)	Luther Vandross	46	13
<b>68</b>	I LIKE WHAT YOU'RE DOING TO ME (Atlas/Polygram 08764)	Joya	43	12
<b>69</b>	I CAN LOVE YOU LIKE THAT (Blitz/Atlantic)	All-4-One	89	2
<b>70</b>	IF YOU LOVE ME (MJJ/Epic 77732)	Brownstone	67	33
<b>71</b>	BROWN SUGAR (EMI 58630)	D'Angelo	80	3
<b>72</b>	SARAH SMILE/DRIFTIN' (Bellmark 72538)	Lenny Williams	70	10
<b>73</b>	I APOLOGIZE (Elektra/EEG 64497)	Anita Baker	71	27
<b>74</b>	KEEP IT RIGHT THERE (Spoiled Rotten/Big Beat/Atlantic 98187)	Changing Faces	45	12
<b>75</b>	ANSWERING SERVICE (EastWest 9122)	Gerald Levert	72	17
<b>76</b>	I DON'T MIND (MCA 55015)	Immature	76	6
<b>77</b>	TOMORROW ROBINS WILL SING (Motown 60356)	Stevie Wonder	DEBUT	
<b>78</b>	QUO FUNK (MJJ/Epic 77802)		83	3
<b>79</b>	LIFESTYLES OF THE RICH AND SHAMELESS (Uptown/MCA 55006)	Lost Boyz	81	4
<b>80</b>	I'M GOIN' FOWN (Uptown/MCA 55008)	Mary J. Blige	68	8
<b>81</b>	GOOD OLE DASHION LOVE (Perspective 8403)	Lo-Key	47	11
<b>82</b>	MIND BLOWIN' (TNT/Jive 42286)	Smooth	DEBUT	
<b>83</b>	CREEP (LaFace/Arista 2-4082)	TLC	75	43
<b>84</b>	ONE FINE DAY (Qwest/Reprise 17960)	Hiroshima	84	5
<b>85</b>	SO FINE (Perspective 587 478)	Mint Condition	79	19
<b>86</b>	WE MUST BE IN LOVE (Stepsun 0141)	Pure Soul	DEBUT	
<b>87</b>	I WANNA KNOW YOU (Caliber 2012)	Howard Hewett	60	9
<b>88</b>	I LIKE IT (WANNA BE WHERE YOU ARE) (Elektra/EEG 66131)	Grand Puba	DEBUT	
<b>89</b>	FEEL ME FLOW (Tommy Boy 7682)	Naughty By Nature	DEBUT	
<b>90</b>	DON'T GET ANY BETTER (GRP 53060)	Tom Scott	DEBUT	
<b>91</b>	I CAN CALL YOU (Capitol 58264)	Portrait	73	17
<b>92</b>	RUB UP AGAINST YOU (Scotti Bros. 78018-4)	Freddie Jackson	82	15
<b>93</b>	IF YOU THINK YOU'RE LONELY NOW (Mercury 856 572)	K-Ci Hailey Of Jodeci	87	16
<b>94</b>	NEVER FIND SOMEONE LIKE YOU (Columbia 77817)	Keith Martin	86	16
<b>95</b>	ELEVATION (FREE MY MIND) (Priority 53176)	The Bums	74	6
<b>96</b>	BEFORE I LET YOU GO (Interscope 98211)	Blackstreet	77	39
<b>97</b>	GET LIFTED (Jive 42282)	Keith Murray	93	14
<b>98</b>	RODEO (Rip-It 9511)	95 South	97	16
<b>99</b>	THANK YOU (Motown 1270)	Boyz II Men	91	16
<b>100</b>	MY OL' LADY (Motown 2484)	Blu	85	6

# URBAN

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EMI/ASCAP/Beachwood Music, BMI)	
BABY K. Crouch, K. Jones, R. Peterson (Young Legend/Ecstasy/ASCAP/Human Rhythm, BMI)	8
BEFORE I LET YOU GO T. Riley, L. Silvers, M. Riley, C. Hannibal, D. Hollister	96
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BEST FRIEND K. Crouch, G. McKinney (Human Rhythm Music, BMI)	7
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BIG BOPPA/WARNING The Notorious B.I.G. (The Tee/Justin Combs, ASCAP)	54
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ASCAP/Josiana's Dream/Interscope/Fear/Warner-Tamerlane, BMI)	26
DON'T GET ANY BETTER N/A (N/A)	90
DON'T TAKE IT PERSONAL D. Austin, D. Simmons (D.A.R.P./Afro Dred Late, ASCAP/Nu Rhythm, BMI)	5
ELEVATION (FEAR ME) M. MINDY D. Smith, E. Alexander (Burring Ave./O/B/O Isef, BMI)	95
EMOTIONS Dano, Shazzam, G. I. (Buddha/The Jam, BMI)	10
ENJOY YOURSELF J. Britt, S. Harvey, S. Thomas (R16, ASCAP/Steve Harvey/Odie Mae, BMI)	56
EVERY LITTLE THING I DO Heavy D, Robinson, Oliver, Barnes, Calhoun (EMI April/Soul On	
Soul/WB/Eville/Twelve And Under, ASCAP/Slam U Well/Taking Care Of Business, BMI)	12
FEEL ME FLOW N/A (N/A)	89
FIRE D. Bingham (Dmily B/BMD, ASCAP)	33
FIRST LOVER C. Wilson, A. Rushing, V. Young (C Dub Music, BMI)	44
FOR YOUR LOVE S. Wonder (Steeleland Morris, ASCAP)	37
FREAK LIKE ME E. Jones, M. Valentine, L. Hill (Hines/Hill&Valentine, ASCAP)	22
FREAK ME BABY V. Bryant, N. Orange, R. Andrews, N. Chanceler (Pottsburg/Ujima/Hey Skmo, BMI)	62
FREEDOM D. Austin, J. Kirkland, J. Gilman (EMI April/D.A.R.P./Patrick Moxey/Diggin' In	
The Crates, ASCAP/Eaton/Buster Jinx, BMI)	21
FREEK'N U De Vante (EMI April/De Swing Mob, ASCAP)	57
FROGGY STYLE A. Yarbrough, L. Simmons, J. Ellis, C. Wilson (Tak'n' Care Of Business, BMI)	35
GET LIFTED K. Murray, E. Serrano, H. Casey (Zomba/Hitic/Eric Serrano/Windswept	
Pacific, ASCAP/Language, BMI)	97
GIVE IT 2 YOU J. Durr, C. Kelly (So So Def/EMI April/My World, ASCAP)	15
GOING IN CIRCLES/LOVE THE... J. Peters A. Poree (Purple Music, BMI)	67
GOOD OLE FASHION LOVE J. Harms III, T. Lewis (Flyte Tyme/New Perspective, ASCAP)	81
GOOD THANGZ Hama (Ma' Phil Music, ASCAP)	53
GRAPEVINE N. Gilbert, A. Gilbert, D. Hall (Brown Girl/The Night	
Rainbow/Stone Jam/Ness Nitty & Capone/WB, ASCAP)	1
HEY LOOK AWAY T. Argrow, M. Gadsen, K. Jones, D. Hepburn (360, ASCAP/Fecat/Money	
In The Bank/Blackwood, BMI)	65
HE'S MINE Hama, M. Kan, Stef. R. Trouman, Prince (Controversy, ASCAP/Saja	
Music/Songs Of Lastrada/Rubber Band Music, BMI)	61
HOW MANY TIMES N/A (N/A)	23
I APOLOGIZE A. Baker, B.J. Eastmond, G. Chambers (Heritage Hill/WB/Orisha/Paisley	
Park, ASCAP/All Baker's, BMI)	73
I CAN CALL YOU Portrait (Hee Bee Doonit/4 Music/WB, ASCAP)	69
I CAN LOVE YOU LIKE THAT S. Diamond, M. B. Berry, J. Kimball (N/A)	91
I DON'T MIND R. Pennon, C. England (T-Pora, ASCAP/Pat Hat/EMI Virgin, BMI)	76
THE I.N.C. RIDE R. Riley, E. Isley, Isley, C. Jasper, D. Clear, C. Isley	
(Dmanza/Vary White, ASCAP)	43
I WANNA KNOW YOU M. Seward (Dagana Music, ASCAP)	87
I'D RATHER BE ALONE H. Boone, L. Moorer III (MCA/Family Tree, ASCAP/Moorer, BMI)	47
I'D RATHER BE ALONE K. White, J. Harms III, T. Lewis, G. Johnson, S. Howard (Flyte Tyme/New	
Perspective, ASCAP/Warner-Tamerlane/King's Kid, BMI)	36
IF IT'S ALRIGHT WITH YOU K. Sweat, E. McCam (Keith Sweat/E.A./WB/Deep Sound, ASCAP)	31
IF YOU LOVE ME G. Chambers, N. Gilbert, D. Hall	
(Stone Jam Music/Ness, Nitty & Capone/Orisha Music/WB)	70
IF YOU SAY S. Kenney, M. Little, R. Harris, C. Williams (Whole 9 Yards/Avad	
1 Magic/Melody Men Music/Ren's Secret/Sony Tunes/Baby Don Music, ASCAP)	93
IF YOU THINK YOU'RE LONELY NOW B. Wozniak, P. Moten, R. Griffin (Abkco/Morill, BMI)	63
Music/brown girl Music/The Night Rainbow, ASCAP)	
IS IT ME C. Stokes, L. Lassiter, K. Ball (Zomba/Hookman, ASCAP/Halle Berry, BMI)	45
I LIKE J. Howcott, E. Officer, T. Duncan (Nu Soul, ASCAP/Almo Irving/Short Dolls, BMI)	4
I LIKE IT (I WANNA BE WHERE YOU ARE) M. Dixon, A. Martin, Grand Paba (Def Jam, ASCAP/12 A./Kakalaka, BMI)	88
I LIKE WHAT YOU'RE DOING TO ME C. Young, B. Hank, W. G. Hank (Globe Art/That's Right, BMI)	68
I'LL BE AROUND Fort (Rap, Top/Def/Boy/Asorted, ASCAP)	68
I'LL BE THERE FOR YOU/OPRE ALL... C. Smith, R. Duggs, N. Ashford, V. Simpson	
(Jobete, ASCAP/Careers BMG/Wa. Tang/Raineca, BMI)	17
I'M GOIN' DOWN N. Whitfield (Duchess, BMI)	64
I'M WHAT YOU NEED J. Howcott, M. Mami, Officer, D. Parks (Irving Music/Nu Soul, BMI)	80
IT'S BEEN YOU S. McKinney, M. Unobsky, M. O'Hara (Whole Nine Yards	
Music/Avid One Music, ASCAP/Unobsky Songs/O'Hara Music, BMI)	41
I WANNA LOVE LIKE THAT Babyface (Ecal/Sony Songs/Zomba, BMI)	25
JOY T. Riley, T. Lucas, M. Jackson (Zomba/T. Lucas Music/Mr Peanut	
Butter, ASCAP/Misc/Warner-Tamerlane, BMI)	20
JUST ROLL L. Grady (Little Lot, BMI)	39
KEEP IT RIGHT THERE D. Swing (De Swing Music/EMI, ASCAP)	74
KEEP THEIR HEADS RINGIN' Dr Dre, S. Steed, J. Flex (Am'N Nuthin'	
Gon' On But Fu Km', ASCAP)	24
LIFESTYLES OF THE RICH AND SHAMELESS O. S. Harvey, Jr., Mr	
Checks (EMI April/Be Mo Easy, ASCAP/Lost Boyz, BMI)	79
LOVE TODAY T. Taylor, C. Farrar (Chrysalis Music/Khara Troy/B Black Music, ASCAP)	50
MAKE SWEET LOVE TO ME Magic/C. Moss, R. Dewey (Ray-Jay/Yours,	
Misc & Ours, ASCAP/Backed/Magic Eye/Whisper, BMI)	38
MIND BLOWIN' Carter, Campbell, Fingers White, Isley, Isley, Isley	
(Zomba/Fe Mac/Art & Rhythm/Afhythm/EMI April/Bama, ASCAP)	82
MY OL' LADY D. Wiggins (Pr/Tony Toni Tone, ASCAP)	100
NEVER FIND SOMEONE M. Sharron, D. Sembello (Shineag Platinum/	
Famous Music/No Pain No Gain, ASCAP)	94
NEVER GONNA LET YOU GO T. Moore, T. Ford (My Jonathon/Beva, BMI)	50
NEXT TIME J. Jam, T. Lewis, J. Wright, G. Knight (Stakez/EMI April/Flyte	
Tyme/Tunes/New Perspective, ASCAP)	42
NONE OF YOUR BUSINESS S. Azor	
(Sons Of K. Ous/Out Of The Basement/Next Plateau, ASCAP/Unart, BMI/CPP)	97
ONE FINE DAY D. Kuramoto, K. Cornwell (N/A)	84
PUT YOUR BODY WHERE YOUR MOUTH IS G. Levert, E. Nicholas (Divided Music/Zomba/Warner-Tamerlane, BMI)	34
QUO FUNK J. D. Tru, D.J. Baulcare (Vera Noiri, ASCAP/J.D. Tru Publ./Carmie Fudge, BMI)	78
RED LIGHT SPECIAL Babyface (Ecap/Sony Songs, BMI)	28
RODEO Da' S. W. A. T. Team (Drop Science, ASCAP/Downlow Quad, BMI)	98
RUB UP AGAINST YOU G. Levert, E. Tony Nicholas (Divided/Zomba/Rainz/	
Warner-Tamerlane, BMI)	92
SARAH SMILE D. Hall, J. Oates (Unidappell, BMI)	72
SCREAM M. Jackson, J. Harris III, T. Lewis, J. Jackson (Misc/Warner-Tamerlane/Black Ice, BMI)	14
SHY GUY D. King, A. Marvel, K. Gardner (World Of Andy/War, ASCAP/Diana King/Kingsley	
Gardner Nation Of Soul, BMI)	13
SLOW DOWN M. Nelson, K. West, Ford Payne (April Music, ASCAP/Irving Music, BMI)	60
SOMEONE TO LOVE Babyface (Sony/Ecal, BMI)	11
SO FINE O'dell, Stokely (New Perspective, ASCAP)	85
TAKE IT EASY KRS-ONE (Misc, ASCAP)	98
TAKE IT TO THE FRONT W. J. Young, R. Holsday, C. Wilson (Junky Funk, BMI)	48
TALES FROM THE HOOD Donno, G. Baillergeau, V. Merrit (Chrysalis/Getto Jam/All Int. ASCAP/Mike's Rap, BMI)	62
THANK YOU M.S. (EMI April/D.A.R.P., ASCAP/Black Panther/Vanderpoll/Awyaw/Slawn/	
Patrick/Ensign, BMI)	99
(I WANT TO) THANK YOU B. J. Eastman, G. Chambers (Barry's Melodie/Polygram Int./Orisha/Warner Bros., ASCAP)	40
THINK OF YOU C. Thompson, D. Jones, F. Evans, U. Raymond (Cluck Lite/Starvin', ASCAP/Chira	
Baby/Jaice, Combs, BMI/EMI)	27
THIS IS HOW WE DO IT M. Jordan, O. Peirce, R. Walters (Mo'Sawing, ASCAP/Oji's/Def American, BMI)	66
THIS ILL GAME WE PLAY G. Levert, E. T. Nicholas (Divided/Zomba/Rainz/Warner-Tamerlane, BMI)	9
TOMORROW ROBINS WILL SING S. Wonder (Steeleland Morris, ASCAP)	77
U BETTER RECOGNIZE S. Steed (Suge, ASCAP)	52
WALKING AWAY WITH IT K. Andy, Raja-Nee (Keatane Songs, ASCAP/Ten/Eight/The Ber Music, BMI)	59
WATERFALLS Organized Noize, M. Eberhard, L. Lopez (Tiz Biz Music/Ielt Star	
Music/Pebbltone, ASCAP/Organized Noize Music/Stuff Shirt Music, BMI)	19
WATER RUNS DRY Babyface (Sony/Ecal, BMI)	2
THE WAY THAT YOU LOVE ME J. DiBa, A. Abena (EMI April/Nann, ASCAP/EMI Blackwood/J. Dibbs, BMI)	86
WE MUST BE IN LOVE K. Jordan (Played Like A Step/Black Art Of War, ASCAP)	16
WHEN U CR... S. Grimesse, B. Beck, R. Brown (Lil'Ed/Timmy Campbell/Warner	
Chapel, ASCAP/Sonic Sheel, BMI)	18

## REVIEWS By Gil L. Robertson IV

### THE MIGHTY CLOUDS OF JOY: Power (Intersound 9147) Producers: Various



This disc features old school gospel at its very best and contains recordings that one could easily listen to indefinitely. Not only is this venerable gospel ensemble spreading the love and joy of Jesus Christ, but they do so with an execution that is a refreshing departure from tired, run-of-the-mill groups currently on the music scene. Listening to the Mighty Clouds of Joy reminds listeners that soul, pop and rock all owe a great of their musical character to gospel. The group is in excellent form throughout this disc and the lead vocals are performed with a verve and passion that would make an atheist want to get up and shout. Programmers would be wise to include this disc on formats, it's a winner. Standout tracks: ALL

### CORONA: The Rhythm Of The Night (EastWest 61817-2) Producers: Checco and Soul Train



After listening to this disc I now know why disco music was abandoned in favor of other musical genres. This is truly empty, mindless music that serves no greater purpose than to vibrate along from track to track in search of a good groove. Corona may be a fine vocalist but you would never know it from this disc which does nothing to showcase her abilities as a performer. This disc was recorded overseas, and perhaps this is the type of music that they listen to over there however, for domestic audiences, it would be strongly suggested for her to try again. Not even diehard club gers will be able to get this.

### FRANKIE KNUCKLES FEATURING ADEVA: Welcome To The Real World (Virgin 40129-2) Producer: Frankie Knuckles



Although this disc is not as bad as Corona's, it's not much better. Today it would seem that artists go in the studio to do nothing more than cover music terrain that's already been done before, and better, by other artists. Although featured vocalist Adeva can sing, her talent alone is not enough to make this disc deliver. As for Knuckles, the tracks here showcase no originality and although his beats and grooves are danceable I don't see many radio programming possibilities here.

## PICK OF THE WEEK

### NAUGHTY BY NATURE: POVERTY'S PARADISE (Tommy Boy 2873) Producers: Naughty By Nature and various



With their third disc Naughty By Nature continues to deliver a groove and flow that has made them a rap/hip-hop favorite. As demonstrated on cuts like "Feel Me Flow," and "Craziest," the group still knows how to create good, clean and highly danceable party music. They also have retained their social consciousness as tracks like "Holdin Fort" and "Chain Remains" attest. Lead rapper Treach remains at the head of the class among today's rappers in the business, and he receives great back-up support from Vinnie and Kay Gee. This is an exciting disc and should have a long life in both retail and with several radio formats.

## URBAN

## TOP 75 R&amp;B ALBUMS

CASH BOX • JUNE 10, 1995

1	FRIDAY (Priority 53959)	Soundtrack	1	7
2	ME AGAINST THE WORLD (Interscope 92399)	2Pac	2	42
3	TALES FROM THE HOOD (Forty Acres & A Mule Musicworks/MCA 11243)	Soundtrack	3	3
4	THE INFAMOUS (Loud/RCA 66480)	Mobb Deep	4	5
5	MY LIFE (MCA/Uptown 11156)	Mary J. Blige	5	26
6	KIRK FRANKLIN & FAMILY (Gospo-Centric 72119)	Kirk Franklin & Family	7	23
7	RETURN TO THE 36 CHAMBERS (Elektra/EEG 61659)	Ol' Dirty Bastard	14	9
8	THIS IS HOW WE DO IT (Def Jam/RAL 527179)	Montell Jordan	9	8
9	NEW JERSEY DRIVE VOL. I (Tommy Boy 1114)	Soundtrack	8	9
10	DO YOU WANNA RIDE? (Mecca Don/EastWest/EEG 61757)	Adina Howard	10	14
11	SURRENDER (Keia/Elektra/EEG 61668)	Kut Klose	13	10
12	FROM THE BOTTOM UP (MJJ/Epic 57829)	Brownstone	12	20
13	CANDY RAIN (Uptown/MCA 11125)	Soul For Real	11	9
14	BRANDY (Atlantic/AG 82610)	Brandy	24	32
15	IN A MAJOR WAY (Sick Wid' It/Jive 41558)	E-40	16	11
16	PANTHER (Mercury 525479)	Soundtrack	6	4
17	READY TO DIE (Bad Boy/Arista 73000)	The Notorious B.I.G.	15	34
18	CRAZYSEXYCOOL (LaFace/Arista 26009)	TLC	17	26
19	BEGGIN' AFTER DARK (Luke 212)	H-Town	19	26
20	TICAL (Def Jam/RAL/Island 523839)	Method Man	22	26
21	ALL IN THE GAME (Suave 0003)	Crime Boss	18	14
22	SITTIN' ON CHROME (Delicious Vinyl/Capitol 32873)	Masta Ace Incorporated	20	2
23	II (Motown 530323)	Boyz II Men	23	37
24	THE ICON IS LOVE (A&M 0115)	Barry White	25	31
25	TOAST TO THE LADIES (Capitol 30270)	The Whispers	26	9
26	GROOVE ON (EastWest 92416)	Gerald Levert	29	35
27	SAFE + SOUND (Profile Records 1462)	D.J. Quik	27	14
28	CONVERSATION PEACE (Motown 530238)	Stevie Wonder	21	10
29	JUST FOR YOU (MCA 10946)	Gladys Knight	30	35
30	GOOD TIMES (Biv/Motown 530354)	Subway	32	17
31	REAL TING (Weed/Nervous 2006)	Mad Lion	34	2
32	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	33	36
33	BAD BOYS (Vbrk/Columbia 67009)	Soundtrack	28	8
34	LOVE ON MY MIND (Luke 0214)	Lorenzo	37	5
35	VOLUME I (Interscope 92360)	Thug Life	35	31
36	MAKE HIM DO RIGHT (Vamer Bros. 45400)	Karyn White	36	32
37	MYSTICS OF THE GOD (Select Street/AG 23011)	King Just	DEBUT	
38	ONE MO'GEN (Rip-It 9501)	95 South	38	19
39	BLACKSTREET (Interscope 92351)	Blackstreet	39	47
40	FUNKAFIED (So So Def/Vbrk/Columbia 66164)	Da Brat	42	46
41	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS (Shot 7000)	Various Artists	31	6
42	NEVER LET YOU GO (Underworld/Capitol 29476)	Jesse	65	7
43	DIVA OF SOUL (Malaco 7476)	Shirley Brown	40	7
44	NEW JERSEY DRIVE VOL. II (Tommy Boy 1130)	Soundtrack	43	7
45	COCKTAILS (Dangerous/Jive 41553)	Too Short	44	18
46	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	48	44
47	WHAT'S ON MY MIND (Po Broke/Relativity 1514)	The Dayton Family	51	21
48	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	46	48
49	PUMP YA FIST HIP HOP (Avatar/Atlas 124 048)	Various Artists	49	6
50	THE DIARY (Rap-A-Lot/Nov Trybe 39946)	Scarface	55	31
51	IT'S TIME (Caliber 21008)	Howard Hewett	45	25
52	BOOTLEGS & B-SIDES (Priority 53921)	Ice Cube	63	25
53	PRIVATE PARTY (Street Life/Scotti Bros. 75457)	Freddie Jackson	47	12
54	NINE LIVES (Profile 140602)	Nine	54	11
55	SEASON OF DA SICCNESS (Black Market/Priority 53967)	Brotha Lynch Hung	57	11
56	JASON'S LYRIC (Mercury 522915)	Soundtrack	56	31
57	PEOPLE WANT BASS (Profile 1461)	Nemesis	41	3
58	OLD SCHOOL FRIDAY (Priority 57194)	Soundtrack	53	3
59	MURDER WAS THE CASE (Death Row/Interscope/AG 92484)	Soundtrack	58	30
60	THE BEST OF SADE (Epic 66686)	Sade	59	27
61	HIGHER LEARNING (550 Music/Epic Soundtrax/Epic 66944)	Soundtrack	60	19
62	NOT A PERFECT MAN (Giant/Vamer Bros. 24564)	Christopher Williams	52	11
63	STATION IDENTIFICATION (Capitol 28968)	Channel Live	61	10
64	THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 41555)	Keith Murray	66	24
65	MYSTIC STYLEZ (Prophet 4401)	Three-6 Mafia	50	2
66	ALL THAT MATTERS (Capitol 28709)	Portrait	67	11
67	DO YOU WANT MORE? III?? (DGC/Geffen 24708)	The Roots	64	18
68	SONGS (LV/Epic 57775)	Luther Vandross	69	34
69	MYSTICAL (Big Boy 12)	Mystical	72	9
70	SMOOTH GROOVE: A SENSUAL COLLECTION VOL. 2 (Rhino/AG 71860)	Various Artists	71	12
71	USHER (LaFace/Arista 26008)	Usher	68	14
72	AMERIKKKA'S NIGHTMARE (Jive 41547)	Spice 1	70	24
73	LIFESTYLEZ OV DA POOR & DANGEROUS (Columbia 53795)	Big L	62	9
74	ILLUSIONS (Vamer Bros. 45755)	George Duke	74	17
75	THE SWEETEST DAYS (Ving/Mercury 526172)	Vanessa Williams	75	21

## THE RHYTHM

By Gil L. Robertson IV



Tony Brown gets sweet welcome from WLIB-AM public affairs guru. Tony Brown celebrates his debut as host of the new WLIB-AM radio program *Tony Brown*, during a recent reception at The Four Seasons Restaurant in New York City. Joining Brown are (l-r): Former mayor and fellow WLIB personality David Dinkins; Cheryl Sutton, vice president and treasurer of Inner City Broadcasting and Pierre Sutton, chairman and CEO of Inner City Broadcasting. The show is heard Monday - Thursday, from 2-5 p.m.

**BLACK MUSIC MONTH:** MCA Records is celebrating Black Music Month with a series of concerts at their hilltop entertainment and dining complex at Universal City Walk. Artists expected to participate include: *Shai*, *Immature*, *Monteco* and *IV Xample*. The artists will perform every Thursday beginning at 7:30 and will meet fans and sign autographs following their performance. Additional entertainment will feature *The L.A. Gear Dancers* who will perform to original MCA music. MCA artists will also participate in various music festivals throughout the month and will take part in the *Juneteenth* celebrations in the Southeast. Sony Music has released a double CD box set entitled, *The Promised Land*, that chronicles the label's music history from the 1930s to the present. Featured performers include: *Bessie Smith*, *The Drifters*, *Louis Armstrong*, *Mahalia Jackson*, *James Brown*, *Billie Holiday*, *Al Green*, *Earth, Wind & Fire*, *Public Enemy* and more. BET has a number of special programming events planned for the month beginning on June 1, with a one-hour segment of *Music Inside/Out (The Image Makers)*, that will include profiles on music industry heavyweights *Andre Harrell*, *Puffy Combs*, *Tracey Edmonds*, *Sharon Heyward*, *Tony Anderson* and *Hank Shocklee*. The network will also re-air its in depth look at the life of super publicist and industry insider, *Bob Jones*, as well as *Donnie Simpson's* special interview with *Barry White*, *Aretha Franklin* and *Curtis Mayfield*. Other highlights will include the debut of the new show *Lyricaly Speaking* that, during June will feature *Patti LaBelle*, *Luther Vandross*, *Natalie Cole*, *Stevie Wonder* and *Anita Baker*. BET will also conduct a special town meeting on June 20.

**HOT FUN IN ST. THOMAS:** From May 24-29, comedian *Sinbad* hosted a 70's Soul Festival in St. Thomas, *Virgin Islands*. The event included some of the hottest R&B recording acts from that era: *The Ohio Players*, *Teena Marie*, *The O'Jays*, *Earth, Wind and Fire*, *Gladys Knight* and *Rose Royce* who performed before several thousand old school soul revelers that included actresses *Angela Bassett*, *Senait Ashenafi* and *Vanessa Williams*, actor *Tim Reid* and personalities *Suzette Craft* and *Tom Joyner*. The event was taped for *HBO* for broadcasting later this summer.

**DISN'DAT:** R&B/Dance diva *Jody Watley* is back after a two year hiatus with a new single "Affection" from her latest album, released by her own *Avitone* record label. The merging of contemporary jazz and hip-hop was the topic of conversation when *MoJazz* recording duo, *Impromptu2*, recently stopped by the *Cash Box* office. The duo is enjoying great success with their hit single "Enjoy Yourself," taken from their debut *MoJazz* disc, *You're Gonna Love*. *Perspective Records'* hot new group *Solo* also paid *Cash Box* a recent visit and surprised us with an impromptu performance. This four man group is fabulous and will surely generate a flurry of radio and retail activity when their single, "Heaven," debuts on June 21.



## THE RHYME

By Gil Robertson IV



Mercury Records rap group III All Skratz chills with RCA rap group Channel Live chillin at New York's CLub Expo. III All Skratz are currently in the studio finishing their second album, set for release later this fall, while their current single "Don't Shut Down On A Player" from the *New Jersey Drive* soundtrack rides the charts. Pictured are Big III The Mack, Al Skratz, Tuffy and Hakim.

**THE SHOW:** Calling it the concert film of the 90's, Russell Simmons, Tollin/Roberts Productions and Rysher Entertainment have joined forces to bring you *The Show*, the first film to truly capture the essence of hip-hop. *The Show* will offer both hip-hop gurus and mainstream audiences a rare glimpse into the personal and public lives of some of the most notable artists in hip-hop today. Cameras follow the stars from their hotel rooms to limousines, from rehearsals, to backstage and finally—on stage. Artists featured include Run DMC, Warren G., Naughty By Nature, Slick Rick, Tha Dogg Pound, Notorious B.I.G., Dr.Dre, Wu-Tang Clan and a host of surprise guest star appearances. *The Show* glorifies the music of rap/hip-hop, the concert footage is raw, raucous and startlingly powerful. The film is set for an August release.

**PHAT FARM:** Phat Farm fashions, the latest venture from rap entertainment mogul Russell Simmons is earning high points in the fashion/retail world. Since debuting the line, which incorporates a hip, multi-cultural mix of classic, modern, casual American clothing and accessories, Phat Farm has continued to garner wide media attention and retail support from a growing demographic of fashion buyers. With clothes priced from \$55.00 to \$90.00 for shirts and pants to \$150.00 to \$800.00 for jackets and leather items, the makers of the line are slowly establishing a firm niche in the marketplace. Simmons says he wanted the line to have a universal appeal. He added, "Until now, to dress cool, kids bought clothes from various traditional clothing designers and mixed it together to create their own urban flavor. Clothes were like rap music: you sampled all kinds of things wherever you could get it. Now you can get it all in one place—PHAT FARM."

**DIS N' DAT:** Deathrow recording act Tha Dogg Pound will finally release their debut disc entitled *Dogg Food* on July 18. Mega-producer Warren G. has been busy with production chores on his two groups, 5Footaz and The Twins. Expect product from The Twins next month when their single "Round And Round," taken from their debut disc *Conversations*, is released. Whodinni, Ice T, Slick Rick, Kurtis Blow, Run DMC and Rob Base are some of the artists featured on *Old School Raps* due from Thump Records July 4. Coolio joins the *Lollapalooza* tour from July 4-19. Naughty By Nature, Method Man, Shabba Ranks, Montell Jordan and Soul 4 Real are just a few of the hot acts featured on WQHT (Hot 97) FM Summer Jam 95 at the Meadowlands. Look for Def Jam to release a special boxed set in commemoration of their 10 years as a powerhouse in the music industry.

## TOP 25 RAP SINGLES

CASH BOX • JUNE 10, 1995

1	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Def Jam/RAL/Island 1879)	Method Man/M.J. Blige	1	5
2	KEEP THIER HEADS RINGING (Priority 53188)	Dr Dre	4	12
3	GIVE IT 2 YOU (So So Def/Work/Columbia 77836)	Da Brat	3	9
4	DEAR MAMA (Interscope/AG 98273)	2Pac	2	14
5	FREAK ME BABY (Epic Street/Epic 77845)	Dis-N-Dat	8	7
6	THE I.N.C. RIDE (Delicious Vinyl/Capitol 58376)	Masta Ace Incorporated	6	7
7	CRAZIEST (Tommy Boy 666)	Naughty By Nature	7	9
8	BIG POPPA/WARNING (Bad Boy/Arista 7-9015)	The Notorious B.I.G.	5	22
9	AMONG THE WALKING DEAD (Mad Sounds/Motown 0302)	Scarface	12	4
10	BROOKLYN ZOO (Elektra/EEG 64477)	Oi' Dirty Bastard	9	15
11	GET DOWN (Bad Boy/Arista 7-9012)	Craig Mack	10	38
12	TALES FROM THE HOOD (MCA 55038)	Domino	16	4
13	I'LL BE AROUND (Chrysalis/EMI 58331)	Rappin 4'Tay	11	11
14	FOE LIFE (Priority 53192)	Mack 10	20	1
15	MIND BLOWN' (Jive 12286)	Smooth	DEBUT	
16	SHIMMY SHIMMY (Elektra 9212)	Mobb Deep	19	2
17	1-LUV (Sick Wid'it/Jive 42289)	E-40 Feat. Leivity	15	15
18	I LIKE IT (Elektra 66131)	Grand Puba	DEBUT	
19	RODEO (Rip-It 9511)	95 South	14	17
20	RESURRECTION (Releivity 1250)	Common Sense	18	3
21	U BETTER RECOGNIZE (Death Row/Interscope 98168)	Sam Sneed Featuring Dr. Dre	22	3
22	SURVIVAL OF THE FITTEST (RCA 64382)	Oi' Dirty Bastard	23	2
23	PUT IT ON (Columbia 77899)	Big L	13	6
24	SHOOK ONES PART II (Loud/MCA 64294)	Mobb Deep	21	15
25	SAFE + SOUND (Profile 5432)	DJ Quik	25	13

### Rap Single Reviews

By Gil Robertson IV

#### ■ MYSTIDIOUS MISFITSS: "i Be" (550 Music 6953)

It's rap music like this that makes people wonder if the genre has gone soft. This song makes no sense, and maybe that's the point, but what about the beat? Not only can't you understand what these fellas are saying but the beat is too disjointed to dance to. This single needs a remix, desperately.

#### ■ KING T: "Lets Get It On" (MCA 3401)

The rapper has another winner on his hands with this easy flowing single that I predict will be one of the summer's favorite dance slow jams. T's rap delivery is great and his duet partner, Nikke Nicole, gives it a flavor that should appeal to rap's dwindling female audience.

#### ■ SNOW: "Sexy Girl" (East/West 9217-2)

This new single from Snow's *Murder Love* disc is a winner. It has a stylized upbeat and highly danceable beat, and Snow's rap resonates with a bouncy provocative flavor that will make it one of the party favorites of the summer.

## Indie Spotlight

# Andy Allen and the Alternative Distribution Alliance

by Steve Baltin

**THE ALTERNATIVE DISTRIBUTION ALLIANCE IS NOT** a part of the WEA Group. The amount of specialized work they do for the conglomerate has led people to that conclusion, but the ADA is an independent organization. The distribution company formed in May/June of 1993, and Allen, the president of ADA, joined the company in June of 1994. This followed a 10-year stint with Island Records, Allen said, "the last three of which I was general manager of Island in the States." Prior to that Allen served 10 years with RCA.

His background with major labels certainly makes him an ideal candidate for a growing firm with ties to the majors. Though ADA might not seem at first as an ideal situation for him. He responds to this speculation by saying, "A lot of the labels that were Island-owned, were distributed independently. Labels like 4th and Broadway, Mango, Grape Jones were labels that were distributed independently, and obviously we were very involved in working those records."

Allen went on to add, "So, independent distribution wasn't something that was new to me. It was something that we had been involved with for some time. The ADA operation was very interesting to me as it had started up and I had kind of watched it grow just in that it was a competitor of the ILS system, which was our independent system at Island. What attracted me to it were the labels that were distributing through ADA. The fact that it had the Warner Music Group involved meant in terms of a commitment towards making it work. And I have always loved the kind of entrepreneurial and independent spirit that comes in working with or for an independent label. I just think it's a real exciting part of the business."



Andy Allen

Allen's enthusiasm for the independent spirit is apparent, but the Warner Music Group is clearly a cornerstone of ADA's present and future plans. For Allen the reasoning behind Warner's involvement with ADA can be explained as follows, "With ADA they have the opportunity to use a different distribution system... In the research that we've done, about 35 or 38 percent of the stores that we sell to are also sold (to) directly by WEA. So you can tell there's a significant difference in the stores that we reach directly."

Unprecedented success is not without its drawbacks, though. Specifically, the point of ADA was to provide specialized attention to the labels it works with. However, continued expansion could make that goal less realistic. As President of ADA what does Allen see as way to counter that problem? "Well, I think that there's a process in place to make sure that we don't grow beyond what our target is. Which is to be able to provide distribution with an eye toward artist development."

In addition, ADA is constantly expanding in other directions. An example is their recent installation of CD sampling stations into selected independent retail outlets. At the time of this interview they had already provided listening stations to 38 stores with more being added on a continual basis. While the cost might be a bit high, there's an old adage that says you have to spend money to make money. And given their success, and potential for future growth, it's hard to argue with ADA's way of doing business.

## REVIEWS *By Steve Baltin*

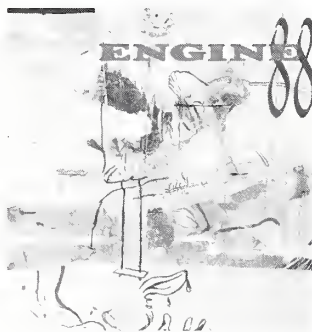
### ■ KNAPSACK: *Silver Sweepstakes* (Alias 00752)

The debut record from this Davis, CA quartet does exactly what a college/pop band should do -- it explodes from the airwaves with aggressive pop hooks and furious vocal intensity. The opening "Cellophane" is a near-perfect pop tune, joyous and frenzied. The subsequent "Trainwrecker" follows suit, with the only difference being a faster pace. Guitarist Jason (the band use only first names on the record's inner sleeve), bass player Rod and drummer Colby provide an exciting accompaniment for singer/guitarist Blair that show this band to be a unit. With all the indie stuff that comes through, very little goes on to major success. But with Alias on a hot streak thanks to Archers of Loaf, and Knapsack's glorious sound, to see and hear them all summer would not come as a surprise. In fact, not seeing them would be a shock. An exemplary record of the genre.



### ■ THE SAHOTAS: *The Right Time* (IRS Records 32322)

In their native U.K. the Sahotas' style of music was referred to as Bhangra. But '80s dance is just as accurate as description. The reason for the fancy description is their use of innovative instruments—the tabla, dholki and tumba. The sons of Punjabi immigrants (Punjab is a region of India), the Sahotas try to bring an Indian feel to their sound, but the difference is hardly noticeable. On the other hand if you're a fan of '80s dance music their sound will suit you fine.



### ■ ENGINE 88: *Clean Your Room* (Caroline 1784-2)

In the indie world, especially among college music fans Caroline, is a label associated with quality acts. The quartet known as Engine 88 carry on the tradition with rhythmic lines that get the adrenaline pumping but are too controlled to be categorized as frenzied. Sometimes the distinction between a unique style and sounding like every other band can be that small, though. Thus Engine 88 come up with the most important asset a young band can have — originality.

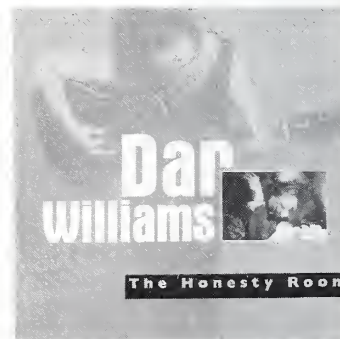
### ■ VARIOUS ARTISTS: *Oi! Skampilation* (Radical Records 70009-2)

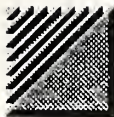
Radical deserves credit for taking advantage of the obvious. The drawing power of the Mighty Mighty Bosstones proves there is a large market for Ska. For this 19-song compilation the powers that be have included a few big names in the mix, namely Agent 99 and Inspector 7. But the majority of the songs come from less-known, or unknown, acts. Nevertheless the CD captures the good natured fun of Ska music, and don't be surprised if this one puts up numbers in terms of sales.

## PICK OF THE WEEK

### ■ DAR WILLIAMS: *The Honesty Room* (Razor & Tie 2816)

On the heels of Graham Parker's brilliant *12 Haunted Episodes* album, New York-based Razor & Tie comes back strong with this stunning collection from a new singer/songwriter. The record's opening track, "When I Was A Boy," has been picking up major support from key AAA outlets. Upon initial listen the reason behind the buzz becomes beautifully obvious, as Williams has as sweet a voice as any woman currently making music. If birds could be captured on record they would sound like the lilting tremble in her vocals during the chorus of "When I Was A Boy." Throughout the 13 songs Williams maintains the high standard, coming up with repeated gems, including "The Great Unknown," "In Love But Not At Peace" and "This Is The House That Love Built." While the major labels have been consistently achieving success with female singer/songwriters, Williams need not take a back seat to anyone.





## Live Reviews

# Yanni Re-Lives The Acropolis

by M.R. Matinez



Eclectic artist Yanni attracted executives from the Private Music label and MCA Concerts to the first of his three sold-out shows at the Universal Amphitheatre. The artist also was presented a triple platinum award for the sale of his *Live At The Acropolis* album. He played several selections from the album during his two-hour set. Pictured are (l-r): Dione Dirito, publicist for Yanni; Karen Johnson, vp of publicity & artists relations, Private Music; Susan Smela, Yanni's personal assistant; Larry Vallon, MCA Concerts sr. vp; Yanni; MCA Concerts president Jay Marciano; and Danny O'Dovan, Yanni's personal manager.

**UNIVERSAL AMPHITHEATRE, LOS ANGELES**—If they play music from his vast catalog on The Wave or KOST-FM, they will come. Such was evident during the opening night of the New Age/World beat superstar's three night engagement. The appreciative two-thirds capacity audience was treated to music from Yanni's triple platinum album *Live From The Acropolis*, which was released more than a year ago and was the centerpiece of an engagement in Los Angeles last summer.

But unlike that magical concert a year ago, after a year of worldwide touring, the music on this night seemed to lack the spontaneous energy of last year's show.

Although Yanni's trademark repartee with his audience was lacking this year, he did give more space to his soloists to carry the show, which was a sonically diverse offering of vigorous pop and introspective flourishes from the 45-piece orchestra backing his rhythm section.

An illustration of the pattern was the segue between Yanni's sensitive ode to his mother "Felitsa" and the funky, bluesy Gershwin-esque "Nice To Meet You," then back to the more aptly named "Reflections Of Passion" and then back to the dynamic "Within Attraction."

There were several bright performances throughout the evening.

While always a delight, even solos by the riveting violinist Karen Briggs seemed to be echoes of her previous performances. But that's not a bad thing considering her unique blend of classical and homegrown sonic sensibilities. A Briggs highlight was her duet work with concertmaster/violinist Cliff Foster on a couple of occasions during the concert.

Perennial drummer Charlie Adams held forth with his usual technical proficiency and managed to excite the audience with a furious solo turn. Percussionist Dan Reyes supplied flavorful eclecticism during a spotlight.

But, perhaps Yanni has discovered a pair of outstanding soloists in flautist Pedro Eustache and Ming Freeman on keyboards, both of whom brought much needed energy and dimension to the show. Eustache, playing a duet with Briggs, excited audience and at the same time served up a solid display of musicianship.

Yanni's fans always seem to hunger for his unique amalgam of pop and classical music, and they are probably left hungry for something beyond the Acropolis.

# Reggae Sunsplash Hits The Greek More Like a Drop In The Bucket

by Dick Ishbun

**GREEK THEATRE, LOS ANGELES**—Reggae Sunsplash provided more of a drizzle than a splash of memorable performance on the first evening of its five date Southern California trek. Despite some engaging moments by headliner Aswad and a largely pleasing set by Big Mountain, much of the show lacked the star power that in previous years made the show a sonic savory delight.

But this did not represent a drawback for the sold-out audience as they rocked away with whatever permutation of reggae graced the stage. This show was for the ever diversifying fan of the music, which in itself was admittedly diversified during the five and a half hour festival. It just seemed to lack weight.

Brit-based Aswad's melodic approach to the music is always pleasing but came in fits and starts, and most disturbingly gave way at times to the flavor of the month—heavy dub and dancehall musical motifs. Big Mountain, on the other hand, didn't try to re-invent what got them rolling. The Southern California club band may have grasped a foothold on the larger reggae circuit as the audience reacted strongly to breakout radio hit "Baby I Love Your Way."

On the other hand, acts such as crooner Freddie McGregor (a late replacement for Dennis Brown), female dancehall (emphasis on dance) group Worl-A-Girl and the often funky Wailing Souls offered mixed results. McGregor has rarely faltered as a reggae vocalist and this set was no exception. But Worl-A-Girl merely tried to pump up the audience and provided no musical distinction. The Wailing Soul occasionally showed why they could be the Ohio Players of reggae, but they seemed to lapse into uninspired rather than solid ground near close of the set.

Deejay Sister Carol's heavy patois sermon excited her homeland peoples but distracted from what could have been the best set of the day. And while people were doing the usual imbibing of delicacies from the food fair, shopping for the latest natty chapeau or just watching the colorful people, the music of Christafari, a Christian reggae group, seemed lost in the haze of smoke that filled the outdoor venue.



Elektra/EEG recording artist Anita Baker recently performed five sold out shows at New York City's Radio City Music Hall in support of her platinum album, *Rhythm Of Love*. Pictured are (back, l-r): Craig Lambert, exec. vp, Elektra Entertainment Group; Steve Kleinberg, sr. vp, marketing EEG; (front, l-r): Seymour Stein, president, EEG; Baker; and Sylvia Rhone, chairman/CEO, EEG.

# LATIN

## TEXAN / TEJANO

JUNE 10, 1995

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

## MEXICAN REGIONAL

JUNE 10, 1995

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

## THE LATIN LOWDOWN

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

By Héctor Reséndez

#### DEBBIE HARRY AND THE CADILLACS

The new rock en Español album by Los Fabulosos Cadillacs, *Rey Azucar*, is slated to be released by June 20th. SDI's representative in Los Angeles, Carmen Cervantes, mentioned that Debbie Harry, lead singer of the 80s pop group, Blondie, was invited to record the Beatles' "Strawberry Fields" along with the Cadillacs. Other guests include Mick Jones of the group The Clash and reggae music legend Big Youth. The Cadillacs struck it big last year with the song "Matador." The new album was produced by Chris Franz and Tina Nymouth of the popular groups Talking Heads and Tom Tom Club.

The first single, "Mal Bicho," will be distributed to radio stations on June 6th. Apart from the CD, the single will be released on 12-inch vinyl along with 6 club remixes. The Cadillacs will be showcasing at two venues in L.A. during June. The first is at J.C. Fandango's in Anaheim on the 22nd and at the Florentine Gardens in Hollywood on the 25th.

Another new SDI release is by singer, composer, poet, and storyteller, Pedro Suarez Vertiz. The Peruvian rocker's album, *Técnicas Para Olvidar* (Techniques for Forgetting), contains 11 cuts composed by Vertiz. The first single, "Cuéntame," is a classic rock track that is sure to make this artist a future star.

**KLVE #1 IN L.A.:** Spanish language radio station KLVE is currently rated by Arbitron as the number one station in Los Angeles. Its rise from 11th place to the number one spot is chiefly attributed to the hiring of consultant and long-time programmer Bill Tanner as VP of Programming. His overall responsibility for programming includes not only KLVE, but sister station KTNQ AM as well. Maria Nava was appointed KLVE Music Director and Pio Ferro as its Program Director.

Under Tanner's direction, Ferro incorporated a new approach with the on-air personalities. "Talk less, say more." Programming changes focused on megahits by international mega-stars such as Luis Miguel, Cristian, Los Bukis, Ana Gabriel, Roberto Carlos, and Rocio Durcal. Arbitron ratings released recently showed KLVE number one Monday through Sunday, from 6 a.m. to midnight in the following audience groups: Adults 12+; Adults 18+; Adults 18-34 and Adults 25-54. KLVE's morning broadcaster, Pepe Barreto, was also the most listened to morning drive personality in the market place as was KLVE's mid-day personality, Martha Shalhoub, during her time period 10 a.m. to 3 p.m.

KLVE awarded pop music icon, Jose Jose, its first **Ovación Award** in honor of his lifetime achievement and contributions to the community. During the performer's 31-year career, the "Prince of Song" has achieved 14 Gold albums, 12 of which have gone Platinum. The inaugural gala event was held at La Masiá Restaurant in West Hollywood on May 8.



(l-r) Maria Nava, KLVE Music Director, with Jose Jose upon receiving the Ovación Award.

**MARIACHI MIRACLES:** Six Southland schools received a grant last Saturday at the First Annual Mariachi USA Foundation Picnic and Showcase. Grants totaling some \$15,000 were awarded to existing mariachi programs, start-up mariachi programs, a ballet folklorico ensemble and a choir. The funds being awarded by the Mariachi USA Foundation are to be used to continue education in the music and performing arts focusing on Mexican traditions and culture.

The **Mariachi USA Festival** is one of the world's most celebrated mariachi festivals. Its sixth consecutive presentation will again be at the Hollywood Bowl in L.A. Mariachi groups from California, Texas and Florida will be featured as well as folkloric dancers and a fireworks show. The two-day event will take place on Saturday and Sunday, June 24 and 25. The corporate sponsors include Cacique Cheeses and Products, El Pollo Loco, KMEX TV 34, AT&T, Los Angeles Times and Mission Foods.



# LATIN

## REVIEWS *By Hector Resendez*



**CORAZON GITANO: *Paseo Gitano*.** (BMG U.S. Latin, 23454) Producer: José Silva. POP/TROPICAL FUSION.

Flamenco enthusiasts are sure to find this album by the Spanish duo, Lito and Manolo, quite intriguing. Corazon Gitano has blended its superb guitar playing and beautiful melodies to incorporate their native music with other Latin styles. There are elements of salsa, merengue, charanga, samba, and others. Corazon Gitano creates a fusion of the best of all worlds.

**LARA & REYES: *Guitarras Hermanas*.** (Higher Octave Music, 7074) Producers: Sergio Lara and Joe Reyes. CONTEMPORARY INSTRUMENTAL.

One of the Southwest's leading acoustic guitar duos, Sergio Lara and Joe Reyes are masters in revealing their diverse musical and cultural backgrounds. Their newest release, "Guitarras Hermanas," contains many outstanding highlights of superbly executed guitar music. From the perennial classic bolero, "Sabor a Mi," to the jazzy rhumba of "Cielo sin Nubes," Lara & Reyes certainly embrace and share their musical partnership and masterful collaboration.



**LUCRECIA Y SU ORQUESTA *Me debes un beso*** (Magic Music, C-0001-3) Producers: Lucrecia and Ricard Montserrat. TROPICAL.

Recorded in Barcelona, Spain, singer-musician Lucrecia gives one the strong impression that she enjoys her profession. Hers is a captivating style that draws you in quite easily. The Cuban-born artist performs ballads as effortlessly as a guaracha or cha cha. Salsa lovers world-wide are fortunate to have a recording of this finely polished singer's work to enjoy over and over.

## PICK OF THE WEEK



**LOS MUÑEQUITOS DE MATANZAS: *Vacunao*** (Qbadisc, 9017) Producer: Ned Sublette. FOLKLORIC.

Los Muñequitos de Matanzas is one of the most influential group of folkloric musicians from Cuba. They are unique as the label Qbadisc, the only North American label solely dedicated to bringing contemporary Cuban music to North American listeners. "Vacunao" is the new all-digital recording by Cuba's masters of the rhumba, a fundamental Cuban music tradition. Its legacy has had a powerful influence on jazz and rock and roll. A must for the connoisseur of traditional Cuban folkloric music.

## CONTEMPORARY POP

JUNE 10, 1995

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

## TROPICAL

JUNE 10, 1995

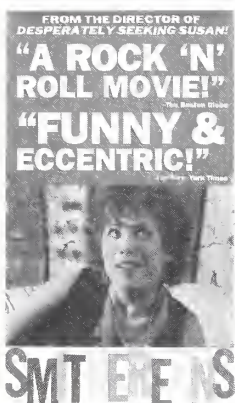
1	ESTAMOS SOLOS (Sony)	Rey Ruiz	3	7
2	GOTAS DE LLUVIA (SDI)	Grupo Niche	1	12
3	CUANDO NOS... (Sony)	Luis Enrique	4	8
4	EL PASAJERO (SDI)	Giro	7	8
5	DICEN QUE SOY (Soho/RMM)	India	2	13
6	MIO (EMI Latin)	Jailene	5	3
7	MI PROBLEMA (RMM)	Manny Manuel	9	10
8	MI FORMULA DE AMOR (Rodven)	Frankie Ruiz	10	3
9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

## VIDEO / TV

## Video Reviews

By John Goff

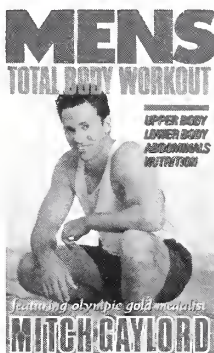
## SMITHEREENS



MAYBE THE TITLE REFERS to the (so-called) heroine's brain of producer/director Susan Seidelman's debut film, off which she got *Desperately Seeking Susan*. Maybe it refers to her life. Why she's smashed into smitherens other than the fact she's totally egocentric with nothing to back up the bravado with is not shown and therefore not known. She's simply one of the flotsam who has more of a life in her own head than she has in reality. But the film itself, off the market for several years, is being released on video by First Run Features and retains a simplistic charm and pride imbued by the people connected with the film which transcends its obvious low budget. (First Run Features)

## MEN'S TOTAL BODY WORKOUT WITH MITCH GAYLORD

OLYMPIC GOLD MEDALIST MITCH GAYLORD jumps into the video fitness race with this entry in the *Amazing Fitness Series* and it's one of the best. Gaylord doesn't jump off the tape with the muscles-on-muscles of Arnold Schwarzenegger or the fanaticism of a Body By Jake. He comes off as just one of the guys working to keep a body in pretty good shape. He's not over muscular nor pushy; he simply plugs a "commitment" to working out, admits to getting soft and eating meat but illustrates how to work with the body you have. The exercises are within every man's reach but he stresses the commitment to long range, promising nothing in short amounts of time. Basically,



and this is where it separates from the others, it is a working man's exercise video. You don't need a gym membership to utilize this. You can hide behind your own curtains until you're committed to going outside with your muscles. (Motivational Media)

## Vid Biz

By John Goff

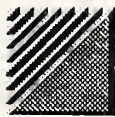
MCA HOME VIDEO PROMOS: Well, the theatrical arm of MCA-Universal may be on hold in the Valley but it ain't necessarily so for the Home Video operation there. Several promotional announcements have come out of there, notable of which are: **Colleen Benn** to vice president, Videodisc Products for MCA Home Entertainment Group, announced by **Phil Pictaggi**. Benn will be overseeing all aspects of the videodisc products and development of MCA's new *Signature Collection* special edition laserdiscs. Pictaggi also announced the move of **Eugene Grady** to vp of manufacturing operations for MCA-HEG. Grady will oversee the manufacturing of all home entertainment products distributed in the U.S. Market...Sr vp of finance/CFO **Dave Shiba, Sr** and MCA Home Vid president **Louis Feola** announced the promotion of **Harold Adkins** to vp and controller of MCA Home Video, Inc. Adkins is a 13-year vet of the company...And **Evan Fong** has been promoted to the rank of exec. director, publicity at MCA/Universal Home Video, it was announced by **Maria LaMagra**. Publicity vp Fong joined the pub department in 1987 as a clerk and moved to manager in '88 and director in '93.

UP 'N' COMING IN JUNE: Videos out of Buena Vista Home Video are *Squanto: A Warrior's Tale*, which should do better on vid than it did theatrically; *Slam Dunk Ernest*, the latest in the *Ernest* series. This fourth in the profitable franchise starring the irritating TV pitchman character Ernest P. Worrell, embodied by actor **Jim Varney** goes the direct-to-vid route, unlike the previous three. Guess BVHV decided there was enough stupidity on the big screen market already. (They were right.) **Robert Altman's** cameo-laden *Ready To Wear* makes its videbut after a cameo appearance in theatrical form; *Camilla* and *Queen Margot* spruce up this month's BVHV offerings...JUST DOWN THE STREET at Warner Bros. Home Video there's—No, that's not steam rising of the sidewalks after all that rain, it's **Demi Moore** putting the reverse zipper on poor **Michael Douglas**—*Disclosure*. Sure he said "no." The classiest from Warner, which didn't do as well as deserved at the boxoffice is *Murder In The First* with a superb performance by **Kevin Bacon** and strong support by **Christian Slater**, and it's a wonder someone didn't murder in the first the subject of the **Tommy Lee Jones** starrer *Cobb*. But look for the big WBHV entry to be *Interview With The Vampire* with the ladies baring their alabaster white necks to vampires **Tom Cruise** and **Brad Pitt**.

## Top 15 Weekly Film Grosses

RANK/TITLE	DISTRIBUTOR	WEEK	SCREENS	WKND TOTAL	AVG	TOTAL
1. <i>Casper</i>	Universal	1	2,714	\$22,091,975	\$8,140	\$22,091,975
2. <i>Die Hard With A Vengeance</i>	20th Century Fox	2	2,525	\$19,042,349	\$7,542	\$48,925,158
3. <i>Braveheart</i>	Paramount	1	2,035	\$12,908,202	\$6,343	\$15,550,662
4. <i>Crimson Tide</i>	Buena Vista	3	2,514	\$12,808,429	\$5,095	\$53,954,238
5. <i>Forget Paris</i>	Columbia	2	1,609	\$7,708,152	\$4,791	\$15,584,113
6. <i>Johnny Mnemonic</i>	TriStar	1	2,030	\$7,420,808	\$3,656	\$7,420,808
7. <i>Mad Love</i>	Buena Vista	1	1,500	\$6,820,171	\$4,547	\$6,820,171
8. <i>While You Were Sleeping</i>	Buena Vista	6	1,713	\$5,764,376	\$3,365	\$57,665,730
9. <i>Tales From The Hood</i>	Savoy	1	862	\$3,898,983	\$4,523	\$4,786,720
10. <i>French Kiss</i>	20th Century Fox	4	1,412	\$3,446,180	\$2,441	\$29,235,934
11. <i>A Little Princess</i>	Warner Bros.	3	1,342	\$2,610,583	\$1,945	\$5,384,329
12. <i>Englishman Who Went Up A Hill</i>	Miramax	3	491	\$1,255,091	\$2,556	\$7,108,666
13. <i>Friday</i>	New Line	5	600	\$1,051,045	\$1,752	\$21,961,081
14. <i>My Family</i>	New Line	4	310	\$888,358	\$2,866	\$7,817,390
15. <i>Bad Boys</i>	Columbia	8	615	\$802,175	\$1,304	\$60,454,746

Domestic box-office, which includes USA and Canada for the weekend of May 26-29, totaled \$108,516,877, breaking down to a \$4,872 per-screen average off a total of 22,272 screens, thus giving a combined total of \$364,761,721. (Courtesy *Entertainment Data, Inc.*)



## TV Reviews

By John Goff

### June On AMC: *The Hollywood Soundtrack Story*

**QUICK—MOVIE MUSIC POP QUIZ!** How long has music been put to movie images?...If you said, "From the beginning" you'd be—Right! Recorded music didn't come in until later but music, live music, has been supplementing movies from the silent era; from a single piano or organ to full orchestras.

The American Movie Classics channel, AMC, is presenting *The Hollywood Soundtrack Story* during the month of June and the program is more than just a supplemental time filler, it's an education for those interested in film and film history.



Randy Newman

Composer Randy Newman, whose rich family history in the medium of film music—Uncles Alfred (over 200 scores), Lionel (20th Century Fox music dept. head) and Emil as well as cousins David and Thomas (double Oscar nominated just this past year)—was the perfect choice as host for the show. He's relaxed, knowledgeable and humorous.

Among those interviewed and contributing anecdotes and/or insights are some of the giants among film music including: Elmer Bernstein (*The Ten Commandments*), whose own history dates back to 1931; Jerry Goldsmith (*Chinatown*); Bernard Herrmann (*Psycho*); David Raksin (*Laura*); Leonard Rosenman (*East Of Eden*); John Williams (any Spielberg movie); and the late-great Henry Mancini.

All contribute insight into scoring films from Bernstein's tale of Cecil B. de Mille telling him to "speed up" the action on screen with faster paced music to Mancini's story of writing "Moon River" for Audrey Hepburn in the face of studio heads wanting to dub in someone else's voice.

Music for the movies is largely misunderstood or simply taken for granted by the general audience. If enough see this perhaps some of that perception can change.

If you have a chance, check this out. Not only will you learn something, you'll also be highly entertained with clips from some of the classic movies dating back to the silents along with the strains of some of the most beautiful music ever created, not just for films but for all time.

Eric Bersh, Barry Simon and Tony Thomas conceived, co-produced and directed. A big hand all around.

### A Special Evening With Elton John On Disney Channel



Elton John

**YES, IT IS A SPECIAL EVENING.** No smoke, mirrors, pyrotechnical displays. Just talent and music. It takes talent to hold a group of people at Los Angeles' Greek Theatre enraptured for the better portion of an hour and a half. Elton John doesn't even roam the stage as he sings, he sits at a grand piano. The most movement comes from percussionist Ray Cooper who's surrounded by a veritable wall of drums, chimes, gongs and God only knows what else up there. That's it. Just those two men and a 15 song list which included "Your Song," "Daniel," "Crocodile Rock," "The One," "Bennie And The Jets," "Believe," "Can You Feel The Love Tonight" and a lengthy jazz-driven, absolutely terrific "Take Me To The Pilot."

All of the tunes are John's own compositions, with lyrics by his longtime partner Bernie Taupin, exception being last year's Oscar winning "Can You Feel The Love Tonight" which teamed the piano man with lyricist Tim Rice. Obviously John didn't have to fight to win over the audience. The group knew most of the songs either from the first chord or at least the first three notes and responded to each immediately.

With only two people on stage, and neither of them particularly mobile, director Richard Baskin had his work cut out for him. He keeps the cameras roaming and moves them in on both musicians revealing the extent to which each of them becomes caught up in their music; and from those angles it's obvious that both John and Cooper truly care about what they are doing. John seems to revel in what he does and it's infectious. And if even one person enjoyed himself or herself any more than Cooper did then the entire evening was a complete success.

Cooper seems to soar with what he does with his percussion instruments and one never realizes how many varied ways and rhythms someone can wring from a tambourine until you watch this man work with one. It's not just an instrument in Ray Cooper's hands, it's truly an extension of himself; and he's able, literally, to call thunder from the skies the way he commands timpani and cymbals. Cooper's a show in himself.

But Elton John is who the crowd was there to hear and they got their money's worth. A terrific hour and a half.

## Fan Fair: Class of '95

Every year Nashville record labels introduce their new acts to the buying public. Most of these "new" artists have been honing their craft for years by the time they are heard on the radio. *Cash Box* presents the Class of '95 -- seven people whose talent and drive make them destined for success in country music.

### Ty Herndon

Epic recording artist Ty Herndon created quite a stir with his debut release, "What Mattered Most." Entering the charts with a record number of station adds and climbing all the way to #1 is unheard of for a debut single. CMT became an early believer though, as they added the video as a "Pick Hit." CMT Europe also added the clip in a "Hot Shot" rotation, and TNN added it out-of-the-box to a "Hitbound" rotation. Not bad for an unknown artist.

"The first time we heard Ty sing this song in the studio we all knew it would be a smash single," recalls Allen Butler, Exec. vp/gm, Sony Music Nashville. "Ty Herndon is an incredible talent."

Ty Herndon's life reads like a classic country song. Being raised in a strong family environment on a farm in Butler, Alabama, Herndon's earliest memories are family gatherings filled with joyful noises. "All the generations would be there with guitars, singing. I remember my Aunts Benny and Lilly and Mother Peggy, who used to do their own radio show as the Todd Sisters, out in the kitchen singing in these full voices as they did the dishes, their harmonies just pouring out into the rest of the house."

In the wake of Herndon's incredible success, it's difficult to imagine a time when he considered giving up. "The first time I left Nashville, I'd been here for 10 years," he recalls. "I was so young I had a lot of life lessons to learn. Along the way, so much happened. My mother lost her house through a bad management deal I'd gotten into. I'd been rejected and had so many doors slammed into my face, it got to where it was hard to keep believing in myself."

Herndon found himself in Texas, after leaving Tennessee and Alabama in pursuit of his dream. It was there he honed his craft playing various honky tonks. And this is where Herndon believes he learned to communicate on the most basic level. There is a wide open emotion that comes through, especially on the ballads. Doug Johnson, Epic vp of A&R and the album's producer, agrees with Herndon on the passion a singer needs to have. That kind of honest emotion seems to come through whether Herndon's tugging at your heart with a ballad or romping through a shuffle.

"When that's how you're raised, you naturally see the best in everything," Herndon states. "It's like 'What Mattered Most,' the thing I related to was knowing my (late) father made sure that mom knew all those things that mattered most. People have been calling the radio stations telling all these wonderful stories. It's touching people. They're responding, and figuring out what's important in their lives. That's the whole point of all of this."



### Shania Twain

"Whose Bed Have Your Boots Been Under?" If this question sounds like the perfect country song, that's because it is—for Shania Twain, who is Mercury Records' and Canada's best kept secret. The first single off her second album, *The Woman In Me*, brought Twain welcome chart action. Her latest single, "Any Man Of Mine," looks like it's going to bring more of the same.

Shania (shu-Nye-uh) is an Ojibway name that means "I'm on my way." How appropriate

for someone who is finally getting some deserved attention. That attention is due in part to her collaboration with new husband and record producer Robert John "Mutt" Lange, who is most noted for producing rock acts like Def Leppard and writing hit songs for pop artists such as Bryan Adams. The newlyweds wrote every song on Twain's sophomore album.

"Mutt's a huge country fan," Twain says. "I may be the princess in his life, but Tammy Wynette is the Queen! The steel guitar is his favorite instrument. He was a fan of mine through my first album and wanted to meet me. I had no idea he was a world famous record producer...which was good because I wasn't intimidated by him," she says. Twain and Lange began collaborating over the phone for several weeks before meeting at Fan Fair in 1993. "We haven't wanted to be apart from that moment on."

Although Twain's life sounds like a fairy tale, it is far from a Cinderella story. She says that she pretty much missed her childhood because of her parents' desire for her to succeed. "My career has always been very consuming. Music was all I ever did," Twain says. "My parents forced me to perform, which in the long run was the best thing because I was naturally quite a recluse. If not for my parents, I'd still be singing in my bedroom and be quite content, mind you," she says.

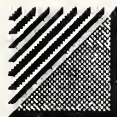
Some might wonder why her parents, as Twain puts it, "were so obsessed" with creating a musical career for their child. Country music lovers, the Twains made sure that when she performed, she was singing the songs of legends such as Waylon, Willie, Dolly and Tammy. "My mother lived for my career. We were extremely poor when I was a kid, and my mother was often depressed with five children and no food to feed them," she remembers. "She knew I was talented and she lived with the hope that my abilities were my chance to do something special."

After years of guiding Twain's career, her parents were tragically killed in an automobile crash. Since her brothers and sisters were still living at home at that time, Twain became a sister/mom. "I had responsibilities, so I couldn't just go around getting gigs here and there, or writing only when I felt like it," she says. "I took a job singing at a resort, I bought a house, a family truck and settled down—I thought, forever."

The job at the Deerhurst resort proved to be an educational period for Twain, who did everything from musical comedy theater to Andrew Lloyd Webber to Gershwin. Three years later, her siblings were old enough to move out and she was at another turning point. "I said, 'Now what am I gonna do with my new life?' I decided I wanted to go for it!"

Going for it eventually resulted in a meeting with Nashville producer Norro Wilson, who introduced Twain to Buddy Cannon, then an A&R executive at Mercury Nashville. Cannon gave her demo tape of original material to the head of the label and the rest is history.





## Rhett Akins



The name says it all. There's no denying that this guy is from the South—Valdosta, Georgia, to be exact. Rhett Akins is Decca's latest offering, and from the sounds of his debut album, *A Thousand Memories*, he has much to offer.

For the first 20 years of his life, Akins never entertained thoughts of a career in music. After all, this high school football star had the NFL in mind when he entered the University of Georgia. But one year later, reality struck and Akins returned home, got married and went to work for his father's oil and gas distributorship.

Although he got his first guitar at age 14, Akins had never performed outside of the confines of his bedroom. Family members pushed him into his first public performance, a two-song concert at the rehearsal dinner for his brother-in-law's wedding. The response from his singing fueled the fire for Akins to form a band for the summer.

Akins continued working for his father's business while playing local hotel lounges and fraternity parties. And then one day while driving a truck and listening to the radio, he realized his life's calling. "Music's been in me my whole life, and I just can't sit here and sing to the radio anymore," he recalls telling himself. "I want to be *omit*."

In September 1992, Akins moved to Nashville, finding the atmosphere quite different than that of his hometown. "Most people in Valdosta knew me or my family and would say, 'Oh, you're Tommy's grandson.' Yeah, I've known him for 40 years," says Akins. "In Nashville it was, 'You got any songs? Let's hear 'em. I don't care who your granddaddy is.'"

Akins had written a few songs—actually, three. "I started really seriously writing songs about '91. I wrote the first half of my first song sitting in a deer stand at a hunting camp, and the other half pumping gas at this big concrete plant, working for Daddy," he recalls.

It wasn't long after moving to Nashville that he hooked up with publisher Jerry Smith and began co-writing with Nashville writers. His first Nashville performance was a guest spot on the Grand Ole Opry with no less than the late Roy Acuff. In a short time, Akins' voice began making its way around town on demo tapes. A recording contract wasn't far behind.

Akins' debut album has produced three singles so far, and it looks like this Georgian has no plans to stop anytime soon. With opening gigs for Reba McEntire Akins is destined to be on the radio for a long time.

## Don Cox

"I enjoy playing music. You know, the roar of the crowd is just the best feeling in the world," says Don Cox, one of Step One Record's stellar artists. This native of Belhaven, North Carolina lives to perform. "It's something I guess only a musician can understand. You have a desire inside of you that makes you want to stand in front of people and entertain," he says.

Cox has always found a way to cultivate his performing skills, perhaps first nurturing the the desire singing in his local church as a child. "People in church will accept just about anything," he says with a laugh. "They're going to applaud, all the ladies will hug on you when you get through. Nobody's going to throw things at you, that's for sure," he adds.

From the young age of nine, Cox felt the inspirations of country music. Every Friday night his grandfather invited the area's musicians to his garage for an evening jam. He became a fixture at these Friday night sessions, learning to play guitar and eventually sitting in with the group.

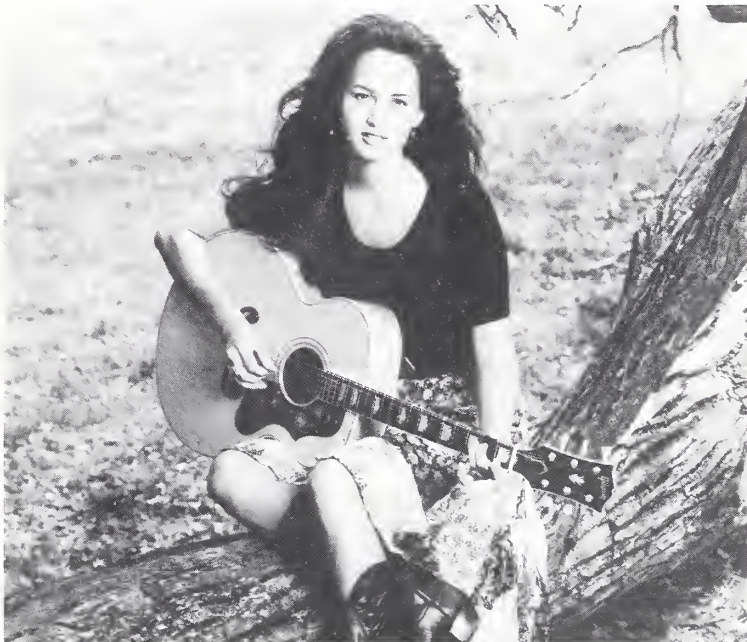
Cox played in various bands throughout his teenage years, including a popular North Carolina group, the Super Grit Cowboy Band. Playing keyboards and occasionally singing lead, he began to want to front his own band. "I didn't know if I had enough courage," he says. "But it came natural to me. I found it to be more exciting and more of a challenge."

After putting his band together, Cox made a few demo tapes and sent them to SOR's Buzz Ledford. He wasn't prepared for the response he received. "The people at SOR listened to them, and they gave me a call. I think I passed out on the floor for about two hours," Cox says.

With so many years spent pursuing his dream, Cox says he has found the secret to maintaining a musical career. "My feelings are, you've got to have determination. I think determination and believing in yourself go hand-in-hand," he says. This persistence has Cox ready to spread his individual brand of traditional country music to the masses. "Every artist is different, and it's the personality that sets each one apart—their looks, their mannerisms, how they talk. I'm just really me," he says. "I get up and sing like I would naturally sing, like I'm naturally talking... The competition doesn't scare me. I think we have a lot to offer, from an entertainment and musical perspective."



## Chely Wright



Doubters of Chely Wright's sincere love of country music need only remember her acceptance speech at the recent Academy of Country Music Awards. Upon being named the Academy's Top New Female Vocalist, Wright said winning the award was just one of two of the evening's highlights—meeting country legend Buck Owens was the other.

While many of country music's "rookies" claim musical influences who have never been within one hundred miles of the Grand Ole Opry, Wright seems to be on a mission to keep traditional country alive among her fellow twentysomethings. "Country listeners are getting younger and younger," Wright explains. "They don't know this is a '90s version of Connie Smith and Loretta Lynn. They're gonna think, 'Wow! This is so fresh! I haven't heard this before.' I grew up on this kind of stuff. It's real retro and I think people are going to appreciate it."

Wright, who logged some time on the road with Porter Wagoner, among other Opry stars, spent her childhood in Kansas idolizing the very artists she counts as friends today. "I grew up just wanting to meet them, so to work with them and now be such good friends, have them call my answering machine and say, 'Hey Chely! Just checking on you,' that's really a dream come true," she says.

Working with such legends was an invaluable education on making a career in music last. "I learned that there are people who do it for the right reasons. They would have paid to play, they loved it so much!" Wright says. "They still breathe with that same kind of excitement."

It was this excitement and dedication that Wright drew upon when landing her own record deal. Her heart set on working with producer Harold Shedd (Alabama, K.T. Oslin, Toby Keith), she finally secured a meeting with him. "He said, 'I've only got 10 minutes.' About an hour and a half later, we were still talking," Wright recalls. "I think he got a kick out of me, that I was such a nerd about country music. He told me, 'If you hear any neat songs, call me.'"

The tenacious singer didn't have to look far to find 'neat' songs. "I finally got another appointment with him, went back in there and said, 'I've found some good songs'," Wright says. "He said, 'Where'd you find them?' I said, 'I wrote 'em!' So I played them, and he was just sitting there smiling. I said, 'I want to make country records. Are you going to help me or not?' He went, 'Yeah, I guess I am.'"

Shedd went on to co-produce with Barry Beckett Wright's debut Polydor album, *Woman In The Moon*. The album features five of her own songs. "I didn't care if they were mine or not. Because I do know it all comes down to the song. The song is the driving force of our industry," she says.

Wright is candid when explaining her desire to succeed in country music. "I love this more than anything," she says. "It's not the thought of doing something else that kills me. It's the thought of not doing this. I love it more than anything."

## Jeff Carson

One year ago Jeff Carson was busy singing songs that would later become hits for Reba McEntire, Diamond Rio and Tracy Lawrence. Was Carson getting scooped—a victim of bad timing? No, he was spending his third year in Nashville as a demo singer, the "blueprint voice" from which other artists built their smash songs.

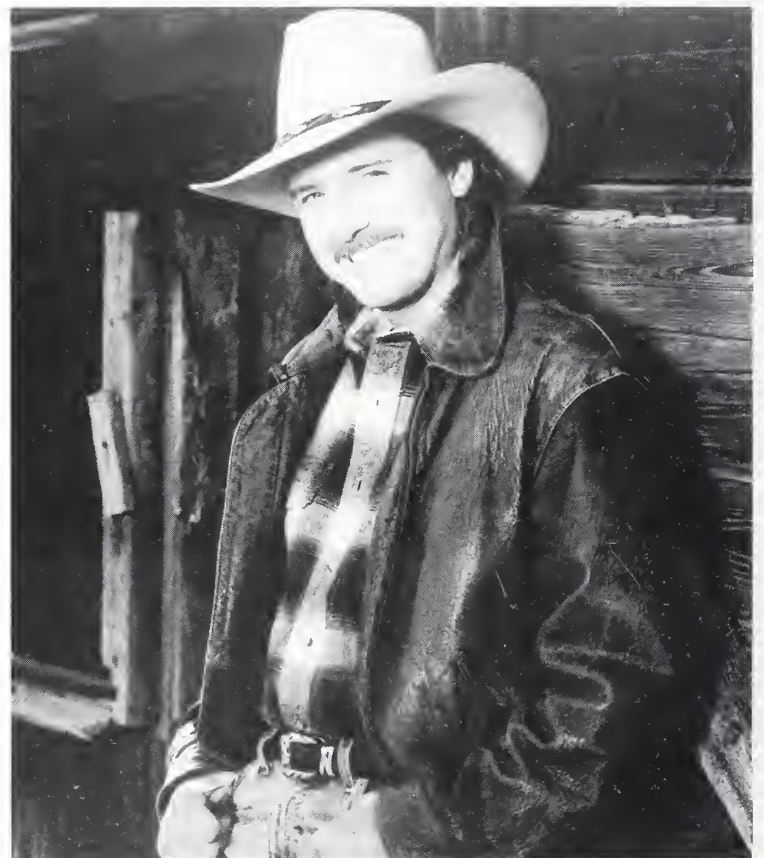
"During these past few years, I've sung for great writers, and gotten to know them on a personal basis," Carson says. "If I was a typical newcomer coming to town with a record deal, I wouldn't have had the opportunity to have some of the great songs I have on my album. But the comradery of knowing these writers really worked to my advantage."

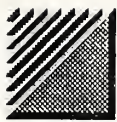
After spending years playing music in Arkansas and Missouri, Carson set his sights on a recording contract. He moved to Nashville and began working at the Opryland Hotel, which led to a writing/development deal with a local publishing company. From that point on, several publishing companies began using Carson's vocal talents for their demos. "One songwriter that I sang for liked my style, referred me to someone else, and so on," he says. "It just kind of mushroomed from there. It got to the point where I was singing 20 to 30 demos a week."

Carson recalls a flattering moment when he approached artist Doug Stone at a party, congratulating him on the success of his #1 hit, "I Never Knew Love," a song for which he had performed the demo. "Doug actually told me that it was hard to improve on my version of the song. That was quite a compliment," he says.

"Sometimes I'll be out and I'll hear a song, and know the words and the melody, and I wonder, 'Where did I hear this from?' and I'll realize—I sang the demo!" Carson exclaims.

Carson's first song off his self-titled MCG/Curb debut album, "Yeah Buddy," gained many positive reviews. Yet it's his latest single, "Not On Your Love," that appears to be catapulting him to star status. As the emotional ballad swiftly climbs the charts, he reflects on his experiences as one of Nashville's top demo singers. "Doing all those demos is what really helped me to develop my own sound. When you're doing a new song, you don't have anyone to influence your version of it. You sing it the way *you* know how to sing it."





## Daryle Singletary



If the title of Daryle Singletary's debut single, "I'm Livin' Up To Her Low Expectations," doesn't invoke the word *country*, a quick listen to Singletary's "George Jones-esque" vocals surely will. Tradition is definitely the driving force and inspiration behind this newcomer's musical style.

Growing up on a small farm outside of Whigan, Georgia, Singletary joined his great-grandmother in performances for family and friends. His parents along with his grandparents, performed locally as a gospel quartet and Singletary's main inspiration, his grandfather, led the church choir for 30 years.

Just five years ago Singletary made the move to Music City and his honest traditional approach found favor almost immediately. He began making the rounds to every "open mic night" and local talent show. Singletary recalls, "I would do anything to get up and sing in front of a crowd." The nights of waiting hours just to sing one song, he chalks up to "paying your dues."

Singletary first caught the attention of Lib Hatcher-Travis and Randy Travis when he sang the demo recording of "Old Pair Of Shoes," which later became a big hit For Randy. Impressed with Singletary's voice, Randy said "That boy has the potential of being a great country singer." It wasn't long before Singletary entered into a management agreement with Lib Hatcher-Travis, and a deal was secured with Giant records in 1994.

For Daryle Singletary, all the hard work and late nights have paid off. When Randy Travis resumed touring this year, he once again showed his belief in Singletary by using him as a background singer in his new road band and giving him the opportunity to open shows with a set of his own material.

With the experience of producers James Stroud and David Malloy, and Randy Travis lending an ear to song selection, it's no wonder Singletary's first outing, "I'm Living Up To Her Low Expectations" off the self-titled debut CD, reached #26 on the *Cash Box* Top 100.

And with a beginning like this, Singletary is definitely a force in country music to be reckoned with.

## RICKWOOD RECORDS PROUDLY PRESENTS

ROB ALAN



### "I Don't Have To Cry Anymore"

written by: Vern Gosdin  
off the self-titled album

**ROB ALAN RRC-112**

*BMI Publishing*



*(May 1995 Release)*

**Produced by: Billy Martin  
Promotions by : Chuck Dixon**

**FOR MORE INFORMATION:**

**CHUCK DIXON**

**345 Hickory Drive**

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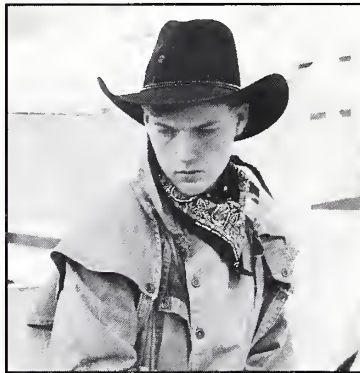
# CASH BOX

# TOP 100 COUNTRY SINGLES

JUNE 10, 1995



This Week's #1:  
**Toby Keith**



#1 Indie:  
**Daniel Ray Edwards**

1	YOU AIN'T MUCH FUN (Polydor 314523)	Toby Keith	3	11
2	I DON'T BELIEVE IN GOODBYE (Curb)	Sawyer Brown	2	12
3	I'M STILL DANCIN' WITH YOU (Columbia 66412)	Wade Hayes	6	12
4	WHEN YOU SAY NOTHING AT ALL (BNA)	Alison Krauss	5	14
5	YOU DON'T EVEN KNOW WHO I AM (Epic 64188)	Patty Loveless	7	12
6	TEXAS TORNADO (Atlantic)	Tracy Lawrence	9	8
7	IF I WERE YOU (Epic 53952)	Collin Raye	10	9
8	FAITH IN ME, FAITH IN YOU (Columbia)	Doug Stone	8	14
9	TELL ME I WAS DREAMING (Warner Bros. 45603)	Travis Tritt	11	8
10	THEY'RE PLAYING OUR SONG (Atlantic)	Neal McCoy	14	6
11	FALL IN LOVE (BNA 66562)	Kenny Chesney	15	10
12	SUMMER'S COMIN' (RCA 66419)	Clint Black	1	9
13	YOU BETTER THINK TWICE (MCA 55035)	Vince Gill	20	4
14	THAT'S JUST ABOUT RIGHT (Arista)	Blackhawk	17	8
15	SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Atlantic)	John Michael Montgomery	24	3
16	MISSISSIPPI MOON (BNA 66417)	John Anderson	19	8
17	CLOWN IN YOUR RODEO (Mercury 518852)	Kathy Mattea	18	10
18	DARNED IF I DON'T (DANGED IF I DO) (Liberty)	Shenandoah	21	7
19	STAY FOREVER (Curb)	Hal Ketchum	4	17
20	PARTY CROWD (MCA)	David Lee Murphy	22	12
21	MY HEART WILL NEVER KNOW (Giant 24582)	Clay Walker	25	5
22	AND STILL (MCA 55047)	Reba McEntire	33	2
23	YOU CAN SLEEP WHILE I DRIVE (MCA 11201)	Trish Yearwood	27	6
24	I DIDN'T KNOW MY OWN STRENGTH (BNA)	Lorrie Morgan	28	5
25	IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Mercury 314522)	Sammy Kershaw	12	12
26	ANY MAN OF MINE (Mercury)	Shania Twain	32	3
27	SOUTHERN GRACE (Warner Bros. 45739)	Little Texas	29	6
28	THIS IS ME MISSING YOU (Epic)	James House	31	6
29	BOBBIE ANN MASON (Columbia 667712)	Rick Trevino	35	4
30	FINISH WHAT WE STARTED (Arista)	Diamond Rio	36	4
31	A LITTLE BIT OF YOU (Career)	Lee Roy Parnell	37	3
32	I DON'T EVEN KNOW YOUR NAME (Arista)	Alan Jackson	DEBUT	
33	I'M IN LOVE WITH A CAPITAL "U" (Epic 64357)	Joe Diffie	43	2
34	IN BETWEEN DANCES (Arista)	Pam Tillis	50	2
35	WHEN AND WHERE (Atlantic)	Confederate Railroad	38	4
36	YOU HAVE THE RIGHT TO REMAIN SILENT (Curb)	Perfect Stranger	41	6
37	WHAT DO YOU WANT WITH HIS LOVE (Warner Bros. 45562)	David Ball	42	3
38	SOMEONES ELSE'S STAR (Asylum)	Bryan White	44	3
39	STANDING ON THE EDGE OF GOODBYE (Patriot 28495)	John Berry	13	13
40	ALL THAT HEAVEN WILL ALLOW (MCA 10961)	The Mavericks	47	2
41	HELLO CRUEL WORLD (Liberty 28329)	George Ducas	45	4
42	THAT AIN'T MY TRUCK (Decca 11098)	Rhett Akins	48	3
43	ADALIDA (MCA 11092)	George Strait	16	10
44	WALKING TO JERUSALM (MCA 11242)	Tracy Byrd	DEBUT	
45	CAIN'S BLOOD (Polydor)	4 Runner	23	12

46	NOT ON YOUR LOVE (MCG/Curb)	Jeff Carson	DEBUT	
47	FIND OUT WHAT'S HAPPENIN' (Liberty)	Tanya Tucker	DEBUT	
48	I'M LIVING UP TO HER LOW EXPECTATIONS (Giant 17902)	Daryle Singletary	26	9
49	WHAT MATTERED MOST (Epic 77843)	Ty Herndon	30	15
50	YOU WIN AGAIN (NFE/Fly)	Daniel Ray Edwards	52	11
51	GET OVER IT (Atlantic)	Woody Lee	34	11
52	I AM WHO I AM (River North 51416)	Holly Dunn	39	9
53	DIDN'T HAVE YOU (Magnatone)	Billy Montana	40	9
54	GONNA GET A LIFE (Decca 11094)	Mark Chestnutt	46	15
55	HOUSE OF CARDS (Columbia 64327)	Mary Chapin Carpenter	49	11
56	SONG FOR THE LIFE (Arista)	Alan Jackson	51	16
57	DANCIN' SHOES (Evergreen)	Jason Young	63	6
58	REFRIED DREAMS (Curb)	Tim McGraw	53	15
59	THE CARPENTER MAN (Rider)	W. C. Taylor, Jr.	61	9
60	THE BOX (Warner Bros.)	Randy Travis	54	17
61	WALK ON (Elektra/EEG)	Linda Ronstadt	55	5
62	WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Mercury)	Shania Twain	56	20
63	I NEVER THOUGHT I'D SEE THE DAY (Platinum Plus)	John Wesley Carpenter	65	7
64	I WAS BLOWN AWAY (Arista)	Pam Tillis	57	13
65	TURN ME LOOSE, LET ME SWING (SOR)	Willie Nelson & Curtis Potter	70	3
66	GOOD-BYE HEARTACHE (Platinum Plus)	Gerald Curry	68	7
67	RIDIN' OUT THE STORM (Tina)	Don Richmond	69	6
68	THAT'S HOW YOU KNOW (RCA)	Lari White	58	19
69	SLEEPIN' LIKE A BABY (Platinum Plus)	Dave Clark	71	7
70	WHO AM I FOOLING (Platinum Plus)	Tim White	72	7
71	WORKING FOR THE WEEKEND (Epic 53746)	Ken Mellons	59	11
72	IT'S RAINING IN HEAVEN (American Image)	Todd Pulse	74	5
73	TIED TO THE TRACK (Platinum Plus)	Nikki Rose	75	7
74	MAMA'S LOVE (Platinum Plus)	Christy Lynn	76	7
75	COLD TURKEY (Platinum Plus)	Chris Wright	77	6
76	THE KEEPER OF THE STARS (MCA 10991)	Tracy Byrd	60	15
77	THE GOVERNMENT DANCE (Love)	Al Petty	79	6
78	ONE AND ONLY YOU (Reprise 45676)	Russ Taff	62	10
79	UGLY (Sea Notes)	Captain Sam Crutchfield	81	5
80	I CAN LOVE YOU LIKE THAT (Atlantic)	John Michael Montgomery	64	14
81	MONKEY MAN (SOR)	The Geezinslaws	84	3
82	A MAN'S GOTTA DO (American Image)	Lesia Zeman	83	5
83	ROCKIN' THE ROCK (Columbia 66411)	Larry Stewart	66	8
84	I DON'T HAVE TO CRY ANYMORE (Rickwood)	Rob Alan	DEBUT	
85	LITTLE MISS HONKY TONK (Arista 2790)	Brooks & Dunn	67	15
86	HOME WITH YOU (Fraternity)	Cyndy Fye	DEBUT	
87	GIVE ME ONE MORE SHOT (RCA 6410)	Alabama	73	18
88	THE HEART IS A LONELY HUNTER (MCA 10994)	Reba McEntire	78	15
89	WILLIN' TO WALK (Arista)	Radney Foster	80	10
90	THE LIKES OF ME (MCA 11204)	Marty Stuart	82	10
91	BIG CITY GIRL (Starcut)	Jamie Harper	85	17
92	ONE OF THOSE NIGHTS (Patriot 89252)	Lisa Brokop	86	9
93	CHEROKEE HIGHWAY (SOR)	Western Flyer	87	11
94	SOMEBODY LOVES ME (Ladoir)	P.J. LaDoir	88	16
95	BETWEEN THE TWO OF THEM (Liberty)	Tanya Tucker	89	17
96	SO HELP ME GIRL (Epic 64357)	Joe Diffie	84	18
97	WHERE I USED TO HAVE A HEART (RCA 07863-66288)	Martina McBride	91	12
98	BUBBA HYDE (Arista)	Diamond Rio	92	18
99	LIPSTICK PROMISES (Liberty)	George Ducas	93	23
100	LOOK WHAT FOLLOWED ME HOME (Warner Bros.)	David Ball	94	20



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THAT AIN'T MY TRUCK Tom Shapiro, Chris Waters, Rhett Akans (Great Cumberland Music/Diamond Struck Music/Tree Publishing Co., Inc., BMI)	42
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WHEN AND WHERE (N/A)	35
WHEN YOU SAY NOTHING AT ALL D. Schlitz, P. Overstreet (ASCAP/BMI)	4
WHERE I USED TO HAVE A HEART C. Backhardt (Hayes Street Music/Craig Backhardt Music, ASCAP)	97
WHO AM I FOOLING (N/A)	70
WHOSE BED HAVE YOUR BOOTS BEEN UNDER? S. Twain, J. Lange (Loom Echo Music, BMI/Zomba Enterprises, ASCAP)	62
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WORKIN' FOR THE WEEKEND Jerry Cupit, Janice Huseycut, Ken Melous (Cupit Menares, ASCAP)	71
YOU AIN'T MUCH FUN Toby Keith, Carl Goff, Jr. (Songs of PolyGram Int'l. Inc./Tokco Tunes, BMI)	1
YOU BETTER THINK TWICE Vince Gill, Reed Nielsen (Benefit Music/Englishown Music, BMI)	13
YOU CAN SLEEP WHILE I DRIVE Melissa Ethridge (Almo Music Corp./M. L. E. Music, ASCAP)	23
YOU DON'T EVEN KNOW WHO I AM G. Peters (Sony Cross Keys Pub./Purple Crayon Music, ASCAP)	5
YOU HAVE THE RIGHT TO REMAIN SILENT (N/A)	36

# COUNTRY MUSIC

## Cash Box COUNTRY RADIO

### High Debuts

1. ALAN JACKSON—"I Don't Even Know Your Name"—(Arista)—#32
2. TRACY BYRD—"Walking To Jerusalem"—(MCA)—#44
3. JEFF CARSON—"Not On Your Love"—(MCG/Curb)—#46
4. TANYA TUCKER—"Find Out What's Happenin'"—(Liberty)—#47

### Most Active

1. PAM TILLIS—"In Between Dances"—(Arista)—#34
2. REBA MCENTIRE—"And Still"—(MCA)—#22
3. JOE DIFFIE—"I'm In Love With A Capital 'U'"—(Epic)—#33
4. JOHN MICHAEL MONTGOMERY—"Sold (The Grundy County Auction Incident)"—(Atlantic)—#15

**POWERFUL ON THE PLAYLIST**— The *Cash Box* Top 100 Country Singles' chart is led by the **Toby Keith** single "You Ain't Much Fun." This week's chart displays a few big movers with four debuts breaking into the Top 50. **Pam Tillis** leads the way in the most-movement category, up a big 16 spots to #34 with "In Between Dances." Following, with a 11 spot jump to #22 is **Reba McEntire's** "And Still." Up 10 spots, **Joe Diffie** takes "I'm In Love With A Capital 'U' to #33, and "Sold (The Grundy County Auction Incident)" by **John Michael Montgomery** moves up nine spots to #15 finishing out the big movers. As for debuts, four acts hit this week's Top 50. Leading the way for the highest debut position with the single "I Don't Even Know Your Name" is **Alan Jackson** at #32. Coming in at #44 is **Tracy Byrd** with "Walking To Jerusalem." **Jeff Carson** hits the chart at #46 with "Not On Your Love." Finally, **Tanya Tucker** enters the Top 50 at #47 with "Find Out What's Happenin'."

**Songwriters Of The Week:** Congratulations go out to **Toby Keith** and **Carl Goff, Jr.**, writers of the Toby Keith #1 hit, "You Ain't Much Fun."

### CMT Top Twelve Video Countdown

1. ALISON KRAUSS & UNION STATION . . . . . "When You Say Nothing At All" (BNA/Rounder)
2. WADE HAYES . . . . . "I'm Still Dancin' With You" (Columbia/DKC)
3. TRACY LAWRENCE . . . . . "Texas Tornado" (Atlantic)
4. PATTY LOVELESS . . . . . "You Don't Even Know Who I Am" (Epic)
5. TRAVIS TRITT . . . . . "Tell Me I Was Dreaming" (Warner Bros.)
6. KENNY CHESNEY . . . . . "Fall In Love" (BNA)
7. CLINT BLACK . . . . . "Summer's Comin'" (RCA)
8. HAL KETCHUM . . . . . "Stay Forever" (MCG/Curb)
9. NEAL MCCOY . . . . . "They're Playin' Our Song" (Atlantic)
10. DOUG STONE . . . . . "Faith In Me, Faith In You" (Columbia)
11. BLACKHAWK . . . . . "That's Just About Right" (Arista)
12. JOHN ANDERSON . . . . . "Mississippi Moon" (BNA)

—Compliments of CMT video countdown, week ending May 31, 1995.

# JIM FULLEN

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## ON SONG-1 RECORDS



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**243 Rocky Fork Drive**

**Newark, OH 43055**

## One-Day Fan Fair Tickets Limited

By Wendy Newcomer

**COUNTRY MUSIC FANS** who want to attend the sold-out Fan Fair can do so with a special one-day ticket for Friday, June 9. The tickets cost \$8.50 plus service charge and go on sale at all Ticketmaster outlets beginning at 10 a.m. on Friday, June 2.

Friday ticket buyers will see performances by Toby Keith, Chely Wright, 4 Runner and others during the Polydor Nashville show from 10 p.m. to 11:30 a.m. Fans of The Judds will have the opportunity to see Naomi Judd, who will host the multi-label show from 1 p.m. to 3:30 p.m. Among the artists confirmed for that show are Alison Krauss, who celebrates her first platinum album, longtime Fan Fair favorites Holly Dunn and Sweethearts of the Rodeo, bluegrass great Tim O'Brien and others.

"Based on the success of last year's one-day ticket, we're happy to again provide this opportunity for country music fans who weren't able to register for the entire week," said Ed Benson, CMA Executive Director.

## CMA, University Take Music To Schools

**THE COUNTRY MUSIC ASSOCIATION** and the Tom E. Hendrix chair at the University of Tennessee-Martin announced a nationwide education campaign using country music as a vehicle to teach business and cultural principles.

This alliance, "The Making of an American Dream," is the first of its kind and brings the prestige of CMA and the cultural influence of country music together to excite children to learn. "Country music is a model to the world of the American spirit," said Dr. Saul Z. Barr, who holds the Hendrix Chair.

The program will educate 12- to 18-year-olds about the lives of four to six country music stars (to be determined) as models of the American Spirit. Music will be used to get the students' attention, while the program will teach practical business education and career information in what is now a huge industry.

"Our culture is wrapped in the music," said Cheryl Boyte, a teacher at Westview High School in Martin. "I never realized before how many messages my students picked up from music. Country music expresses American life and the values we cherish most."

"CMA's board of directors has enthusiastically agreed to lend CMA's assistance and knowledge to this program," said Ed Benson, CMA executive director. "Many of today's top country entertainers are living what they consider to be the quintessential 'American Dream,' so it's appropriate for this program to use country music as the focal point of its curriculum."

## In Other News...

**AMELIE TSENG HAS BEEN PROMOTED** to the newly created position of director, trade and international press, Group W Satellite Communications. In this new position, Tseng will be responsible for managing public relations activities for CMT: Country Music Television and its international networks. In addition, she will be responsible for all public relations activities for Group W Sports Marketing.

**THE FIVE MAN TEXAN BAND LONESTAR** recently signed with BNA Records. The band is currently in the studio recording their debut album.

**JIM FERGUSON HAS BEEN PROMOTED** to Assistant Chief Engineer for TNN: The Nashville Network. Ferguson will assist in the operation of the engineering department as well as be responsible for the facilities and

equipment upgrades for The Nashville Network, CMT: Country Music Television and its international networks, and Z Music Television.

**AWARD WINNING GROUP DIAMOND RIO** hosted a special picnic and press conference at Fiesta Texas in San Antonio to salute the Big Brother/Big Sister volunteers who "finished what they started," which coincidentally, is the title of the group's latest single. "So many talk about doing something to make a difference, but when it comes right down to it, they rarely finish what they start," said Diamond Rio's lead singer Mary Roe. "Big Brother/Big Sister volunteers commit to the program, and many of them form life-long relationships. We think that's something really special, and we wanted to recognize these folks with something special of our own."

**MCA RECORDS PROMOTED PAM RUSSELL** to sr. director of national sales and Marketing. Russell will oversee the sales and marketing efforts of all MCA/Nashville and Decca Records releases with direct sales responsibilities with national accounts.

**MIKE SEVERSON WAS APPOINTED** director of regional promotion/Southwest for Decca Records. "I am excited about the opportunity to be a part of Decca and the high caliber music that is being, and will continue to be, delivered to radio," said Severson.

**CURB RECORDING GROUP BOY HOWDY** recently signed a management agreement with Bill Simmons of the Fitzgerald Hartley Company.

**BROOKS & DUNN'S MILLER LITE SPONSORED** "Steel Canyon Tour" raised \$90,000 in a Norman, Oklahoma concert to benefit the victims of the Oklahoma City bombing tragedy.

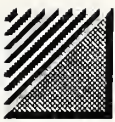
**JACKIE STRAKA HAS BEEN APPOINTED** director, product marketing, Epic Records Nashville. Straka will be responsible for the creation and coordination of packaging, advertising and all areas relating to marketing materials for artists on Epic Records' Nashville roster.

**TY HERNDON, COUNTRY MUSIC'S NEWEST** star, discovered "what matters most," when his hometown family and friends celebrated the success of his number one single, "What Mattered Most." Hundreds of people waited patiently outside local radio station WPRN/WQGL while hometown boy Ty Herndon was presented with a key to the city by local mayor J.W. 'Jimmy' Cowan, Jr. In addition to receiving the key to the city, Choctaw Country Probate Judge Raymond Uptagrafft declared Thursday, May 25, Ty Herndon Appreciation Day.

**DECCA RECORDS ANNOUNCED A BUDDY HOLLY** tribute album with a working title of *Not Fade Away (Remembering Buddy Holly)*. The album's projected release date is December 1995. "He was one of the most unique artists of our time. We felt he deserved to be remembered by artists whose respect for Buddy's music influenced their own careers," said Shelia Shipley Biddy, sr. vp/gm of Decca Records.



MCA Records/Nashville recording artist Tracy Byrd recently travelled to the San Antonio, TX area to shoot a video for his new single, "Walking To Jerusalem." Pictured (l-r): Director Gerry Wenner; Byrd.



## 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

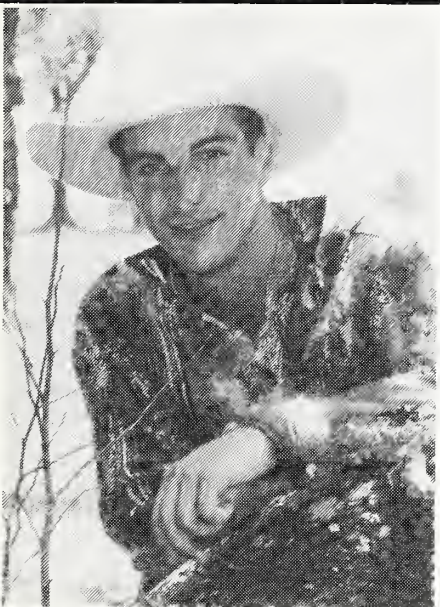
GEORGE STRAIT—"Adalida"

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"



Country Artist Cary Cooley

*I want to express my appreciation to the CASHBOX MAGAZINE Stations, Mr. George Albert, and my promoter, Chuck Dixon, for my first nationally charted single release on Platinum Plus Records.*

**SINGLE:** I'LL TAKE MY CHANCES (BMI)  
**ARTIST:** CARY COOLEY (BMI)  
**LABEL:** PLATINUM PLUS RECORDS®  
**PRODUCER:** ROBERT METZGAR  
**PROMOTION:** CHUCK DIXON PROMOTIONS  
**PUBLICITY:** MCNEIL-WHITE MEDIA  
**BOOKINGS:** 1 (800) 767-4984

Contact Cary Cooley  
Capitol Management  
1300 Division Street  
Suite 200  
Nashville, TN 37203  
(800) 767-4984 toll free  
(615) 244-2440  
(615) 242-1177 fax

**I'LL TAKE MY CHANCES** Latest Single Release  
Now Playing On Radio

*Here's to all the CASHBOX MAGAZINE radio panel that has helped me have my first nationally charted single on country radio this year!*

**SINGLE:** WHO AM I FOOLING, NOW? (BMI)  
**ARTIST:** TIM WHITE (BMI)  
**LABEL:** PLATINUM PLUS RECORDS®  
**PRODUCER:** ROBERT METZGAR  
**PROMOTION:** CHUCK DIXON PROMOTIONS  
**PUBLICITY:** MCNEIL-WHITE MEDIA  
**BOOKINGS:** 1 (800) 767-4984

Contact Tim White  
Capitol Management  
1300 Division Street  
Suite 200  
Nashville, TN 37203  
(800) 767-4984 toll free  
(615) 244-2440  
(615) 242-1177 fax



TIM WHITE

**WHO AM I FOOLING, NOW?** Latest Single Release  
Now Playing On Radio

Country Artist Tim White

# COUNTRY MUSIC

## TOP 75 COUNTRY ALBUMS

JUNE 10, 1995

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

Last Week Total Weeks

Rank	Artist (Label)	Album	Last Week	Total Weeks
1	JOHN MICHAEL	(Atlantic 82728) . . . . . John Michael Montgomery	1	8
2	THE HITS	(Liberty 29689)(P5) . . . . . Garth Brooks	4	21
3	NOW THAT I'VE FOUND YOU - A COLLECTION	(Rounder 0325) . . . . . Alison Krauss	3	14
4	NOT A MOMENT TOO SOON	(Curb 77659)(P3) . . . . . Tim McGraw	5	60
5	NO ORDINARY MAN	(MCA 10991)(G) . . . . . Tracy Byrd	4	49
6	YOU MIGHT BE A REDNECK IF...	(Vamer Bros. 45314)(P) . . . . . Jeff Foxworthy	6	38
7	LEAD ON	(MCA 11092)(P) . . . . . George Strait	7	27
8	WHO I AM	(Arista 18759)(P2) . . . . . Alan Jackson	13	46
9	I SEE IT NOW	(Atlantic)(P) . . . . . Tracy Lawrence	17	34
10	THE WOMAN IN ME	(Mercury 522886) . . . . . Shania Twain	19	13
11	GREATEST HITS III	(RCA 07863)(G) . . . . . Alabama	16	31
12	GREATEST HITS 1990-1995	(Curb 77689) . . . . . Sawyer Brown	11	17
13	READ MY MIND	(MCA 10994)(P2) . . . . . Reba McEntire	14	55
14	WHAT A CRYING SHAME	(MCA 10961)(P) . . . . . The Mavericks	9	66
15	THIRD ROCK FROM THE SUN	(Epic 64357)(P) . . . . . Joe Diffie	10	39
16	IF I COULD MAKE A LIVING	(Giant 24582)(G) . . . . . Clay Walker	12	32
17	THINKIN' ABOUT YOU	(MCA 11201) . . . . . Trisha Yearwood	8	14
18	THE TRACTORS	(Arista 18728)(P) . . . . . The Tractors	22	41
19	WHAT MATTERED MOST	(Epic 66771)(G) . . . . . Ty Herndon	30	4
20	STANDING ON THE EDGE	(Patriot 28495)(G) . . . . . John Berry	21	11
21	OLD ENOUGH TO KNOW BETTER	(Columbia) . . . . . Wade Hayes	28	20
22	TEN FEET TALL AND BULLETPROOF	(Vamer Bros. 45603)(P) . . . . . Travis Tritt	34	52
23	WAITIN' ON SUNDOWN	(Arista 18765)(P) . . . . . Brooks & Dunn	26	32
24	WHEN LOVE FINDS YOU	(MCA 11047)(P) . . . . . Vince Gill	18	49
25	COME TOGETHER: AMERICA SALUTES THE BEATLES	(Liberty 31712) . . . . . Various Artists	15	7
26	THINKIN' PROBLEM	(Vamer Bros. 45562)(G) . . . . . David Ball	20	48
27	STONES IN THE ROAD	(Columbia 64327)(P) . . . . . Mary Chapin Carpenter	23	31
28	WHEN FALLEN ANGELS FLY	(Epic 64188)(G) . . . . . Patty Loveless	31	37
29	LOVE A LITTLE STRONGER	(Arista 18745) . . . . . Diamond Rio	24	42
30	KEITH WHITLEY: A TRIBUTE ALBUM	(RCA 66416) . . . . . Various Artists	32	33
31	KICKIN' IT UP	(Atlantic 82559)(P3) . . . . . John Michael Montgomery	40	47
32	NASCAR: RUNNIN' WIDE OPEN	(Columbia 67020)(P10) . . . . . Various	25	5
33	YOU GOTTA LOVE THAT	(Atlantic) . . . . . Neal McCoy	27	15
34	GREATEST HITS VOL. II	(MCA 11201)(P3) . . . . . Reba McEntire	35	83
35	THE NUMBER ONE HITS	(RCA 65489) . . . . . The Judds	DEBUT	
36	BLACKHAWK	(Arista 18708)(P) . . . . . BlackHawk	33	64
37	BOOMTOWN	(Polydor 523407)(G) . . . . . Toby Keith	29	33
38	4 RUNNER	(Polydor 527379) . . . . . 4 Runner	DEBUT	
39	ONE EMOTION	(RCA 66419)(G) . . . . . Clint Black	36	31
40	SWEETHEART'S DANCE	(Arista 18758)(G) . . . . . Pam Tillis	37	55
41	LOOKING FOR THE LIGHT	(Columbia) . . . . . Rick Trevino	38	11
42	PURE COUNTRY (Original Motion Picture Soundtrack)	(MCA 10651)(P3) . . . . . George Strait	42	133
43	FIRE TO FIRE	(Liberty 28943) . . . . . Tanya Tucker	39	9
44	HOG WILD	(Curb) . . . . . Hank Williams Jr.	41	19
45	EXTREMES	(Epic 53952) . . . . . Collin Raye	54	67
46	EVERY LITTLE WORD	(Curb 77660) . . . . . Hal Ketchum	49	26
47	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	(Arista 18711)(P4) . . . . . Alan Jackson	51	130
48	FAITH IN ME FAITH IN YOU	(Epic 66803) . . . . . Doug Stone	46	8
49	WISHES	(RCA 66395) . . . . . Lari White	48	46
50	IN THE VICINITY OF THE HEART	(Liberty 31109) . . . . . Shenandoah	43	24
51	COME ON COME ON	(Columbia 4881)(P3) . . . . . Mary Chapin Carpenter	47	143
52	LABOR OF LOVE	(Arista 18757) . . . . . Radney Foster	45	5
53	THE ROAD GOES ON FOREVER	(Liberty 2809) . . . . . Highwaymen	44	7
54	HARD WORKIN' MAN	(Arista 18716)(P3) . . . . . Brooks & Dunn	50	113
55	TAKE ME AS I AM	(Vamer Bros. 45389)(P) . . . . . Faith Hill	55	72
56	WHAT A WAY TO LIVE	(Decca 11094)(G) . . . . . Mark Chesnutt	53	35
57	KICK A LITTLE	(Vamer Bros. 45739)(G) . . . . . Little Texas	52	33
58	THE WAY THAT I AM	(RCA 66288)(G) . . . . . Martina McBride	56	82
59	JOHN BERRY	(Liberty 80472)(G) . . . . . John Berry	58	58
60	GREATEST HITS	(Epic 66803) . . . . . Doug Stone	59	25
61	BRAND NEW MAN	(Arista 18658)(P4) . . . . . Brooks & Dunn	61	193
62	I STILL BELIEVE IN YOU	(MCA 10630)(P3) . . . . . Vince Gill	60	138
63	LIFE'S A DANCE	(Atlantic 82420) . . . . . John Michael Montgomery	64	131
64	IN PIECES	(Liberty 80857)(P5) . . . . . Garth Brooks	65	128
65	THE MARTY PARTY HIT PACK	(MCA 11204) . . . . . Marty Stuart	62	10
66	GEORGE DUCAS	(Liberty 28329) . . . . . George Ducas	66	9
67	KEN MELLONS	(Epic 53746) . . . . . Ken Mellons	63	35
68	OUT WITH A BANG	(MCA 11044) . . . . . David Lee Murphy	DEBUT	
69	FLYER	(Elektra 61681) . . . . . Nanci Griffith	67	34
70	COUNTRY 'TIL I DIE	(BNA 66417) . . . . . John Anderson	74	29
71	STORM IN THE HEARTLAND	(Mercury 526081)(G) . . . . . Billy Ray Cyrus	73	26
72	NO FENCES	(Liberty 93866)(P13) . . . . . Garth Brooks	72	237
73	BIG TIME	(Vamer Bros. 45276)(P) . . . . . Little Texas	70	100
74	THIS IS ME	(Vamer Bros. 45501)(G) . . . . . Randy Travis	68	54
75	COMMON THREAD: THE SONGS OF THE EAGLES	(Giant 24531)(P3) . . . . . Various Artists	71	79



On the set of his debut video, "Should've Asked Her Faster," RCA recording artist Ty England (left) discusses the next scene with director Martin Kahan of Think Pictures.



MCA recording artist Vince Gill stopped by Westwood One in support of his current tour. Pictured (l-r): Ed Salamon, President/Programming; Fam Green, Director/Artist Relations; and Gill.



Aaron Tippin (RCA Records) is shown flexing his muscles with dancers at the Wildhorse Saloon in Nashville. Tippin made an appearance on the "Wildhorse Saloon" show with host Katie Haas. He took time out from the interview to distribute shirts to all the dancers and sign autographs.

## Artists Appearing At The 24th Annual International Country Music Fan Fair

### June 5

#### BLUEGRASS SHOW (7-10 p.m.)

Bill Monroe & The Bluegrass Boys, Jim & Jesse, The Osborne Brothers, Nashville Bluegrass Band, New Coon Creek Girls, Larry Stephenson Band, Del McCoury Band, The Season Travelers, Laurel Canyon Ramblers, Illrd Tyme Out, Mac Wiseman

### June 6

#### CURB RECORDS & MCG/CURB RECORDS (10 a.m.-Noon)

Lorianne Crook & Charlie Chase - hosts, Junior Brown, Tim McGraw, Hank Williams, Jr.

#### MERCURY NASHVILLE (2:30-4:30 p.m.)

Sammy Kershaw - host, Terri Clark, Billy Ray Cyrus, Wesley Dennis, Kathy Mattea, Kim Richey, The Statler Brothers, Keith Stegall, Shania Twain, John & Audrey Wiggins

#### MCA RECORDS & DECCA RECORDS (7-10 p.m.)

(Decca Records)—Keith Billbreay - host, Rhett Akins, Mark Chesnutt  
MCA Records—Gerry House - host, Tracy Byrd, Bobbie Cryner, George Jones & Tammy Wynette, David Lee Murphy, Wynonna

### June 7

#### LIBERTY RECORDS & PATRIOT RECORDS (10 a.m.-12:30 p.m.)

(Liberty Records)—Ray Benson - host, George Ducas, Emilio, Chris LeDoux, Shenandoah

#### (Patriot Records)—John Berry, Lisa Brokop

#### WARNER/REPRISE & ASYLUM RECORDS (2-4:30 p.m.)

(Warner/Reprise Records)—Ralph Emery - host, David Ball, Faith Hill, Victoria Shaw, Russ Taff

#### (Asylum Records)—Mandy Barnett, The Cox Family, Curtis Day, Terry Radigan, Bryan White

#### RCA RECORDS & BNA RECORDS (7-10 p.m.)

Darrell Waltrip - host, Alabama, Kenny Chesney, Ty England, Lorrie Morgan, Lari White

### June 8

#### ATLANTIC RECORDS & GIANT RECORDS (10 a.m.-12:30 p.m.)

(Atlantic Records)—Katie Haas - host, Confederate Railroad, Tracy Lawrence, Woody Lee, Neal McCoy

#### (Giant Records)—Doug Supernaw - host, Mark Collie, Daryle Singletary, Rhonda Vincent, Clay Walker

#### ARISTA RECORDS & CAREER RECORDS (2:30-4:30 p.m.)

Steve Wariner - host, BlackHawk, Diamond Rio, Rodney Foster, Alan Jackson, Lee Roy Parnell, The Tractors

#### COLUMBIA/EPIC RECORDS (7-10 p.m.)

Kyle Petty - host, Stacy Dean Campbell, Joe Diffie, Wade Hayes, Ty Herndon, James House, Patty Loveless, Ken Mellons, Collin Raye, Larry Stewart, Doug Stone, Rick Trevino

### June 9

#### POLYDOR NASHVILLE (10-11:30 a.m.)

Leanza Cornett - host, Amie Comeaux, Davis Daniel, Clinton Gregory, 4 Runner, Toby Keith, The Moffatts, Shane Sutton, Chely Wright

#### MULTI-LABEL SHOW

Naomi Judd - host

#### RIVER NORTH NASHVILLE (1-1:30 p.m.)

Holly Dunn, Steve Kolander, Ronna Reeves

#### STEP ONE RECORDS (1:45-2:15 p.m.)

Don Cox, Western Flyer

#### SUGAR HILL RECORDS (2:30-3 p.m.)

Tim O'Brien, Sweethearts of the Rodeo

#### ROUNDER RECORDS (3-3:30 p.m.)

The Delevantes, Alison Krauss, Riders In The Sky

#### COUNTRY GOSPEL JUBILEE (6-7:30 p.m.)

Billy Walker - host, The Anchormen, Chuck Wagon Gang, Crossmen, The 4 Guys, Connie Smith, The Statesmen

### June 10

#### GRAND MASTERS FIDDLE CHAMPIONSHIP (10 a.m.-6 p.m.)

(Opryland USA)

# Gil Harvey

## ON SONG-1 RECORDS



## *"Borrowed Angel"* (Mel Strut)

\*\*\*\*\*  
★ **JUNE RELEASE** ★  
\*\*\*\*\*

Produced by:

**Billy Joe Burnette ♦ (615) 758-0995**

Promotions by:

**Chuck Dixon ♦ (615) 754-7492**

Management by:

**Raymond & Rosalind Barrington**

Published by:

**Levisa Music, BMI**

**FOR MORE INFORMATION:**

**Song-1 Records**

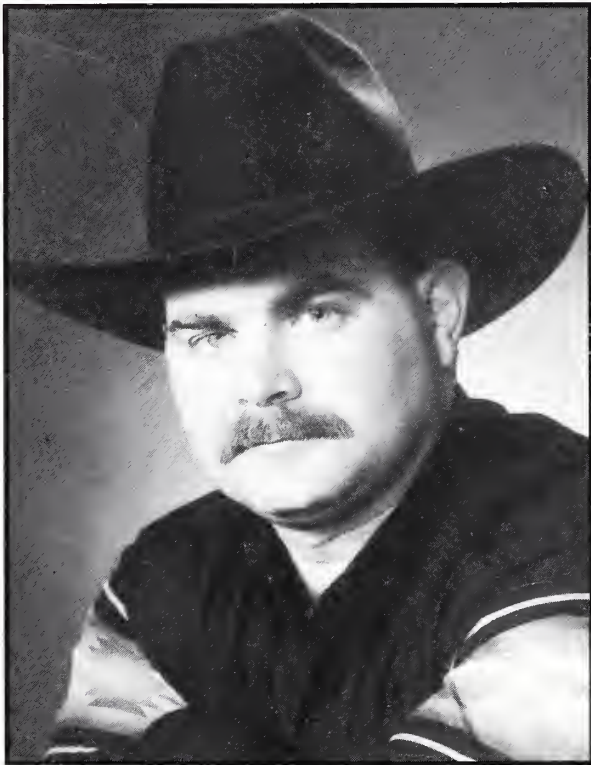
**345 Hickory Drive**

**Old Hickory, TN 37138**

# PLATINUM PLUS RECORDS

PROUDLY PRESENTS

# DAVID CLARK



singing

## "Sleepin' Like A Baby"

off the CD release

PP-RDM-1113

◆◆◆

*Produced by: Steven K. Brown*

*Promoted by: Chuck Dixon*

FOR MORE INFORMATION:

*Capitol Management*

*1300 Division Street, Ste 200*

*Nashville, TN 37203*

*(615) 244-2440*

## Cash Box COUNTRY INDIE

**INDIE CHART ACTION**— It's been another busy week for the indies. A total of 18 independent artists are currently finding their way up the Top 100 *Cash Box* chart. Leading the *Cash Box* independents this week is **Daniel Ray Edwards** with "You Win Again" on the NFE/Fly label. The single currently resides at #50 on the chart. In the second highest spot for the indies, it's **Jason Young** at #57 with "Dancin' Shoes." To finish out the movers, **W.C. Taylor** moves to #59 with "The Carpenter Man," **John Wesley Carpenter** moves to #63 with "I Never Thought I'd See The Day," **Willie Nelson & Curtis Potter's** "Turn Me Loose, Let Me Wing" moves to #65, **Gerald Curry's** "Good-Bye Heartache" moves to #66, **Don Richmond's** "Ridin' Out The Storm" moves to #67, **David Clark** moves to #69 with "Sleepin' Like A Baby," **Tim White** with "Who Am I Fooling" moves to #70, **Todd Pulse** with "It's Raining In Heaven" moves to #72, **Nikki Rose** moves to #73 with "Tied To The Track," **Christy Lynn** moves to #74 with "Mama's Love," **Chris Wright** moves to #75 with "Cold Turkey," **Al Petty's** "The Government Dance" moves to #77, **Capt. Sam Crutchfield** moves to #79 with "Ugly," and finally **The Geezinslaws's** "Monkey Man" moves to #81. As for debuts, **Rob Alan** breaks into the Top 100 at #84 with "I Don't Have To Cry Anymore," and "Home With You" by **Cyndy Fye** enters at #86.

### Top Ten Rising Independents

1. DANIEL RAY EDWARDS—"You Win Again"
2. JASON YOUNG—"Dancin' Shoes"
3. W.C. TAYLOR—"The Carpenter Man"
4. JOHN WESLEY CARPENTER—"I Never Thought I'd See The Day"
5. WILLIE NELSON & CURTIS POTTER—"Turn Me Loose, Let Me Swing"
6. GERALD CURRY—"Good-Bye Heartache"
7. DON RICHMOND—"Ridin' Out The Storm"
8. DAVID CLARK—"Sleepin' Like A Baby"
9. TIM WHITE—"Who Am I Fooling"
10. TODD PULSE—"It's Raining In Heaven"

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

P.J. LaDoir—"The Singer"



RCA recording artist Randy Owen of super group Alabama visited WLWI radio in Montgomery, AL during the inauguration day for Gov. James. Pictured are (l-r): John Boy, afternoon DJ from WLWI; Nancy McKnight, morning show host; Owen; and Carson James, WLWI PD.



# COUNTRY MUSIC

## Indie Spotlight

### Tyler: Homegrown Country



**TAKE TWO BROTHERS**, a whole lot of talent, lots of energy and a firm commitment, add a unique sound, positive life experience lyric and country music, and you have Tyler.

One of the first positive country artists to make waves in the Christian music industry, Matt Tyler took the contemporary Christian song "Faithful In Believing" to #1 in 1991.

It wasn't long ago though that this Florida native's dream was to be behind a baseball glove playing professional baseball. Matt excelled at the sport throughout school, eventually earning a scholarship to the University of North Alabama. But, while at the university, Matt's life took an unexpected turn toward music. Matt then decided to let go of a life-long dream in order to pursue a music career which began at Belmont College in Nashville. This transition was not as unusual as it seems. The Tyler's are a very musical family. Both parents are music teachers in Ocala, Florida and music was always a part of everyday life.

"I was exposed to many different styles of music growing up and enjoyed them all to some extent," Matt says. "My first exposure to country music was when I fell in love with an 8-track tape of Moe Bandy and Joe Stampley. From then on, country was my music."

Never quite comfortable in the contemporary Christian field, Matt decided to look to another Tyler to complete his musical vision— namely, his brother Scot.

The kind of multi-faceted involvement in the entertainment industry that Scot has already experienced proves him a natural performer. With a heavy theatrical/dance background, he has appeared as the lead in many musical productions. Scot has performed for former President George Bush, sung the National Anthem for the 1989 Talledega 500 Auto Race, as well as many demos and jingles.

In 1994 Scot joined forces with his brother Matt and formed the duo "Tyler."

Wanting to lean into the mainstream with their approach in hopes of breaking down the barriers between the Christian music and country music industries, a sound unlike any to date emerged.

With mainstream publisher/producer Ron Cornelius' expertise, Tyler is off and running. Their first release, "Homegrown Love," is already receiving a considerable amount of airplay from *Cash Box* Positive Country reporting stations as well as country stations.

STARCUT  
RECORDS  
PROUDLY PRESENTS

## Jamie Hazzpeř



singing

### "Hold On To Your Dreams"

(J.C. Harper)

Produced by:

**James Williams**

Promoted by:

**Chuck Dixon & James Williams**

FOR MORE INFORMATION:  
Starcut Records  
7608 Tania Lane  
North Ft. Myers, FL 33917  
(813) 543-3502

# POSITIVE COUNTRY



Steve "Rabbit" Easter (right) was recently in the studio recording an instrumental project for Chapel Music Group entitled "Old Time Gospel Strings." The project, which will be released in July, features country music artist Ricky Skaggs (left).



New Star Song artist Aaron Jeffrey's first video single, "I Go To The Rock," recently premiered on CCM-TV on The Family Channel. Pictured in Chattanooga on location are (l-r): Producer Amy Horseman, Triple Horse Productions; Jeffrey Benward, of Aaron Jeffrey; Director Carl Horseman, Triple Horse Productions; and Aaron Benward, of Aaron Jeffrey.



Prior to his performance at the Cheyenne Country Live showcase, Ronny McKinley (right) took time for an interview with Z-TV's Brian Barrett. A topic of conversation was McKinley's debut single, "Double Yellow Lines" (from his *Plain As Day* album), which recently shot to #1 on the Christian Country charts.



Marty Raybon (center), lead singer for the award-winning country group Shenandoah, recently joined Bill Hearn (left), president, Sparrow Communications Group, and Bruce Koblisch (right), president, the Gospel Music Association, at a press conference held during Gospel Music Association week to announce the release of *Amazing Grace: A Country Salute To Gospel*.



Three multi-million dollar corporations gathered recently at the Nashville City Club to pay tribute to the children's entertainment company, Everland Entertainment. Pictured (l-r): Sam Moore, CEO/president of Thomas Nelson Publishers; Wayne Zeitner, gm for Everland Entertainment; Pat Manna, sales director for Chesapeake Display; and Roland Lundy, President of word Records.



Don Richmond performed recently in Livingston, Tennessee to aid the D.A.R.E. Program (Drug Abuse Resistance Education) to keep kids away from drugs. He appeared there with The Holdouts, who back Richmond on his current recording, "Ridin' Out The Storm." Pictured (l-r): Richmond; Ed Reader; Marty Mouton; Jim DiThomas, sound engineer; Dewain Winningham, D.A.R.E. officer; Mike Miller; and David Walker.

## Tom Mac Weatherly: A Lifetime of Inspiration



**THE YOUNGEST OF EIGHT CHILDREN**, Tom Mac Weatherly grew up in an old-time gospel home with parents who loved God, family and music. His musical inspiration came at a community concert in a little Mountain Grove, Missouri town square. He was fascinated by the sound of the guitar. The six-year-old boy was impassioned, a boy with a dream, but no guitar. The rest of the summer, his mother could find her little runaway at the town square around the musicians, listening to the object of his passion, the guitar. He prayed for a guitar and lived

for the next concert. Soon his prayer was answered; Weatherly's brother Jim came home from the Army bringing the longed-for guitar.

Unable to afford lessons, young Weatherly learned by watching, positioning his fingers, and running home trying not to change his finger position until he could practice the chord on his guitar. Learning this way was slow; he had no sheet music, but then, he couldn't read music anyway. He wanted to be able to hear a song and play it, especially his mother's favorite, "The Wildwood Flower." Breakthrough came at age 11 when, fully frustrated and sore fingers bleeding, he rushed into the house to declare that he hated the guitar and was going to smash it against the porch pillar. With the guitar high in the air, poised to end the frustration and torture, he hesitated for one last look at its handsome lines, one last smell of the wood, one last strum of the strings.

Weatherly raised the guitar again, and again lowered it. Back under the shade tree, fingers aching, he strained for "The Wildwood Flower." Finally, it came! It sounded like it, mostly. Back to the house he ran, this time to play it for Mother. She said it sounded just like "Wildwood Flower." From then on, until she died, she would smile and say, "Tommy, play the 'Wildwood Flower,' and play it so I can hear the words."

### First Performance

By age 13, voice already strong and deep, he was playing and singing for school and community functions. Then a country concert came to town and he and big brother Jim were given a spot on the show. Knees shaking and lips trembling, he sang "Swing Low, Sweet Chariot" before a packed auditorium for a standing ovation. In the crowd were agents for the newly-created Springfield/Branson midwest music mecca. They were looking for new talent and they found it in young Weatherly. Still a teenager, he began playing and singing with big name shows, most notably with the Red Foley show. He drew heavily from Red Foley's and Louisiana Governor Jim Davis' styles, signed up with a Nashville record company and quickly made the charts, both as a vocalist and a songwriter. About this time, he felt God's calling into the gospel music ministry. But he was too young and had started a family; and road concerts and raising a family didn't mix. He dropped out to raise his family, but he never gave up his love of music and his dream of a full-time gospel music ministry.

### Overcoming Trauma

In 1981, Weatherly was given a lot of time to rethink his decisions. He suffered two heart attacks and was told by his surgeons that he needed more bypasses than current medical technology could support. The doctors said whatever they did would not be enough. He should prepare his family and pray. The family gathered. They formed a circle around his hospital bed and prayed. Weatherly rededicated his life and talents to God, promising the almighty that he would do whatever he was called to do, no matter what it might be, no matter what he had to give up. The next morning, he underwent

three bypasses which, although not entirely successful, kept him alive. The surgery had not resolved the blockage; he needed 10 bypasses. The story of the next 12 years is one of struggles, courage and faith. He had devastating financial losses but somehow he got his family raised. He could not return to work but he could sit on a stool and sing. Slowly, he started the music ministry.

In 1991, just as medical technology had caught up, he had two more heart attacks and seven more bypasses, for a total of 10 bypasses. Success. The blockage was gone. He felt like a new man. For the next year and a half, he and Clara, his beloved wife of 34 years grew closer and closer, happily traveling, giving concerts and pursuing Weatherly's life long dream—full-time gospel music ministry. But in September 1992, tragedy came again. On her way to pick up the ministry mail, Clara was fatally crushed against the post office wall by a speeding out-of-control driver. Clara had been the artist's world since he was 17. She had been there when he lost his father and then his mother. She had always been there. Weatherly was devastated, heartbroken, wholly overwhelmed by grief and loneliness.

But he survived, learning that God is greater than all his losses, all his mistakes, and all his needs. With living comes tragedies, but with God comes the strength and peace to stand up and walk on. Weatherly's new song is of praise, his message of hope and his living by faith. The man is back full-time as a recording artist, songwriter and gospel concert performer, dedicated to the Gospel Music Ministry. Listen to Weatherly sing the old time inspirationals and you will hear a knowing and truth in his rich bass voice far beyond the words.

## C.J. & Company Bring Ministry To Prisons

**CRIME AND PRISON** overcrowding are dilemmas facing every state in the country. One of the greatest problems is the increasing recidivism rate. The national figure is 65 percent, with several states having a higher rate. In the early '70s, the U.S. Department of Justice abandoned the doctrine of rehabilitation and adopted the "warehousing" policy which plagues every state.

C.J. & Company is a grassroots movement both in the field of Christian music and prison reform. With over 15 years of experience in the field of Praise and Worship music within the Tennessee Department of Corrections, C.J. & Company stands at the forefront of prison ministry. Early endeavors by this group have met with rave reviews. The whole purpose of C.J. & Company is to provide financial resources to expand prison ministry and its transitional housing programs.

### Unique Ministry

This ministry is unique within the Christian music market in that the team has been together for 10 to 15 years, and the driving force behind it is the calling and then delivering the life-changing message of Jesus Christ to inmates in the penal systems of the United States. The company's media programs are structured from a layman's point of view so that they can be discussed with the general public, in order to inform and illuminate the public on the reality of most prison conditions.

C.J. & Company is a prison group which ministers to all the needs of inmates, their families and loved ones—the silent victims. It deals with the realities of prison life and the effect of crime upon the families of the incarcerated. The ministry began as a Bible study in 1977 at the home of Don and Cathy Root and later blossomed into a music ministry program at the Knox County Jail in Knoxville, Tennessee. The new program included bi-weekly one-on-one counseling and Sunday church services.

Very early it was discovered that illiteracy was dominant among men in the county jail. Consequently, the team began writing scriptural music so the men could hear the word of God. The ministry impacted the inmates to the point that, when they went to prison, they began asking for C.J. & Company. With two guitars, a ukulele and a team of dedicated volunteers, they began visiting prisons as well as keeping their commitment to the jail.

Eventually, C.J. & Company was visiting five prisons across the state of Tennessee, so the commitment to the local jails was given up. It was impossible to do both, and they felt the need was greater in prison. Birth was given to a state-wide prison ministry which has been active since 1979.

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## RADIO PLAYLISTS

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

**KKLR**\Poplar 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"

**JUKEBOX AMERICA**\Fairfield, OH

SAWYER BROWN—"I Don't Believe In Goodbye"

BRYAN WHITE—"Someone Else's Star"

BRENT LAMB—"Monkey See, Monkey Do"

HAL KETCHUM—"Stay Forever"

MANUEL FAMILY BAND—"Gonna Find Me A Doctor"

**KJOJ**\Houston, TX

SENECA—"By Way Of The Son"

TERRI LYNN—"Fearless"

DEL WAY—"He Is Mine"

SOUTHERN CHAPEL—"He No Longer Signs My Paycheck"

LISA DAGGS—"I Wanna Thank You"

**WTWZ**\Clinton, MS

MARGO SMITH & HOLLY—"Cross Your Heart"

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

JEFF MCKEE—"Faith Holds On"

TERRI LYNN—"Fearless"

LAURA DANIELL—"I've Got A Piece Of The Rock"

**KTKK**\Lebanon, MO

RIVERS & OWENS—"Over The Edge"

CHARLIE DANIELS—"Jesus Died For You"

THE DAYS—"I Went Back"

SUSIE LUCHSINGER—"Take It To The Rock"

LISA DAGGS—"I Wanna Thank You"

**WDLJ**\Indianola, MS

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

JEFF MCKEE—"Faith Holds On"

TERRI LYNN—"Fearless"

TED WHITE—"Jesus Is A Cowboy"

SUSIE LUCHSINGER—"Take It To The Rock"

**WNAU**\New Albany, MS

W. C. TAYLOR—"Carpenter Man"

TERRI LYNN—"Fearless"

HERMAN TRULOVE—"Point Of Rescue"

BRENT LAMB—"Monkey See, Monkey Do"

TED WHITE—"Jesus Is A Cowboy"

# POSITIVE COUNTRY

## POSITIVE COUNTRY RADIO

### This Week's Debuts

MIDSOUTH—"You Can't Walk This Way"—(Warner Alliance)—#30

DON RICHMOND—"Ridin' Out The Storm"—(Tima)—#32

### Most Active

RONNY MCKINLEY—"Plain As Day"—(Cheyenne)—#10

DINAH & THE DESERT CRUSADERS—"Out Of The Wilderness"—(Gateway)—#6

### Powerful On The Playlist

There was very little movement within the Top 10 this week. The *Cash Box* Positive Country singles chart is topped off for the second week by Brent Lamb's "Monkey See, Monkey Do" on the Genesis label. Radio hasn't given up on Terry Lynn's "Fearless" which holds onto the #2 position. Likewise, Susie Luchsinger's "Take It To The Rock" remains at #3 for the third week, and "He No Longer Signs My Paycheck" by Southern Chapel hangs on to #4. Bruce Haynes moves up three spots to #5 with "My Old World," followed by Dinah & The Desert Crusaders and "Out Of The Wilderness," jumping four spots to #6. Jeff & Sheri Easter's "Speak To The Mountain" holds onto the #7 position, The Days with "I Went Back" drop to #8, and James Payne's "The Night Ole Jack Daniels Met John 3:16" holds at #9. The biggest mover this week, Ronny McKinley breaks into the Top 10 with "Plain As Day," jumping six spots to #10.

### LOOKING AHEAD

Singles that are getting some attention from radio this week include: Sierra with "No Stone To Throw," "Homegrown Love" by the duo Tyler, Ron David Moore's "Ira Jones," Ashton, Becker and Dente's "Walk On," The Reffettts with "Your The Rock," and Bobby Miller's "Knowing Jesus."



Darroll Alexander, president/host of Jukebox America, is presently negotiating with a major TV network for a weekly one-hour Jukebox America Positive Country Show. Now on 97 stations, Jukebox America is going via satellite, making the radio show available to 3,000 radio outlets worldwide. Alexander is also president of the Academy of Positive Country Music and is working with *Cash Box* for the Positive Country section. Also be looking for Volume 3 of Alexander's *Jukebox America Positive Country* CD compilation and Volume 1 of *Jukebox Country* compilation.

## POSITIVE COUNTRY

JUNE 10, 1995

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

# COIN MACHINE

## Time Warner Introses *T-Mek Mekropolis*

CHICAGO—Time Warner Interactive's new *T-Mek Mekropolis*, based on last year's highly successful arcade game, puts players inside the cockpit of a futuristic hover tank on a faraway planet, the objective being to blow up their friends. Yes, friends!

Here's the scenario. From the moment they enter the Mekropolis, visitors are transported into another world. After passing through the "Training Room," an area in which players are given an overview of game controls and strategy, they are led into the "Launch Bay," where each player takes the helm of a futuristic hover tank and proceeds into battle. During the game, they must hunt out and destroy their friends while eluding destruction. After the battle is over, players return to the lobby where they are given a Rank Card which shows how well they did relative to their friends. The lobby features a sleek command counter and merchandising display, where visitors can purchase *T-Mek* themed hats, t-shirts and posters.

Michael Getlan, of Amusement Consultants, Inc., after visiting *Mekropolis*, decided to open one in his Milford Amusement Center in Milford, Connecticut. According to Getlan, "*Mekropolis* is an effective, affordable, location-based entertainment attraction that utilizes a proven software package that has lots of bang and great game play."

The *T-Mek Mekropolis* offers an excellent value to operators of large FECs and larger

amusement centers who are searching for a unique group entertainment experience. Designed to be a turn-key attraction, it includes both a marketing promotion and operations package. It is ideally suited for the attraction market with its combination of immersive technologies, fun and challenging game design and six-player format. The three dimensional graphics and Surround Sound System completely immerse players in an explosion of sight and sound. It can also be configured to accommodate 12 or 18-players throughout, making it ideal for high traffic locations.

The theming of *T-Mek Mekropolis* is designed to be flexible to suit the diverse needs of entertainment venue operators. Operators can choose from an existing menu of specific theming elements, a theming kit, or enlist a professional customized theming. For the first *T-Mek Mekropolis* location, Time Warner Interactive brought in King/Wheatley Creative Design to create the theming and oversee all aspects of the project, including design and construction.

Further information may be obtained by contacting Elaine Shirley of Time Warner Interactive at 713-251-0697; FAX number is 713-251-0698.

Since 1976, Time Warner has held a majority interest in Atari Games Corporation. In June of 1994, Atari Games changed its name to Time Warner Interactive.



Time Warner Interactive's *T-Mek Mekropolis*

## IMA Appoints New Trade Fair Manager

CHICAGO—IMA, the noted international amusement and vending trade show annually held in Frankfurt, Germany, announced the appointment of a new trade fair manager, 28-year old Petra Lassahn. She brings with her an impressive background in trade show management.

Three years ago, Ms. Lassahn joined the staff of Blenheim in Dusseldorf, a subsidiary of Blenheim Group PLC, which is one of the largest private trade fair organizers in the world. During her tenure she became the event manager for such shows as "Interairport" Atlanta/USA and Frankfurt as well as the Japan Aerospace Exhibition and Airport Expo in Tokyo.

Ms. Lassahn has replaced former project manager Stephan Kurzwski, who now heads up a team of project managers and will continue to remain active with IMA. She is fluent in English, French and Spanish. Among her goals as the convention's manager is to further enhance the international image of IMA.

Next year's IMA trade fair is scheduled for January 24-27, 1996 at the Frankfurt Fairgrounds in Frankfurt.

## A REMINDER!

CHICAGO—The annual meeting of the Illinois Coin Machine Operators Association will take place June 9-11 at the Lodge of Four Seasons in Lake of the Ozarks, Missouri. A full agenda is scheduled, including a special Saturday luncheon/meeting on Video Gaming Legislative Activity in Illinois, presided over by Video Gaming Committee chairman Ray Shroyer and ICMOA lobbyist Zack Stamp.



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### DINAH & THE DESERT CRUSADERS

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