Cover Story
Swapping Talk with ednaswap

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

—see page 5

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

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

By Gary Younger

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

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

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

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

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

I.R.S. Bows New Labels

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

El Dorado will be a label for rock-based artist and groups. July 5 the label will launch with Marlion's Afraid of Sunlight and later this summer will release Peter Frampton's Frampont Comes Alive II, featuring all new songs by the artist recorded live in San Francisco at the Fillmore Theater.
EM recording artists Blessid Union Of Souls recently celebrated its high-charting single "I Believe," from its debut album Home. The Cincinnati group's second single, "Let Me Be The One," recently dropped on radio and is expected to repeat the success of the first single on VH-1 and MTV. Pictured are (l-r): Eddie Hedges, Tony Clark and C.P. Roth of the group; Larry Stessel, sr. vpigm, EMI Records Group; Peter Napiliello, sr. vp of promotion; Pete Ganberg, director of A&R; Davitt Sigerson, president of EMI Records Group; and Jeff Pence and Eliot Sloan of the band.

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

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

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

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

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

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

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

By Steve Balbin & Karen Sidlow

HOW'S THIS FOR AN ALL-STAR LINE-UP? Bruce Springsteen, Billy Joel, Jackson Browne, The Chieftains, Sting, Sheryl Crow, John Fogerty and Don Henley, to name but a few. Unless you were one of those in attendance at Henley's wedding to Sharon Summerall on May 20 you missed what may have been the show of the year. The couple, who have been together four years, were wed in Malibu.

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

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

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

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

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

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

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

MELLOW WAS HARDLY THE ORDER OF THE NIGHT when former Firehouse and Minutemen player Mike Watt brought his sold-out solo tour to the Palace. The, on the other hand, might be the order of the night. The scene was behind the stage could be directly linked to the rumored appearance of Eddie Vedder, who joins Watt on his WORK RECORDS solo debut, ball-hog or tugboat?, as well as the confirmed appearance of former Nirvana member Dave Grohl's new band, the Foo Fighters, which recently signed to Capitol after a heavy bidding war.

The music delighted the SRO throngs (which probably delighted all the attending Capitol execs) with their hook-laced power pop. Vedder delighted everyone by joining Watt for the majority of his near 90-minute set, highlighted by "Against The '70s" and "Pipe-Bottle Man," as well as the numbers that featured Watt's wife, and former Blackflag member, Kira. Also on the bill were Hovercraft, a band that also attracted their share of attention due to the presence of Vedder's wife, Beth Liebling. (S.B.)

Cover Story

Swapping Talk With ednaswap

by Karen Sidlow

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

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

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

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

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

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

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

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

Once they became a unit, Cutler’s living room was used to write, rehearse and argue in. They recorded a four song demo and were “about to do more” when they were signed by Sylvia Rhone chairman/CEO of EastWest/Elektra Entertainment Group. This rare occurrence came after just three shows in front of actual audiences. It’s not that they didn’t want to showcase more; it was because of the lack of material, Cutler explains. But in the same breath, he adds, “We thought, ‘A record deal already? That would be fun.’” “Let’s go make a record.”” Preven adds. But her advice to bands in the same position isn’t necessarily to follow in ednaswap’s footsteps. “In retrospect, I highly recommend any band that is forming, to play live first, then make a record, because it’s a much more natural way to do it.” But don’t get them wrong, they are not complaining about the quick backing of their art.

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

Speaking of their self-titled debut record, are they pleased with the display of their art? “That’s a complicated loaded question,” Preven says. “It’s hard to be happy with an entire record. Actually, I don’t have that many issues with the whole record. There’s a couple things we fix live in terms of energy that I would love to get on record.” says Cutler. “We feel we’d make a better record if we made it tomorrow, but we’re happy with what it is. I’d love to re-make (some of) the exact same songs.” Preven explains. “We just always improve on them, the more we play,” Cutler states. Which is just one reason to see this powerful band live. Another being the obvious fact that Preven is engaging and captivating on stage.

“I’ve learned a lot as a singer playing live. It just gives you new ideas on how to sing.” Just how does Preven, who earlier in life seriously studied the violin, feel about leaving the strings to the males in the band? “I’m so thankful now that I’m a singer. These guys lug shit all day long and I have a little percussion kit. It’s great.”

But, back to the record and it’s 13 (very lucky) songs. Many topics are touched upon throughout the more than fifty minutes of music. The first single, “Glow” is about “not giving up on someone even though they might be plugged up or a lot of work,” Preven explains. Then there’s the last track on the record, “The Goodnight Moon” which was triggered by the senseless and tragic abduction of 12-year-old Polly Klaas. “We were actually in San Francisco during that whole thing,” Cutler recalls. An explosive tune, “This Is A Song” jumps starts the disc and the fair-weather friend inspired “Clown Show” is quite pleasing to the ears. The most uncommon subject covered on the record is that of a gay wedding in “Ted and Joe.” Preven explains how she feels about its completion and what stimulated her to scribe it. “It’s one of my favorite songs because of the way the music and lyrics compliment each other. I read an article about this wedding—how difficult it was for them to just get a license, especially because one of them had AIDS. It was so moving to me how this couple was trying to legitimize their relationship and have closure. It was inspiring.” Preven’s favorite tracks change constantly. “This week it’s ‘Clown Show.’ Last week it was ‘Ted and Joe.’” There’s a handful of songs that I think are really special, that I’m partial to.” During a conversation with Steve Kleinberg, the sr. vp of marketing at Elektra Entertainment Group, he outlined the company’s strategy for getting ednaswap’s music to the people. “The first track that we had gone to radio with, which was alternative radio and rock radio, was “Glow.” And college with the (entire) album. We’re now going to release a track called “Torn” which is shipping on the 6th of June to both rock radio and alternative radio.” In addition to their focus on radio, the label, as well as the band itself, hopes to get on the road. “There’s two important ingredients for this band, Kleinberg explains. “The first one is touring and the second one is patience. They’ve developed a very strong fan base in Los Angeles. They sell-out where they play in L.A. We would love to spread that.”

Kleinberg then summed up the company’s stance on all the acts they work with. “Every artist who works on a record for this label gets the level best from this company. We have a lot of records, they make a record. And it’s their life. We take that very seriously.”

The album was co-produced by Cutler with the help of Matt Hyde, and for a couple of songs they called upon Matt Wallace for his input. Wallace also mixed the release. Cutler tells how Hyde was chosen. “We met Matt Hyde, who did Porno For Pyros, and he was a great guy. We got along really well.” Cutler goes on to say, “It was more than a production, it was a big effort from all of us.” Preven defines how Wallace got in the picture.

“We recorded the record, then put it down for a second and we decided to re-work a couple things.” “To get the live energy on tape would be a great thing,” Cutler remarks.

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

Now that this release is completed and ready to be embraced, the band is eager to hit the road. Preven mentioned P.J. Harvey, Radiohead and Soundgarden as acts she’d like to share a bill with. But she isn’t that particular. She quickly and humorously added, “Anyone that has a lot of fans… except the people we don’t like.” With such an open mind, they will be on tour in no time. And that’s a plus considering, in addition to absorbing their recorded material, it is mandatory to experience them live. With two sides of this diverse foursome, you have a chance at grasping what ednaswap are driven to express. Sample the group’s, almost overbearing, curious rock sound. It’s just one way they choose to communicate in this sometimes oblivious, yet small universe.
CASH BOX
TOP 100 POP SINGLES
JUNE 3, 1995

This Week's #1: Boyz II Men
To Watch: Matthew Sweet

1 WATER RUNS DRY (Motown 960 358) .. Boyz II Men 1 7
2 THIS IS HOW WE DO IT (PP/A&M/Island 516 461) .. Montell Jordan 2 13
3 HAVE YOU EVER REALLY LOVED A WOMAN? (A&M 10092) .. Bryan Adams 4 8
4 TOTAL ECLIPSE OF THE HEART (Cirque 15539) .. Nicki French 11 9
5 I BELIEVE (EMI 55329) .. Blessid Union of Souls 6 17
6 I KNOW (Columbia 77750) .. Dionne Farris 3 18

7 I'LL BE THERE FOR YOU/YOU'RE ALL THAT I NEED TO GET BY (RCA/Def Jam 1579) .. Method Man / Mary J. Blige 10 5
8 FREAK LIKE ME (EAST/West 5094) .. Adina Howard 5 18
9 LET HER CRY (Atlantic 87231) .. Hootie & The Blowfish 10 12
10 RED LIGHT SPECIAL (Lafayette 02744) .. TLC 7 15
11 CANDY RAIN (Upstairs/MCA 54906) .. Soul For Real 8 19
12 BELIEVE (Rocket/Island 90146) .. Elton John 12 13

13 DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (Randy/Arista 5041) .. Monica 22 5
14 MY LOVES IS REAL (Virgin 34 869) .. Paula Abdul 15 3
15 CAN'T YOU SEE (FROM "NEW JERSEY DRIVE") (Tommy Boy 676) .. Total Fat. The Notorious B.I.G. 17 9

16 EVERY LITTLE THING I DO (Upstairs/MCA 55032) .. Soul For Real 25 5
17 CAN'T STOP LOVING YOU (Warner Bros. 17909) .. Van Halen 18 11
18 RUN-AROUND (A&M 5314) .. Blues Traveler 19 11
19 NO MORE "I LOVE YOU S" (Arista 1 2804) .. Annie Lennox 21 12

20 ASK OF YOU (FROM "HIGHER LEARNING") (550 Music/Mega) .. Raphael Saadiq 20 10
21 SOMEONE TO LOVE (500 Music 77895) .. Jon B. Feat. Babyface 23 7
22 DEAR MAMA (Interscope 92723) .. 2Pac 14 13
23 RUN AWAY (Arista 1 2988) .. Real McCoy 13 12
24 GIVE IT 2 YOU (So So Def/Warner/Columbia 77386) .. Da Brat 24 7

25 SHY GUY (FROM "BAD BOYS") (The Wash Group 77878) .. Diana King 26 12
26 IN THE HOUSE OF STONE AND LIGHT (Mammoth/Atlantic 9593) .. Martin Page 16 20
27 COTTON EYED JOE (Live 46500) .. Rednex 27 13
28 KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (Priority 53185) .. Dr Dre 28 12

29 BIG POPPA/WARNING (Bad Boy/Arista 7-9015) .. The Notorious B.I.G. 29 21
30 HOLD ON (Atlantic 87249) .. Jamie Walters 30 8
31 STRONG ENOUGH (A&M 0798) .. Sheryl Crow 32 20
32 I LIE MY LIFE FOR YOU (Epic 78124) .. Firehouse 31 15
33 I'LL BE THERE FOR YOU (MCA 54992) .. IV Xample 33 10
34 JOY (Interscope 95799) .. Blackstreet 35 9
35 BABY (Atlantic 82610) .. Brandy 36 18
36 WONDERFUL (Capitol 58239) .. Adam Ant 39 8
37 I CAN LOVE YOU LIKE THAT (Blitz/Atlantic) .. All-4-One 54 2
38 FEEL SO HIGH (550 Music 77693) .. Des'ree 38 9
39 IT'S GOOD TO BE KING (Warner Bros. 17928) .. Tom Petty 40 7
40 FREEDOM (FROM "PANTHER") (Mercury 558 800) .. Various Artists 45 7
41 CLOSE TO YOU (Curb Edel 78949) .. Fun Factory 42 9

42 DECEMBER (Atlantic 87175) .. Collective Soul 47 6
43 TAKE A BOW (Maverick/Gre/Warner Bros 18000) .. Madonna 34 25
44 I'M GOIN' DOWN (Upstairs/MCA 55046) .. Mary J. Blige 37 8
45 THE WAY THAT YOU LOVE (Wing/Mercury 142) .. Vannessa Williams 48 6
46 WHAT WOULD YOU SAY (RCA 2994) .. Dave Matthews 46 13
47 GRAPEVINE (MCA/Epic 77864) .. Brownstone 50 10
48 CONNECTION (Geffen 19385) .. Elastica 51 8
49 HERE & NOW (Giant 17913) .. Letters To Cleo 41 10
50 BEST FRIEND (Atlantic 87144) .. Brandy 56 2
51 COME & GET YOUR LOVE (Arista 12560) .. Real McCoy DEM B
52 STRANGE CURRENCIES (Warner Bros 17909) .. R.E.M. 60 5
53 RUSH (Island/Sony Bros. 75032) .. Kato Kloss 59 3
54 I LIKE (K-Dee/Entertainment 64486) .. Flip & The Birdmen 53 7
55 DREAM ABOUT YOU/FUNKY MELODY (Trump 2205) .. Stevie B 43 15
56 MISERY (Columbia 7600) .. Soul Asylum 77 2
57 BABY BABY (EastWest 64436) .. Sony Bros. 61 3
58 CREEP (LaFace/Arista 40734) .. TLC 49 30
59 HOLD MY HAND (Atlantic 87230) .. Hootie & The Blowfish 58 33
60 HEY LOOK AWAY (Kapp/RCA 64365) .. QuestionMark Asylum 63 5
61 THIS LIL GAME WE PLAY (B/Warner Bros. 17800) .. Subway 53 16
62 IF YOU LOVE ME (MCA/Epic 77732) .. Brownstone 44 24
63 SICK OF MYSELF (Zoo 14222) .. Matthew Sweet 75 4
64 CRAZY LOVE (FROM "JASON'S LYRICS") (Mercury 558 739) .. Brian McKnight 70 2
65 EMOTIONS (Luke 185) .. H-Street 73 2
66 SECRET GARDEN (Columbia 77847) .. Bruce Springsteen 66 5
67 I'LL BE AROUND (Cirrus/A&M/EMI 53331) .. Rappin' 4-Tay feat. The Spinners 55 10
68 MOVE IT TO THE RHYTHM (SBK/RCA 55559) .. Technotronic Feat. Ya Kid K 52 9
69 ANOTHER NIGHT (Arista 12724) .. Real McCoy 68 41
70 RAINY DAYS (Epic 76866) .. General Public 57 7
71 DOWN BY THE WATER (Island 6927) .. P.J. Harvey 67 10
72 YOU GOTTA BE (500 Music 77551) .. Des'ree 71 46
73 IF I WANTED TO LIKE THE WAY I DO (Island 5743) .. Melissa Etheridge 72 15
74 BOUNTY OF TIME (Priority 53183) .. Foreigner 74 10
75 YOU BRING ME JOY (Interscope) .. Mary J. Blige DEM B
76 CRAZIEST (Tommy Boy 686) .. Naughty By Nature 78 6
77 LEAVE VIRGINIA ALONE (Warner Bros. 7624) .. Rod Stewart DEBUT
78 TELL ME WHEN (EastWest/Island 5731) .. Human League 76 11
79 MAMA SAY (Columbia 67225) .. Bloodhound Gang DEBUT
80 THANK YOU (Motown 1270) .. Boyz II Men 80 15
81 UNIVERSAL HEART BEAT (Mammoth/Atlantic 95179) .. Juliana Hatfield 81 3
82 MOVE IT LIKE THIS (Tommy Boy 633) .. K 7 82 13
83 I SAW YOU DANCING (London 51860) .. Yaki-Da 91 2
84 NEVER FIND SOMEONE LIKE YOU (Ruffhouse/Columbia 7717) .. Keith Martin 83 15
85 DADDY'S HOME (Warner Bros. 17876) .. Spanish Fly 84 8
86 SOMEBODY'S CRYING (LA) .. Chris Isaac DEBUT
87 BOOM BASTIC (Virgin 38 482) .. Shaggy DEM B
88 THINK OF YOU (LaFace/Arista 2-4904) .. Usher 87 12
89 BEDTIME STORY (Maverick/Gre/Warner 19724) .. Madonna 85 8
90 EVERLASTING LOVE (Epic 77756) .. Gloria Estefan 88 17
91 MR. PERSONALITY (Zoo 42094) .. Gillette 89 12
92 LICK IT (G.O.S./Zoo 14214) .. <null> 91 2
93 WHITE LINES (Capitol 79557) .. Duran Duran 79 10
94 YOU GOT IT (FROM "BOYS ON THE SIDE") (Arista 1-2795) .. Bonnie Raitt 89 15
95 FAT BOY (G.O.S./Zoo 1006) .. Max-A-Million 93 11
96 IF YOU THINK YOU'RE LONELY NOW (Mercury 558 572) .. K-CI Hailey of Jodeci 90 15
97 FOR YOUR LOVE (Motown 1261) .. Stevie Wonder 96 13
98 FOE THA LOVE OF $ (Ruthless/Relativity 5549) .. Bone Thugs N Harmony Feat. Eazy-E 96 14
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5. "The Sweetest Days" (Linda Ronstadt, ASCAP)  
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8. "Lady" (Rod Stewart, ASCAP)  
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**REVIEWS by Steve Batta**

**ROD STEWART: Leave Virginia Alone**

(Warner Bros. 17847-2)

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

**MATHIEW SWEET: 'Sick Of Myself'**

(Zoo 4206-2)

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

**TAMI: Let's Do It Again**

(Street Life/Scotti Bros. 80222)

One person who walked into the office this week was Mary J. Blige upon first listen. This single is a look at a similar sort of song at best, but as long as it's in the game, it's got a chance.

**ALL-4-ONE: Can I Love You Like That**

(Blitzz/Atlantic 62626-2)

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

**U2: Hold Me, Thrill Me, Kiss Me**

(Atlantic/lscandil 6266)

Not only is this a new U2 single, it's the kick-off track for the soundtrack to the summer's most anticipated movie, Batman Forever. In other words, you're looking at a smash. Modern Rock will be all over this from the beginning, with AOR right behind. The warped electronic gurgling that opens the track and is interspersed throughout might scare off top 40 at first, but the comfort of Bono's familiar vocals, combined with the inevitable blockbuster success of the film, will make top 40 come around. As a song, it's even more electronic than anything they've done previously, but if one looks closely enough at their recent efforts, namely Zootops, the transition follows a smooth path. In addition, Bono's distinct voice gives all of the band's recordings a U2 sound, regardless of how experimental they get.
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REVIEWS by Karen Allen & Steve Baltin

**TERENCE TREN T D’ARBY: Terence Trent D’Arby’s Vibrator**
(Work 67070)

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

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

Smith is a veteran of the L.A. scene, having made her initial impact as the bass player for legendary club band Dream Syndicate, before stepping up to the mike for vocal duties with her own band, Opal, which went on to become Mazzy Star. Her real reputation was made through disapplying into the mountains of Northern California for years. As such, the hype behind her infrequent live appearances and even more sporadic recordings has made her something of a folk myth. The engaging ambience of “In Your Head” and “Drunken Boat” are to be expected, the surprise is the peppiness of “Maggots,” a song that shows Smith to be a diversified talent. Fans of Mazzy Star, among others, should see where it all began. A goldmine for college radio. (S.B.)

**THE NIXONS: Foma**
(MCA 11209)

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

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

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

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

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

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**PICK OF THE WEEK**

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

The tagline for the marketing campaign for Isaak’s new record reads “13 songs—and one lost love.” The aptly titled Forever Blue suffers from a one-track mind, but the songs are so moving lyrically, vocally and musically, that one gets caught up in Isaak’s heartbreak. Opening with a combination blues/rockabilly riff on “Baby Did A Bad Bad Thing,” the CD’s first track, Isaak mixes up the styles between a near island flavor on “There She Goes,” straight melancholy on “Graduation Day,” and intense passion on the rocking “Go Walking Down There.” But the lyrics remain true to the sentiment expressed in the longing of “The End Of Everything.” In the record’s closing track, Isaak sums up by singing, “You’re going to have to learn to love again, in any way you can and always I will always feel this way.” Broken hearts have been covered since art existed, but the sincerity with which Isaak laments his loss bring the same newness to the topic as Shakespeare did in his sonnets. Forever Blue isn’t as much a record as poetry accompanied by music. (S.B.)
# CASH BOX
## TOP 100 URBAN SINGLES
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<td>I LIKE WHAT YOU’RE DOING TO ME</td>
<td>(Maxi/Spygoes on 08796)</td>
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<td>I WANNA LOVE YOU LIKE THAT (That Light (Gram 24299)</td>
<td>(Mercury 856 800)</td>
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<td>U BETTER RECOGNIZE (FROM “MURDER WAS THE CASE”)</td>
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<td>SOMEONE TO LOVE</td>
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<td>14</td>
<td>SHY GUY (FROM “BAD BOYS”)</td>
<td>(The Work Group 77876)</td>
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<td>15</td>
<td>EVERY LITTLE THING I DO</td>
<td>(Uptown 3338)</td>
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<tr>
<td>16</td>
<td>I GIVE IT TO YOU</td>
<td>(So Do Del/Volk/Columbia 77836)</td>
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<tr>
<td>17</td>
<td>THE WAY THAT YOU LOVE</td>
<td>(Vang/Mercury 1422)</td>
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<td>18</td>
<td>WHEN U CRY I CRY</td>
<td>(Caynel 58329)</td>
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<td>19</td>
<td>I’LL BE THERE FOR YOU/YOU’RE ALL I NEED TO GET BY</td>
<td>(R&amp;B 1979)</td>
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<td>20</td>
<td>FREAK LIKE ME</td>
<td>(EastWest 9094)</td>
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<td>21</td>
<td>DEAR MAMA</td>
<td>(Interscope 9273)</td>
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<td>22</td>
<td>NEXT TIME</td>
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<td>THINK OF YOU</td>
<td>(LaFace/Arista 2-4894)</td>
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<td>JUST ROLL (Big Beat/Atlantic 58175)</td>
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<td>RED LIGHT SPECIAL</td>
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<td>HOW MANY TIMES</td>
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<td>COME ON (AAM 580 972)</td>
<td>(Barry White 27 16)</td>
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<td>(Montego Feat. Immortal 30 12)</td>
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<td>(MCA 54992)</td>
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<td>33</td>
<td>LOVE TODAY</td>
<td>(MCA 90704)</td>
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<td>34</td>
<td>IF IT’S ALRIGHT WITH YOU</td>
<td>(Luke 154)</td>
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<td>WALKING AWAY WITH IT</td>
<td>(Perspective 68405)</td>
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<td>FIRE</td>
<td>(Motown 1300)</td>
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<td>37</td>
<td>TAKE IT TO THE FRONT</td>
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<td>(Tommy Boy 866)</td>
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<tr>
<td>40</td>
<td>I’D RATHER BE ALONE</td>
<td>(Warner Bros. 17622)</td>
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### This Week’s #1:
- **Brownstone**: "Take Me Home, Country Roads" - Joya

### High Debut:
- **TLC**: "Waterfalls" - Atlantic 81685

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**42** I LIKE WHAT YOU’RE DOING TO ME (Maxi/Spygoes on 08796) - Joya 43 11
**44** MAKE SWEET LOVE TO ME (Capitol 55339) - Whispers 40 15
**45** KEEP IT RIGHT THERE (Spooled Roton/Big Beat/Atlantic 91817) - Changing Faces 41 11
**46** GOING IN CIRCLES/LOVE THE ONE YOU’RE WITH (Epic 77755) - Luther Vandross 46 12
**47** GOOD OLE FASHION LOVE (Perspective 8403) - Lu-Key 47 10
**48** CANDY RAIN (Uptown/MCA 54006) - Soul For Real 48 24
**50** FIRST LOVER (Raging Bull 5013) - Gap Band 53 6
**51** (I WANT TO) THANK YOU (StreetLife/Scoot Bros. 70835) - Ronnie Jackson 54 3
**52** BIG POPPA/WARNING (Bad Boy/Arista 7-9015) - The Notorious B.I.G. 51 20
**53** I WANNA LOVE YOU LIKE THAT (Gram 24299) - Tony Thompson 58 3
**54** THIS LIL’GAME WE PLAY (Bu/Motown 10 860 252) - Subway 49 25
**55** GOOD THANGZ (Underworld/Capitol 79558) - Hadd 56 4
**58** WATERFALLS (LaFace/Arista 24108) - TLC DEBUT
**57** PUT YOUR BODY WHERE YOUR MOUTH IS (Atlantic 81685) - Sean Levert DEBUT
**59** ENJOY YOURSELF (Mo Jazz 1279) - Impromp2 64 3
**60** I’D TAKE IT (Kaper/RCA 64497) - Anita Baker 64 3
**61** HOWWE FEAT. YOU (Uptown/MCA 55006) - Mary J. Blige 67 29
**62** KEEP YOUR MOUTH SHUT (Capitol 58264) - Gerald Levert 67 16
**63** I CAN CALL YOU (Capitol 58264) - Portrait 50 16
**64** I’M COMIN’ DOWN (Uptown/MCA 55006) - Mary J. Blige 74 5
**65** HEY LOOK AWAY (Kaper/RCA 64435) - Questionmark 73 9
**66** BAD BOY (Death Row/Interscope 17875) - Sam Sneed 61 5
**67** IF YOU WANT ME (MCA 7702) - Brownstone 57 32
**68** I’M GON’ DOWN (Uptown/MCA 55006) - Mary J. Blige 67 29
**69** HEY LOOK AWAY - (Kaper/RCA 64435) - Questionmark 73 9
**70** SARAH SMILE - (Termux 72538) - Lenny Williams 72 9
**71** I APOLOGIZE - (Elektra/EEG 64497) - Anita Baker 63 26
**72** ANSWERING SERVICE - (EastWest 9122) - Gerald Levert 67 16
**73** I CAN CALL YOU (Capitol 58264) - Portrait 50 16
**74** ELEVATION (FREE MY MIND) - (Priority 53170) - The Bums 74 5
**75** BOOMSTASTIC - (Virgin 38425) - Shaggy 90 2
**76** SWEET THING (StreetLife/Scoot Bros. 70835) - Tina Moore 66 4
**77** BROWN SUGAR - (EMI 58301) - D’Angelo 89 2
**78** LIFESTYLES OF THE RICH AND SHAMELESS - (Uptown/MCA 55006) - Lost Boyz 81 3
**79** RUB UP AGAINST YOU - (Scoot Bros. 70815-4) - Freddie Jackson 77 4
**80** GUO FUNK - (MjU/Epic 77602) - 88 2
**81** ONE FINE DAY - (Quest/Spygoes on 17960) - Hiroshima 80 4
**82** MY OL’ LADY - (Motown 2434) - Blu 59 5
**83** NEVER FIND SOMEONE LIKE YOU - (Columbia 78777) - Keith Martin 82 15
**84** IF YOU THINK YOU’RE LOVELY NOW - (Mercury 856 972) - K-Ci Hailey Of Jodeci 84 15
**85** HOBBY (EastWest 54157) - Men At Large 73 12
**86** I CAN LOVE YOU LIKE THAT (Bobby/Motown) - All-4-One DEBUT
**87** I’M WHAT YOU NEED (MCA 3361) - Chante Moore DEBUT
**88** THANK YOU (Motown 1270) - Boyz II Men 87 15
**89** IT’S LIKE IT (Rivet/Use 2289) - E-40 feat. LeTyra 86 12
**90** GET LIFTED (Joe 2282) - Murray Keitar 91 13
**91** THIS TIME - (MCA 55001) - Chante Moore 93 15
**92** OUT OF MY LIFE (Priority 50837) - Paris 85 4
**93** PEOPLE DON’T BELIEVE - (Rapo-Lot/Noe Tribe 34659) - Scarface Feat. Ice Cube 93 13
**94** ROYAL (Rap-Up 8511) - 95 South 97 15
**95** IF ONLY YOU KNEW - (GPM/CMA 3056) - Phil Perry 96 17
**96** YOU’RE SORRY NOW - (Motown 867-0254) - Zhane 92 13
**97** OH YEAH! - (E-Street/Mad Sounds/Motown 861-243) - Rottin Razkals 98 10


**REVIEWS** By Gil L. Robertson IV

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

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

**ROSIE GAINES**: Closer Than Close

(Motown 0462) Producer: Hami.

On her long awaited solo debut Rosie Gaines fails to duplicate the fiery passion and excitement of her performance on “Diamonds And Pearls.” It is not quite as bad as her previous album, but it is still a disappointing effort. Rosie’s voice is quite nice, however, she fails to make her presence felt on a song that has any sense of musical and lyrical direction. The disc lacks bite and with only a few exceptions, fails to compliment her enormous vocal abilities. The production is uneven and on several tracks it outright disappoints. Just when Gaines begins to simmer, the music veers off course. As radio material, the type of flavor offered here unfortunately lacks Top Forty appeal, however, there are possibilities for Alternative and limited R&B programming. This is not a bad disc, it just does not live up to all the hype. Standout tracks: “Almost Lost You,” “My Tender Heart” and “Concrete Jungle.”

**LAKEORE**: LaMore (Gospo Centric 72128-2) Producers: Donald Lawrence

Kevin Bond

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

**PICK OF THE WEEK**

**MASTER ACE**: Sittin’ On Chrome (Delicious Vinyl 32873) Producers: Ace One

Master Ace’s follow-up to last year’s Sluggahouse release is a sure fire winner in this summer’s rap music spectaculars. On every track Ace kicks into overdrive with his clear-eyed observations about ghetto life. That, coupled with phat lyrics, some hard bass and slamming beats, make this disc a necessity for party animals looking for the ultimate party jam. Sittin’ On Chrome demonstrates a great deal of growth on Ace’s part as it showcases the ran poner of one of hip-hop’s true visionaries. Rap and R&B programmers have plenty to pick from with this one, starting with the standout tracks: “Eastbound,” “Turn It Up,” “TTT” and “Born To Roll.”
## Urban Top 75 R&B Albums
### Cash Box • June 3, 1995

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Name</th>
<th>Artist(s)</th>
<th>Billboard 200 Peak Chart Position</th>
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<td>Friday (Interstate 80)</td>
<td>Soundtrack</td>
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<td>2</td>
<td>Against the World (Interscope 82339)</td>
<td>2Pac</td>
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<td>3</td>
<td>Tales from the Hood (Atlantic 11024)</td>
<td>Soundtrack</td>
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<td>Tha Infamous ( Loud / RCA 95682)</td>
<td>Mobb Deep</td>
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<td>5</td>
<td>My Life (MCA/Upjohn 11156)</td>
<td>Mary J. Blige</td>
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<td>6</td>
<td>Panther (Mercury 52347)</td>
<td>Soundtrack</td>
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<td>7</td>
<td>Kirk Franklin &amp; Family (Gospo-Centric 72119)</td>
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<td>8</td>
<td>New Jersey Drive Vol. 1 (Tommy Boy 1114)</td>
<td>Soundtrack</td>
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<td>9</td>
<td>That's How We Do It (Def Jam/RCA 572179)</td>
<td>Montell Jordan</td>
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<td>10</td>
<td>Do You Wanna Ride? (Epic/Universal 111235)</td>
<td>Meek Howard</td>
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<td>Candy Rain (Uptown/Atlantic 11123)</td>
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<td>From the Bottom (Polygram 572789)</td>
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<td>Surrender (Kee/Elektra/EGG 61660)</td>
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<td>Return to the 36 Chambers (Def Jam/Atlantic 572372)</td>
<td>O'骀 Dirty Bastard</td>
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<td>Ready to Die (Bad Boy/Arista 73000)</td>
<td>The Notorious B.I.G.</td>
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<td>In a Major Way (Sick Vidal 11556)</td>
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<td>Crazysexycool (LaFace/Atlantic 523000)</td>
<td>TLC</td>
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<td>All in the Game (Suave 5003)</td>
<td>Crime Boss</td>
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<td>19</td>
<td>Beggin' After Dark (Atlantic 11321)</td>
<td>H-Town</td>
<td>19</td>
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</table>

### The Rhythm

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

### The Rhythm

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

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

**IAAM CONFERENCE:** Some of the music industry’s most accomplished individuals will converge in Philadelphia, June 1 - 4, to take part in the 5th annual International Association of African American Music celebration. This year’s conference will celebrate the cultural impact and global legacy of African American music and will feature a variety of seminars designed to expand and increase information and business access for African Americans in the music industry. “Black music is popular all over the world and we need to begin building an international network that will get people to think globally in how they conduct their business,” says IAAM co-founder Sheila Elridge. This year’s event will include the annual Diamond Awards for Excellence Gala, African American music and youth day, the Emerging Artist Showcase, the Ecumenical Prayer breakfast and the Producer’s collective. Honorees at the event will include: Grammy award winner producer Narda Michael Walden, multi-platinum hit hop producer Mervn Marv, renowned operatic soprano, Flavio Quivar, Grammy award winner jazz saxophonist, Grover Washington Jr., Grammy award winning Blues guitarist, Buddy Guy, gospel great Rev. John P. Lee, The Whispers, radio host Cathy Hughes, record retail maverick George Daniels, magazine editor Cynthia Horner, musical executives Ornette Barber-Dickerson and Tony Anderson, radio personality Gary Shepherd and a posthumous salute to Denne Bailey.
In a show of support designed to promote the recent Black Panther film as well as their new release, *Pump Ya Fist* the fast growing independent label Avatar Records recently donated $10,000 to the International Campaign To Free Geromino Pratt. At a recent rally the label's president, Larry Robinson, presented a check to Kathleen Cleaver and Pratt's attorney Johnnie L. Cochran. Also on hand for the occasion was female rap star YoYo. Pictured (l-r): Kathleen Cleaver, YoYo, Larry Robinson and Johnnie Cochran.

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

NEW GENERATION AT DEATHROW RECORDS: The rap community continues to make inroads across the entertainment spectrum as its members expand and diversify their talents and business opportunities into the mainstream. First up is Deathrow Records which will expand its musical base to include R&B music this summer. Through the season the label will issue a series of debut releases from Tha Dogg Pound, Sam Sneed, Nate Dogg and Jewell. On the philanthropic tip, the label again played host to approximately 750 single mothers and their children for their annual Mother’s Day brunch held at the Regent Beverly Wilshire. In a move designed to bolster economic development and create self-reliance for residents of one of the poorest regions of the deep South, label CEO Suge Knight has also invested in a sizable tract of farmland in South Carolina to be used by area residents to grow and sell their own produce.

DJ POOH-DA BOMB RECORDS: As the co-writer to the hit New Line Cinema release *Friday,* which was last fall had box office grosses in excess of $20,000,000 and as one of the producers of the soundtrack—500,000 units and counting—DJ Pooh is at the forefront of rap stars who have succeeded in mainstreaming their talents for the masses. On the music front Pooh has formed his own record label, Da Bomb Records, responsible for Pooh’s own rap compilation disc, *Bad News Travels Fast,* featuring the single, “Bad News Travels Fast,” as well as the debut release by R&B singer Blizz.

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

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**TOP 25 RAP SINGLES**

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<th>No.</th>
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<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
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<td>I’LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY</td>
<td>Method Man/M.J. Blige</td>
<td>Def Jam/Virgin</td>
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<td>KEEP THIER HEADS RINGING</td>
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**Rap Single Reviews**

By Gil Robertson IV

- **G-MO: “Ballin” (Zoo 14217-4)**

This California rapper debut single blends a great contemporary edge to an old school sound. “Ballin’” vibrates with an upbeat energy that will keep the folks on the dance floor busy. This track definitely has the West Coast flavor and should do quite well in that region.

- **D.J. POOH (featuring Threat): “No Where To Hide” (Dambomb 21367)**

Plat beats and funk grooves are all in the right places with D.J. Pooh’s debut release from his own DaBomb record label. Featuring Threat, this track offers a heavy dose of West Coast flavor, but has that Pooh appeal, which should assure its success as an across-the-board winner.

- **BIG L: “Put It On” (Columbia 6892)**

This East Coast rapper is comin’ at ya strong with his debut single release from his Life Styles Of Da Poor A. Door disc. Produced by Kid Capri, who also lends guest vocals, this track features a screaming bass rhythm that’s gonna kickin’ on the dance floor. The remix, which incorporates a fly ragga solo, should add to its acceptance on several formats.
Indie Spotlight

Everclear Sparkles on Capitol

by Karen Sidlow

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

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

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

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

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

Their new album, Sparkle and Fade, is track one in particular that would be safe to say is very close to being right on the mark. The song, referring to Alexakis’ three-year-old daughter, who’s actual name isn’t used, was his inspiration for the tune. Now, we all know there are three sides to every story, so this isn’t to say his words are fact, just his interpretation, his music, and his mental evaluation—all in one.

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

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

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

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

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

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REVIEWS

By Steve Baltin & M.R. Martinez

■ BLUES BOY WILLIE: Juke Joint Blues (Ichiban Blues IC11081-2)

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

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

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

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

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

■ THE MOBERLYS: The Moberlys’ First Album (Precedent 1003)

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

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PICK OF THE WEEK

■ LATIMER: 1P Title (World Domination 0026-2)

Latimer are a Philadelphia-based trio who followed up their critically acclaimed e.p., The World’s Portable EP with a very impressive debut. On the 12-song CD they rock through a collection of songs that mixes enough punk, rock and pop to come up with an uncatagorizable sound that could simply be defined as engrossing. The core of Latimer’s style is strong musicianship, though their ability to craft aggressive hooks plays an almost equal part in manifesting their success. Also of note is the diversity they display, particularly on the Mott The Hoople-sounding “Chicken The Goom.” Those in tune enough to jump on the Latimer bandwagon now will find themselves getting in at the beginning of a band ready to move far and for a long time. (S.B.)
Live Reviews

PAGE/PLANT: RETURN TO GLORY YEARS
By Steve Balltin

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

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

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

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

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

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

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

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

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

PJ HARVEY & TRICKY

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

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

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

Contributing the second half of what is arguably the most exciting tour package currently on the road was opening act Tricky, one of the newest artists to emerge from Bristol's trip-hop scene. Having just released a debut album infused with hypnotic rhythm samples, spoken word, and tribal-flavored percussion, the live show seemed promising. The band stood in darkness for the instrumental first song, creating what was assumed to be suspense.

If that was truly the intention, it was a rather anti-climactic attempt, as no more than two lights, one illuminating half of each vocalist's face and one lighting the backdrop, were used throughout their show. Granted there is something to be said for creating a cavernous mood to eradle their darkly ethereal sound, but this particular interpretation of the theory prevented the artist from establishing a rapport with the audience. Tricky was the most visible focal point by default (he was wearing a white shirt), and Martine, whose voice simultaneously contrasts and complements Tricky's, and is a cornerstone of their sound, was almost entirely lost in the visual presentation.

In fact, I was bemousing their reliance on a DAT player in lieu of live percussion until the seventh song when my eyes adjusted enough to make out a drummer.

Ironically, it wouldn't have made too much of a difference since none of the band members had the stage presence to do any more than just stand there. Until Tricky masters the art of holding (or at least getting) an audience's attention, it's best to listen to the CD in a candle-lit room.
TEXAN / TEJANO
JUNE 3, 1995

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

MEXICAN REGIONAL
JUNE 3, 1995

1 EL TATISTA (Fonovisa) ........................................... Los Dinamos 1 11
2 E SA MUJER (Fonovisa) ......................................... Bronco 6 6
3 MR CORAZON LLOBO (Fonovisa) ....................... Rimo Rojo 2 8
4 A ESA (Fonovisa) .................................................. Liberacion 3 9
5 LA FAMA DE LA... (Fonovisa) ........................... Los Tigres Del Nrt. 5 7
6 SE TE VAS (Rodven) ............................................... Los Fugitivos 7 8
7 FOTOS Y RECUERDOS (EMI Latin) ................. Selena 4 12
8 CORAZON DE OTRO (AG/Sigma) ................... Los Temerarios 9 5
9 TE AMO MAMA (Fonovisa) ...................................... M.A. Solis Y Los Bukis 12 4
10 POBRE DE LOS DOS (Fonovisa) ....................... Jose Javier Solis 8 4
11 SIEMPRE TE Voy A QUERER (Unico) ...................... Industria Del Amor 11 5
12 VESTIDA DE BLANCO (EMI) ................................ Rocio Durcal 13 4
13 SI YA NO TE VUEVO... (Fonovisa) ..................... M.A. Solis-Los Bukis 20 3
14 CORAZON ROMANTICO ........................................... Guardianes Del Amor 19 1
15 UNA MUJER COMO TU (Fonovisa) ..................... M.A. Solis-Los Bukis 27 3
16 QUIERO QUE TE VUELVA (Fonovisa) .................. Los Caminantes 10 6
17 SIEMPRE TE Voy A QUERER (Unico) ...................... Industria Del Amor 11 5
18 BORDADA A MANO (Fonovisa) ..................... Los Mier 15 12
19 MITAD TU Y MITAD YO (Fonovisa) ...................... Banda Pachucos 16 12
20 QUIERO QUE ME VUELVA (Fonovisa) .................. Sparx 21 4
21 TESORO (EMI Latin) .................................................. Graciela Beltran 18 12
22 AUNQUE ME DUELA EL ALMA (Sony) ............. Vicente Fernandez DEBUT
23 QUE SEAS MUY FELIZ (Sony) .......................... Alejandro Fernandez DEBUT
24 LA GUERRA DE AMOR (Sony) ....................... Banda Pachucos DEBUT
25 ESTAN LLOVIENDO LAGRIMAS (EMI Latin) .......... Graciela Beltran 23 3
26 EL DIARIO DE UN BORRACHO (Sony) ............... El Kirta 25 4
27 ME GUSTAS (Musart) ........................................... Joan Sebastian 28 3
28 YA VOLVI A LLORAR (Fonovisa) ...................... Los Freddy’s 29 4
29 DAME LA MANO (Fonovisa) .............................. Los Humildes DEBUT
30 ESTA NOCHE TU VENDRAS (Fonovisa) ................... Invasores-NL DEBUT

News From U.S. & Latin America
By Héctor Reséndez

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

RICK TREVINO SHOWCASES AT TROUBADOUR. Country star Rick Treviño appeared at the world famed Troubadour in West Hollywood on May 16th. Treviño was there to showcase his latest Sony Discos album Rick Treviño. The new recording features selections in both English and Spanish. The first promotional single, “Un Rayo De Luz,” is indicative of Treviño’s versatility and comfort in either language. As proof, Treviño received numerous critical rave reviews prior to his album’s release. He has also been seen on television programs like Entertainment Tonight, Hot, Hit & Country, Billy Bob’s Texas, The Nashville Network, NBC’s Weekend Today, and many others. Kudos to the hardworking staff of Sony Discos L.A. Another job well-done!

RMM IN THE NEWS. Impresario Ralph Mercado launches his traditional New York event, “Festival de los Sonetos” at Madison Square Garden this Sunday, May 29th at 8 p.m. The Salsa concert is being sponsored by the Coca-Cola Concert Series. Featured will be some of the most popular contemporary Salsa singers as well as new acts. Headlining will be Tito Rojas, Oscar D’Leon, Tony Vega, Frankie Ruiz, Randy Montaño, José Alberto “El Canario”, Cano Estremera Raulin, Victor Manuel, Miles Peña, and Guialico.

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

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

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

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

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

CARLOS ALBERTO: Como Una Película. (JKN Records, 833394) Producer: Cuto Soto. TROPICAL.

It seems that whatever producer Cuto Soto touches turns into gold. His incredible style is felt in this fine debut album by Puerto Rican soloist-composer, Carlos Alberto. The entire album contains high-energy and catchy melodies, especially numbers like “Intensamente Ilusionado,” “La Prima Cita,” “Un Te Quiero y un Adios,” “Mente Y,” and “No Quiero Heni tu Corazon.” The album is making good progress in the tropical charts. Carlos Alberto will be one artist to keep an eye on.

PICK OF THE WEEK

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

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

CONTEMPORARY POP JUNE 3, 1995

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

TROPICAL JUNE 3, 1995

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

Courtesy of: Cash Box
Film Reviews

By John Goff

Universal, Amblin’ Float Casper For Summer

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

And what better company to bring him to the public’s attention than Steven Spielberg’s Amblin’ Entertainment. Spielberg and Amblin’s name and logo are just as potent power ad elements as Casper. So first time screenwriters Sherri Stoner and Deanna Oliver, as well as feature debuting director Brad Silverling’s jobs were undoubtedly made tremendously more comfortable in terms of being able to allow their creative imagination to run rampant. Budget being no object (reportedly $50 million production cost which, however, is at the low end of this summer’s blockbuster food chain) because S & A power was able to bring state-of-the-art elements such as Industrial Light & Magic effects (Jurassic Park, E.T.); SFX supervisor Michael Lantieri (Jurassic); DP Dean Cundey, who is long-time Spielberg gofer with his premiere operator and 2nd unit director Ray Stella, for camera work to the project. With all that coming to the screen an audience knows it’s not likely to be bored and rightly expects to be entertained. And they’re not only entertained by new material, they’re also reminded of past enjoyments worked into the film, with Clint Eastwood making an uncredited head appearance along with Rodney Dangerfield (credited) and the Crypt Keeper.

The story by Stoner and Oliver is pleasing, with something for every family member, fun as well as touching and, at moments, moving. Themes cover greed, longing, security and parental responsibility, all wrapped up in the fantasy package. Certainly the ghostly doings of Casper and his trio of haunting pals, Stretch, Stinkie and Fatso are central to the package and ILM’s own magic is outstanding. Performances by Bill Pullman and Christina Ricci as father/daughter are solid. Pullman continues to impress in this latest incarnation with his range of talent, showing a flair for physical comedy while touching with feelings of longing at the same time. Ricci, no stranger to haunted-house films, is nice as the teen needing friends. Cathy Moriarty and Eric Idle are comic villains and have a blast chewing up the screen. Moriarty and Pullman also do turns as computer generated otherworldy entities as well as live action.

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

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

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

Paramount, Icon/Ladd Bow The Epic Braveheart

MEG GIBSON HANDLES IT ALL here for his own Icon Productions company and proves he hasn’t been simply sitting in his trailer all these years on movie sets. Braveheart is an ambitious, sweeping undertaking in scope, with Academy confection written all over several areas. All the elements are topline with a tremendously well-rounded script from Randall Wallace, fine performances, DeMille proportioned battle sequences, John Toll’s wonderful vista photography and an encompassing score by James Horner. It’s also long, near three hours though not tremendously noticeable with attention being held by what’s on screen. With all that going for it, however, the $72 million budgeted project is likely to require some time to push into profit. William Wallace, 13th century Scottish freedom fighter isn’t exactly a household name and the absence of on-screen pyrotechnics, however digitally augmented for the ’90s, isn’t likely to catch the eye of the coveted youth audience; and the earlier released Rob Roy may well split

Top 15 Weekly Film Grosses

<table>
<thead>
<tr>
<th>RANK/TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>SCREENS</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
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</thead>
<tbody>
<tr>
<td>1. Die Hard With A Vengeance</td>
<td>20th Century Fox</td>
<td>1</td>
<td>2,525</td>
<td>$22,162,245</td>
<td>$8,777</td>
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<tr>
<td>2. Crimson Tide</td>
<td>Buena Vista</td>
<td>2</td>
<td>2,438</td>
<td>$11,547,996</td>
<td>$4,737</td>
<td>$37,092,511</td>
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<tr>
<td>3. Forget Paris</td>
<td>Columbia</td>
<td>1</td>
<td>1,609</td>
<td>$5,812,656</td>
<td>$3,613</td>
<td>$5,812,656</td>
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<tr>
<td>4. While You Were Sleeping</td>
<td>Buena Vista</td>
<td>1</td>
<td>2,086</td>
<td>$4,512,747</td>
<td>$2,163</td>
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<td>5. French Kiss</td>
<td>20th Century Fox</td>
<td>3</td>
<td>1,754</td>
<td>$3,847,669</td>
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<td>6. A Little Princess</td>
<td>Warner Bros.</td>
<td>2</td>
<td>1,342</td>
<td>$2,038,782</td>
<td>$1,519</td>
<td>$2,087,495</td>
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<tr>
<td>7. Friday</td>
<td>New Line</td>
<td>4</td>
<td>883</td>
<td>$1,861,177</td>
<td>$2,108</td>
<td>$20,390,945</td>
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<tr>
<td>8. Englishman Who Went Up...</td>
<td>Miramax</td>
<td>2</td>
<td>961</td>
<td>$1,598,597</td>
<td>$1,663</td>
<td>$5,309,880</td>
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<tr>
<td>9. Bad Boys</td>
<td>Columbia</td>
<td>7</td>
<td>1,460</td>
<td>$1,261,311</td>
<td>$864</td>
<td>$59,277,272</td>
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<tr>
<td>10. My Family</td>
<td>New Line</td>
<td>3</td>
<td>415</td>
<td>$1,042,546</td>
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<td>$6,582,094</td>
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<tr>
<td>11. Gordy</td>
<td>Miramax</td>
<td>2</td>
<td>1,135</td>
<td>$930,614</td>
<td>$820</td>
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<tr>
<td>12. Village Of The Damned</td>
<td>Universal</td>
<td>4</td>
<td>700</td>
<td>$784,050</td>
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<tr>
<td>13. A Goofy Movie</td>
<td>Buena Vista</td>
<td>7</td>
<td>1,255</td>
<td>$762,312</td>
<td>$622</td>
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<td>14. Rob Roy</td>
<td>MGM/UA</td>
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<td>946</td>
<td>$628,976</td>
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<tr>
<td>15. Panther</td>
<td>Gramercy</td>
<td>3</td>
<td>393</td>
<td>$590,311</td>
<td>$1,502</td>
<td>$5,902,749</td>
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Domestic box office, which includes USA and Canada for the weekend of May 19-21, totaled $59,381,980, breaking down to a $2,988 per-screen average off a total of 19,872 screens, thus giving a combined total of $312,104,645. (Courtesy Entertainment Data, Inc.)
**Touchstone's Lovely Mad Love**

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

Paula Milne's script is more indicative than insightful, leaving the audience to fill in what the writer perhaps didn't fully understand; as if looking at something during the final moments of twilight when you can see a form but can't quite make out the features. Eventually the light goes and we're in the dark until we hear the final voiceover telling us everything's going to be fine. Neat little wrap up to a neat little film.

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

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

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

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

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

**TriStar's Johnny Mnemonic Anemic**

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

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

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

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

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

Executive producers were Stafford Ahrenberg, B.J. Rack, Victoria Hamburg and Robert Lantos. Producer was Don Carmody.
JOHN LANGLEY LOOKS LIKE a bear behind the sundae table at CinZero, the comfortable restaurant facing Santa Monica’s beach he likes to lunch at. When he stands to shake hands he’s damned near as large a bear too. He recommends the salmon. Bears eat salmon, don’t they? Maybe... Nahhh, but I’ll have the salmon too just in case.

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

Grilled?... Nah.

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

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

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

“I’ve (Cops) part of pop culture... It’s a process, not a product,” he assesses. “...all point of view, shared experiences...” which the audience is in on.

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

And beyond that, it has given Langley the reputation, clout and wherewithal to be able to form Langley Productions to produce theatrical features. These will be what Langley calls “Signature films,” whereby he gives filmmakers such as John Woo, Haskell Wexler, Roger Avary, and himself, “the opportunity to make films they care about and believe in” as opposed to the committee-bloated studio fare. These will be budgeted between $35 and $10 million dollars, two of which have just completed principal photography—*Wild Side* in association with Nu Image, co-written and directed by Donald Cammell and *Deadly Sins* with David Keith and Alyssa Milano with Saban Entertainment with script by Langley and Barbour.

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

Langley also is working an Avary project which the writer will also direct. He also enjoys talking of Avary and Tarantino outside of current business, both of whom he put to work years ago back in Venice as production assistants, “picking up dog s**t,” he says with hearty laughter and pride in their accomplishments as he tells the tale.

Haskell Wexler has been set to direct *Dead End,* again Langley will produce, with Eric Cohn (who also heads Langley Productions’ film arm) and Douglas Waterman, Martin Zurla is writing the screenplay. “I believe you can make quality films,” Langley says, for that budget “...and attract an audience.” It’s obviously something he believes strongly in, and, more and more, other people are coming to believe in it to the face of such bloated budgeting of the coming out of the studio system. Sure, there’ll always be those whales, there’s always someone willing and anxious to try and wring the last drop of water out of any stone in the desert and there are always large audiences willing to pay to see at least one exceptional sight gag per season, but those are the exceptions and certainly not the foundation working filmmakers with a realistic sense of the business are acquiring.

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

**Inside Talk Radio: America’s Voice Or Just Hot Air?**

By Peter Lauffer (Birch Lane Press, Carol Publishing; $19.95)

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

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

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

What comes through loud and clear from Lauffer’s pages is that Talk Radio is run by ego-manics out for a buck (well, that drives everyone). Just how far will they go? He quotes Andy Bloom, Greater Media national program director speaking to the staff of radio station WRC in Washington, “I don’t care if you take the high road... or the low road. I don’t care about educating people. I want to get rich and I will do whatever it takes to win. If that means getting down and rolling around in the mud, then I will get down in the mud.”

The man who brought Howard Stern to Greater Media’s Los Angeles station goes on to say, “Nobody ever lost anything by underestimating the American People.” Another quote from Greater Media’s COO Tom Milweski is a great one for successful Talk Radio, “The formula for a successful talk show these days...is to find out what your audience’s bigotry is and play to it.” That criteria is alive and well and flourishing and if you don’t believe it, turn on the radio.

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

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

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

**MARCUS MILLER: Tales (PRA 60501-2) Producer: M. Miller.**
Miller has always embodied the finest qualities of the meld of contemporary music and traditional jazz sensibilities. On this, his second album on the PRA label, the producer/bassist plays more music but still gives space to a number of marvelous solo performances by guest players. On the funky track “Eric,” guitarist Hiram Bullock holds forth; on the haunting tribute “Miles,” “True Genie,” Joshua Redman performs on the tenor saxophone; and on “Rush Over,” the track co-penned by Miller with spoken word jazz diva Mc’Shell NdegOccello, Miller’s partner supplies vocals and a synth solo. But Miller does most of the moody work on “Running Through My Dreams (Interlude),” on which he plays bass, keys, African flute, does rhythm programming, with David Ward doing sound sweetening.

**DIANE REEVES: Quiet After The Storm (Blue Note CDP 72434 8 29511 2 4) Producer: George Duke.**
During a recent interview with Cash Box, Reeves said that she sang more from her inner landscape on this follow-up to her critical milestone album Art and Survival. She also says that producer George Duke helped provide a comfort zone so that she could explore the emotional content of the music she recorded. Reeves said that the new album was shaped in part by her Exodus to her native Mile High City of Denver from the smoky Los Angeles battle. “Just being around my family,” she says, “really renewed some feelings that I was able to bring to the music on this album.” From the opening cover of the Tape 6 tune “Hello, Haven’t I Seen You Before,” where she alternates glides and thunders over the solid backing by David Torkanowsky on piano and the ubiquitous Joshua Redman on tenor sax, through the cover of Cannonball Adderley classic “The Benediction (Church Prayer),” where Reeves reaches into her spiritual depth and brings unexplored dimensions to the song, this is a song of many delights.

**KENNY GARRETT: Trilogy (Warner Bros. 9 45731-2) Producers: K. Garrett, & Donald Brown.**
Drawing on material by jazz and popular music composers representing a broad chronological expanse, Garrett signals the width and depth of his own range. The blistering tempo and angular progressions of the opening track, a Wynton Marsalis ode to his brother titled “Seeking Dilemma,” gives way to a smooth, lyrical post-bop version of Cole Porter’s oft covered “Night And Day.” But Garrett doesn’t shy away from challenge when he next takes on John Coltrane’s “Giant Steps.” He disphys his own compositional chops on the funky “Wayne’s Thang,” where sidemen, drummer Brian Blade and bassist Kiyoshi Kitagawa, keep a torrid tempo as mellow as possible as the saxman explores a kind of modal form. Another track where Garrett and company explore terrain undiscovered by the original version is Mulgrew Miller’s “Pressing The Issue.”

**RICHIE COLE WITH BRASS: ‘Kush’ The Music Of Dizzy Gillespie (Heads Up HUCD 3032) Producer: Bon Belden.**
Considered a be-bop junkie, Cole plays the standard bearer’s role here with a palpable relish. And with the production, arranging and conducting assistance of Bob Belden, the saxophonist is permitted to concentrate on the playing, some of his most vital in years. His collaborators on this record are numerous, but Roger Ingram’s lead trumpet on “Be-Bop,” the lifting percussions on “You Go To My Head,” the cheeky (no pun intended) “Birk’s Work” where trombone man Sam Butler, and Jack Walrath on a muted trumpet trade solo licks with altoist Cole and bassist Peter Washington. Other standout tracks include title track “Kush” (featuring Paquito D’Rivera, who joins him again on a snifty version of “Salt Peanuts”) and the classic “A Night In Tunisia.”

**DENNIS ROWLAND: Rhyme, Rhythm & Reason (Concord Jazz CCD 4650) Producer: Greg Field.**
The blues and R&B flavored collection of music of this solo debut is made rich because of Rowland’s vocals. An aptly titled album, there’s an abundance of soulful enthusiasm that owes as much to church as it does to the blues, R&B and jazz, and there’s a reason for it. Rowland once carried on the legacy of Jimmy Rushing and Joe Williams as featured vocalist in the Count Basie Orchestra; he has been a featured performer on a number of regional stage plays, and his skill and indefatigable voice attracted a number of major collaborators to this album including Greg Phillinganes (keys), Phil Upchurch (guitar), Joe Sample (piano), John Fattuci (bass) and saxophonist Eric Marienthal. The Rodgers & Hart tune “This Can’t Be Love” and Dennis’s “Angel Eyes” standout among a number of standouts.

**TOP 25 JAZZ ALBUMS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Name</th>
<th>Artist</th>
<th>Label</th>
<th>Year</th>
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<tr>
<td>1</td>
<td>BREATHELESS</td>
<td>Kenny G</td>
<td>Miles</td>
<td>1995</td>
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<td>2</td>
<td>ILLUSIONS</td>
<td>George Duke</td>
<td>Warner Bros.</td>
<td>1995</td>
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<td>3</td>
<td>WE LIVE HERE</td>
<td>Pat Metheny Group</td>
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<td>1995</td>
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<td>4</td>
<td>PEARL(S)</td>
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<td>Extrar</td>
<td>1995</td>
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<td>5</td>
<td>SHARE MY WORLD</td>
<td>Najee</td>
<td>EMI</td>
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<td>6</td>
<td>NIGHT CREATURES</td>
<td>Tom Scott</td>
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<td>7</td>
<td>POSITIVITY</td>
<td>Incognito</td>
<td>Verve Forecast/Verve</td>
<td>1995</td>
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<td>8</td>
<td>A HOME FAR AWAY</td>
<td>George Howard</td>
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<td>9</td>
<td>LOVE &amp; OTHER OBSESSIONS</td>
<td>Spyro Gyra</td>
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<td>10</td>
<td>PURE PLEASURE</td>
<td>Phil Perry</td>
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<td>L.A. (Guest/Reprise 4500)</td>
<td>Hiroshima</td>
<td>Reprise</td>
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<td>Pieces Of A Dream</td>
<td>Blue Note/Capitol</td>
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<td>TRUTH (Joe)</td>
<td>Warren Hill</td>
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<td>14</td>
<td>AFTER THE STORM (Majazz/Motown 0301)</td>
<td>Norman Brown</td>
<td>1995</td>
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<tr>
<td>15</td>
<td>SAX ON THE BEACH</td>
<td>John Tesh Project</td>
<td>GRP</td>
<td>1995</td>
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<tr>
<td>16</td>
<td>LIVIN’ LARGE</td>
<td>Fatburger</td>
<td>GRP</td>
<td>1995</td>
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<td>THE BEST OF DAVID SANBORN</td>
<td>David Sanborn</td>
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<td>1995</td>
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<td>18</td>
<td>FLESH AND BLOOD</td>
<td>Hilary James And Bob James</td>
<td>Warner Bros.</td>
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<td>19</td>
<td>WEST SIDE STORIES</td>
<td>Jeff Lorber</td>
<td>Columbia</td>
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<td>LARRY &amp; LEE</td>
<td>Lee Ritenour &amp; Larry Carlton</td>
<td>Warner Bros.</td>
<td>1995</td>
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<td>TALES FROM THE ACOUSTIC PLANET</td>
<td>Bela Fleck</td>
<td>1995</td>
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<td>24</td>
<td>I’LL BE OVER YOU (CT76238)</td>
<td>Larry Coryell</td>
<td>GRP</td>
<td>1995</td>
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<td>25</td>
<td>SAX BY THE FIRE (TS 4573)</td>
<td>John Tesh Project</td>
<td>GRP</td>
<td>1995</td>
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VHI EXPANDS PRODUCTION AND NEWS OPERATIONS: Following the lead of their sister station, MTV, which brought in former Rolling Stone editor Kurt Loder to shore up their news division, VHI has turned to the print world to bolster their news operations. Among the five hired news production executives are former Musician editor Bill Flanagan and Anthony DeCurtis, who was previously the senior features editor at Rolling Stone. Flanagan will serve as the editorial director/Correspondent for VHI News while DeCurtis will oversee the editorial direction and content of VHI News in addition to serving as an on-air correspondent.

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

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

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

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

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

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

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

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

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

K-TEL CREATES NEW DIVISIONS: K-Tel International has announced the creation of two new divisions, Audioscope, which will concentrate on multi-genre audio book recordings; and Kid-Tel, which will develop a wide variety of recorded entertainment for children. Anne Jordan has been tapped to head both divisions.

The two divisions plan to release close to 60 titles in their first year and to produce audio book tapes and CDs, as well as CD-ROM titles, targeting not only traditional book retailers but also mass market outlets such as K-Mart, Target, and Walmart.
Capitol recording artist Robbie Robertson was recently honored a special screening of the Robbie Robertson: Going Home television special which recently aired on The Disney Channel. Pictured at the retrospective screening are (l-r): Jared Levine, manager, Addis Wechsler and Associates; Robertson; Liz Heller, sr. vp, newmedia, Capitol; Nick Wechsler, manager; and Aida Gurwicz, executive producer of the Robertson special.

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

Legends rock/TV star Rick Nelson was recently honored by Hollywood’s RockWalk in a special posthumous induction that attracted family and friends. The gifted songwriter recorded nine gold singles by 1961 (he was 21), and sold over 60 million records worldwide. Pictured at the ceremony are Geffen recording artists Matthew and Gunnar Nelson (the late artist’s sons) as they accept the special commemorative plaque on behalf of Rick Nelson who would have been 66 on the day of the event.

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

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

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

1. "Unchained...White Cliffs..." (RCA) . . . Robson Green & Jerome Rynan
2. "Guaguancó" (RCA) . . . Perez 'Prez' Prado & His Orchestra
3. "Scatman (Si-ki-Ba-Bop-Ba-Dup-Bop)" (RCA) . . . Scatman John
4. "Dreamer" (MCA) . . . Livin' Joy
5. "That Look In Your Eyes" (Kuffs) . . . Ali Campbell
6. "Your Loving Arms" (Ari-Up) . . . Billy Ray Martin
7. "Surrender: Your Love" (Arista) . . . The Nightcrawlers
8. "Only One Road" (Epic) . . . Celine Dion
9. "We're Gonna Do It Again" (PolyGram TV) . . . The Manchester United
10. "Yes" (Hut) . . . McAlmont

Highest climber of the week at #5 is "That Look In Your Eyes" by Ali Campbell, highest entry at #7, The Nightcrawlers' "Surrender Your Love."

**U.K. ALBUM CHART:**

1. Stanley Road (Go Discs) . . . Paul Weller
2. Nobody Else (RCA) . . . Take That
3. I Should CoCo (Parlophone) . . . Supergrass
4. The Complete (Silvertone) . . . The Stone Roses
5. Picture This (Precious Organisation) . . . Wet Wet Wet
6. The Colour Of My Love (Epic) . . . Celine Dion
7. Greatest Hits (Columbia) . . . Bruce Springsteen
8. No Need To Argue (Island) . . . Cranberries
9. Definitely Maybe (Creation) . . . Oasis
10. Madonna (RCA) . . . Annie Lennox

Highest climber of the week at #30 is The Bends by Radiohead, highest entry at #1, Stanley Road by Paul Weller.

**U.K. TOP DANCE SINGLES CHART:**

1. "Surrender Your Love" . . . The Nightcrawlers featuring John Reid
2. "Burning 95" . . . Moby Deep
3. "Everyday" . . . Incognito
4. "Too Many Fish" . . . Freddie Knuckles featuring Adiva
5. "Your Loving Arms" . . . Billy Ray Martin
8. "Dreamer" . . . Livin' Joy
10. "Oxbow Lakes" . . . The Orb

**U.K. Rap Singles Chart:**

1. "Glazers Of Ice" . . . Rakwson
2. "Resurrection (remix)" . . . Common Sense
4. "I'll Be There For You" . . . Method Man featuring Mary J. Blige
5. "Ooh I Like That (remix)" . . . Grand Puba featuring Sadat X
7. "Get Off The B.S." . . . Large Professor
8. "Shimmy Shimmy Y'all (remix)" . . . Of Dirty Bastard

(courtesy of Sam Schneider U.K.)

**U.K. Music Video Chart:**

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

(courtesy of)

**The U.K. Top 10 Rental Videos:**

1. Forrest Gump . . . CIC
2. Pulp Fiction . . . BY
3. Speed . . . Fox Video
4. Mary Shelley's Frankenstein . . . Columbia/Trimax
5. Blown Away . . . Warn
6. The Flintstones . . . CIC
7. The Mask . . . FY
8. Highlander III . . . ETV
9. True Lies . . . CIC Video
10. Clear & Present Danger . . . CIC Video

**News From The Commonwealth & Europe**

By David Courtney

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

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

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

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

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

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

Paul McCartney: Top UK Music Millionaire

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


<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>1994</th>
<th>1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Paul McCartney</td>
<td>£420 million</td>
<td>£600 million</td>
</tr>
<tr>
<td>2.</td>
<td>Andrew Lloyd Webber</td>
<td>£380 million</td>
<td>£300 million</td>
</tr>
<tr>
<td>3.</td>
<td>Cameron Mackintosh</td>
<td>£180 million</td>
<td>£145 million</td>
</tr>
<tr>
<td>4.</td>
<td>Robert Stigwood</td>
<td>£160 million</td>
<td>£130 million</td>
</tr>
<tr>
<td>5.</td>
<td>Elton John</td>
<td>£130 million</td>
<td>£130 million</td>
</tr>
<tr>
<td>6.</td>
<td>Phil Collins</td>
<td>£115 million</td>
<td>£50 million</td>
</tr>
<tr>
<td>7.</td>
<td>Chris Blackwell</td>
<td>£100 million</td>
<td>£100 million</td>
</tr>
<tr>
<td>8.</td>
<td>Mick Jagger</td>
<td>£100 million</td>
<td>£70 million</td>
</tr>
<tr>
<td>9.</td>
<td>Keith Richards</td>
<td>£70 million</td>
<td>£70 million</td>
</tr>
<tr>
<td>10.</td>
<td>Mark Knopfler</td>
<td>£65 million</td>
<td>£60 million</td>
</tr>
</tbody>
</table>
TAKE THAT STORM ALBUM CHART: The Manchester-based band, Take That stormed in at the #1 slot in the UK album charts this week, reaching double platinum sales after just three days. The album Nobody Else outsold its nearest rival, Picture This from Wet Wet Wet by 10-1, and is expected to top 250,000 album sales in its first week. Their back catalogue has been boosted by the success of their single "Back For Good" and the album.

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

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

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

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

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

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

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

EXECUTIVE MOVES: MCA Records head of press Ted Cummings has been promoted to a new position as director of press. Telstar Electronic Studios has appointed former Warner Bros, Studio Stores marketing manager Karen Ross as marketing manager.

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

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

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

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

News From Japan And The Orient
By Sachio Seito

SONY MUSIC ENTERTAINMENT enjoyed a bumper year in both total revenue and net income for fiscal 1994 (April 1, 1994 to March 31, 1995). According to the company, the total revenue in this term was $1,244 million, up 12.5% over the prior fiscal total $1,106 million. Net income after tax was $40 million, up 5% over the same '93 term. A dividend per share for one year was $0.40, which was up $0.1 over the prior year. Breaking down the total revenue, local repertoire were $660 million, 53.2% of the total, up 5.5% while international repertoire were $291 million, 23.4% of the total, up 50%. Video was $121 million, 8.2% of the total and down 2.5%. A sales target for fiscal 1995 has been set at $1,220 million. A connecting revenue of SME group for this term was $2,210 million, up 9.2% over the prior fiscal term of $1,940 million. SME includes Sony Creative Products, Sony Family Club, Sony Music Artists, Sony Magazines, Sony Pictures Entertainment and an additional 9 subsidiary companies under the parent umbrella. Net income after tax of the group showed a drop of 31.7% of $104 million from the prior fiscal year. Connecting revenue according to the business department, music and video departments indicated an up of 20% with $1,460 million while miscellaneous goods department, including sports-oriented goods, showed a drop of 14.9% with $480 million. According to the company, the target of the total revenues for the group including 14 companies has been set at $2,100 million.

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

LOCAL 46s TOP 10

1. "Wow War Tonight" (Avex) H Jungle With T
2. "Knocking On Your Door" (Polydor) L R
3. "Ichiban Chikakunun Itte" (Biram) Makia Tsukasa
4. "Only You" (King) Yuki Uehda
5. "Robinson" (Polydor) Sptis
6. "Ikanji Yanakakun" (Epic Sony) East End X Yuri
7. "Yuzurenai Nata" (Sony) Tube
8. "Taianoo Season" (Epic Sony) Nami Yasumuro
9. "Try Me" (Sony) Nami Yasumuro With Super Monkeys
10. "Single Bed" (BMG Victor) Shara Q

LOCAL CDs TOP 10

1. "Dreams (Epic/Sony) Dreams Comic True
2. "Piece Of My Soul (Biram) Wands
3. "Dance To Positive (Avex) BMG Victor
4. "The Very Best Of Original Love (Toshiba EMI) Original Love
5. "Mega Hits (BMG Victor) Omnibus
6. "Hits 2 (East West Japan) Omnibus
7. "Do The Best (One Up) Chiisato Moritaka
8. "Sh Wheel 2 The Coach (Toshiba EMI) Schindleragar
9. "Forever You (Biram) Zard
10. "Cross Road (MM) Bou Javi
<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SUMMER'S COMIN'</td>
<td>Clint Black</td>
<td>RCA 66419</td>
</tr>
<tr>
<td>2</td>
<td>DON'T BELIEVE IN GOODBYE</td>
<td>Sawyer Brown</td>
<td>Polydor 314522</td>
</tr>
<tr>
<td>3</td>
<td>YOU AIN'T MUCH FUN</td>
<td>Toby Keith</td>
<td>Liberty 28329</td>
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<tr>
<td>4</td>
<td>STAY FOREVER</td>
<td>Hal Ketchum</td>
<td>Polydor</td>
</tr>
<tr>
<td>5</td>
<td>WHEN YOU SAY NOTHING AT ALL</td>
<td>Alison Krauss</td>
<td>Columbia 66412</td>
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<tr>
<td>6</td>
<td>I'M STILL DANCIN' WITH YOU</td>
<td>Wade Hayes</td>
<td>Columbia</td>
</tr>
<tr>
<td>7</td>
<td>YOU DON'T EVEN KNOW WHO I AM</td>
<td>Patty Loveless</td>
<td>Epic 641858</td>
</tr>
<tr>
<td>8</td>
<td>FAITH IN ME, FAITH IN YOU</td>
<td>Doug Stone</td>
<td>Columbia</td>
</tr>
<tr>
<td>9</td>
<td>TEXAS TORNADO</td>
<td>Tracy Lawrence</td>
<td>Atlantic</td>
</tr>
<tr>
<td>10</td>
<td>IF I WERE YOU</td>
<td>Collin Ray</td>
<td>Viper Bros</td>
</tr>
<tr>
<td>11</td>
<td>TELL ME I WAS DREAMING</td>
<td>Travis Tritt</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>12</td>
<td>IF YOU'LL GONNA WALK, I'M GONNA CRAWL</td>
<td>Sammy Kershaw</td>
<td>Warner Bros</td>
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<td>13</td>
<td>STANDING ON THE EDGE OF GOODBYE</td>
<td>John Berry</td>
<td>Patriot 28495</td>
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<tr>
<td>14</td>
<td>THEY'RE PLAYING OUR SONG</td>
<td>Neal McCoy</td>
<td>Atlantic</td>
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<tr>
<td>15</td>
<td>FALL IN LOVE (BNA 66562)</td>
<td>Kenny Chesney</td>
<td>Columbia</td>
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<td>16</td>
<td>ADALIDA (MCA 19982)</td>
<td>George Strait</td>
<td>Atlantic</td>
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<tr>
<td>17</td>
<td>THAT'S JUST ABOUT RIGHT</td>
<td>Blackhawk</td>
<td>MCA 55055</td>
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<tr>
<td>18</td>
<td>CLOWN IN YOUR RODEO</td>
<td>Kathy Mattea</td>
<td>Mercury 518552</td>
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<td>19</td>
<td>MISSISSIPPI MOON (BNA 66617)</td>
<td>John Anderson</td>
<td>Atlantic</td>
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<tr>
<td>20</td>
<td>YOU BETTER THINK TWICE</td>
<td>Vince Gill</td>
<td>MCA 55055</td>
</tr>
<tr>
<td>21</td>
<td>DARNED IF I DON'T (DANG IF I DO)</td>
<td>Shenandoah</td>
<td>Liberty</td>
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<tr>
<td>22</td>
<td>PARTY CROWD (MCA)</td>
<td>David Lee Murphy</td>
<td>MCA 55055</td>
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<tr>
<td>23</td>
<td>CAIN'S BLOOD (Polydor)</td>
<td>4 Runner 14</td>
<td>Silverline</td>
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<td>24</td>
<td>SOLD (THE GRUNDFY COUNTY AUCTION INCIDENT)</td>
<td>John Michael Montgomery</td>
<td>Atlantic</td>
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<tr>
<td>25</td>
<td>MY HEART WILL NEVER KNOW</td>
<td>Clay Walker</td>
<td>Giant 245502</td>
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<tr>
<td>26</td>
<td>I'M LIVING UP TO HER LOW EXPECTATIONS</td>
<td>Daryle Singletary</td>
<td>Capitol 17902</td>
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<tr>
<td>27</td>
<td>YOU CAN SLEEP WHILE I DRIVE</td>
<td>Trish Yearwood</td>
<td>Epic 326552</td>
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<tr>
<td>28</td>
<td>I DON'T KNOW MY OWN STRENGTH</td>
<td>Lorrie Morgan</td>
<td>BNA 19350</td>
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<tr>
<td>29</td>
<td>SOUTHERN GRACE (Warner Bros 45736)</td>
<td>14 Runner</td>
<td>Warner Bros</td>
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<td>30</td>
<td>WHAT MATTERED MOST (Epic 77843)</td>
<td>Ty Herndon</td>
<td>Epic 55076</td>
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<tr>
<td>31</td>
<td>THIS IS ME MISSING YOU (Epic)</td>
<td>James House</td>
<td>Epic 55076</td>
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<td>32</td>
<td>ANY MAN OF MINE (Mercury)</td>
<td>Shawna Twain</td>
<td>Capitol 17902</td>
</tr>
<tr>
<td>33</td>
<td>AND STILL (MCA 55047)</td>
<td>Reba McEntire</td>
<td>MCA 19982</td>
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<tr>
<td>34</td>
<td>GET OVER IT (Atlantic)</td>
<td>Woody Lee</td>
<td>Liberty</td>
</tr>
<tr>
<td>35</td>
<td>BOBBIE ANN MASON (Columbia 667712)</td>
<td>Rick Trevino</td>
<td>Columbia 667712</td>
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<tr>
<td>36</td>
<td>FINISH WHAT WE STARTED (Atlantic)</td>
<td>Lee Roy Parnell</td>
<td>Liberty</td>
</tr>
<tr>
<td>37</td>
<td>A LITTLE BIT OF YOU (Caretta)</td>
<td>Confederate Railroad</td>
<td>Liberty</td>
</tr>
<tr>
<td>38</td>
<td>WHEN AND WHERE (Atlantic)</td>
<td>Holly Dunn</td>
<td>Liberty</td>
</tr>
<tr>
<td>39</td>
<td>I AM WHO I AM (River North 51485)</td>
<td>Perfect Stranger</td>
<td>Liberty</td>
</tr>
<tr>
<td>40</td>
<td>DON'T HAVE YOU (Magnezone)</td>
<td>Billy Montana</td>
<td>Liberty</td>
</tr>
</tbody>
</table>

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

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

**CASH BOX TOP 100 COUNTRY SINGLES**

**JUNE 3, 1995**

1. **I'M IN LOVE WITH A CAPITAL "U"** (Epic 64357) — Joe Diffie DEBUT
2. **SOMEONE ELSE'S STAR** (Asylum) — Bryan White 48
3. **HELLO CRUEL WORLD** (Liberty 28329) — George Ducas 46
4. **GONNA GET A LIFE** (Decca 11594) — Mark Chesnutt 16
5. **ALL THAT HEAVEN WILL ALLOW** (The Mavericks) DEBUT
6. **THAT AINT MY TRUCK** (Decca 11598) — Rhet Akins 49
7. **HOUSE OF CARDS** (Columbia 64327) — Mary Chapin Carpenter 18
8. **IN BETWEEN DANCES** (Arista) — Pam Tillis DEBUT
9. **SONG FOR THE LIFE** (Arista) — Alan Jackson 24
10. **YOU WIN AGAIN (NE/Fly)** — Daniel Ray Edwards 55
11. **REFRIGED DREAMS** (Curb) — Tim McGraw 28
12. **THE BOX** (Vander Bros.) — Randy Travis 33
13. **WALK ON** (Elektra/EFG) — Linda Ronstadt 45

**WHOSE BED HAVE YOUR BOOTS BEEN UNDER** (Mercury) — Shania Twain 51

51. **I NEVER THOUGHT I'D SEE THE DAY** (RCA) — John Wesley Carpenter 59

**TOP 10 COUNTRY SINGLES**

- 57. **I'M BLOWN AWAY** (Arista) — Pam Tillis 52
- 58. **THAT'S HOW YOU KNOW** (RCA) — Lari White 53
- 59. **WORKING FOR THE WEEKEND** (Epic 35746) — Ken Mellons 54
- 60. **THE KEEPER OF THE STARS** (MCA 10991) — Tracy Byrd 56
- 61. **THE CARPENTER MAN** (RCA) — W. C. Taylor, Jr. 64
- 62. **ONE AND ONLY YOU** (Repise 45076) — Russ Taff 57
- 63. **DANCIN' SHOES** (Epic) — Jason Young 66
- 64. **I CAN LOVE YOU LIKE THAT** (Atlantic) — John Michael Montgomery 59
- 65. **YOU THINK I'M DREAMING** (Mercury) — John Wesley Carpenter 59
- 66. **WALKIN' THE ROCK** (Columbia 66411) — Larry Stewart 59
- 67. **LITTLE MISS HONKY TONK** (Arista 27090) — Brooks & Dunn 60
- 68. **GOOD-BYE HEARTACHE** (RCA) — Gerald Curry 70
- 69. **RIDIN' OUT THE STORM** ( Capitol) — Don Richmond 72
- 70. **TURN ME LOOSE, LET ME SWING** (DOR) — Willie Nelson & Curtis Potter 74
- 71. **SLEEPIN' LIKE A BABY** (RCA) — Dave Clark 73
- 72. **WHO AM I FOOLING** (RCA) — Tim White 75
- 73. **GIVE ME ONE MORE SHOT** (RCA) — Alabama 61
- 74. **IT'S RAINING IN HEAVEN** (Capitol) — Todd Pulse 76
- 75. **TIED TO THE TRACK** (RCA) — Nikki Rose 78
- 76. **COLD TURKEY** (RCA) — Chris Wright 80
- 77. **THE HEART IS A LONELY HUNTER** (MCA 10994) — Reba McEntire 62
- 78. **THE GOVERNMENT DANCE** (RCA) — Al Petty 82
- 79. **WILLIN' TO WALK** (MCA) — Radney Foster 63
- 80. **UGLY** (MCA) — Captain Sam Crutchfield 84
- 81. **THE LIKES OF ME** (MCA 11204) — Marty Stuart 65
- 82. **A MAN'S GOTTA DO** (MCA) — Lesa Zeman 85
- 83. **BIG CITY GIRL** (Capitol) — Jamie Harper 67
- 84. **ONE OF THOSE NIGHTS** (RCA) — Lisa Brokop 69
- 85. **CHEROKEE HIGHWAY** (RCA) — Western Flyer 71
- 86. **SOMEBODY LOVES ME** (Capitol) — P. J. LaDor 77
- 87. **BETWEEN THE TWO OF THEM** (Capitol) — Tanya Tucker 81
- 88. **SO HELP ME GIRL** (RCA) — Joe Diffie 83
- 89. **WHERE I USED TO HAVE A HEART** (RCA) — Martina McBride 86
- 90. **BUBBA HYDE** (Arista) — Diamond Rio 87
- 91. **LIPSTICK PROMISES** (Arista) — George Ducas 89
- 92. **LOOK WHAT FOLLOWED ME HOME** (Vaughn Bros) — David Ball 90
- 93. **EASY AS ONE, TWO, THREE** (Liberty 70006) — John Bunworth 91
- 94. **COST OF LOVIN'** (Capitol) — Elaine Diehl 92
- 95. **BIGGER FISH TO FRY** (Capitol) — Boy Howdy 93
- 96. **DADDY FINALLY MADE IT TO CHURCH** (MCA) — Jim Fuller 94
- 97. **WHICH BRIDGE TO CROSS** (MCA) — Vince Gill 95
- 98. **WILL YOU STAY WITH ME FOREVER**? (DOR 0051) — Dean Chance 96
CMT Unveils Advertising Campaign For U.K. Market

By Wendy Newcomer

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

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

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

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

TNN Viewers Desperately Seek Jones

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

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

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

In Other News...

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

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

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

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

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

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

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

COUNTRY ARTIST CLEVE FRANCIS AND LIBERTY RECORDS have parted company. Francis and his management, Big Time/Small Time Management, announced on May 17 that he will be released from his contract by mutual agreement with Liberty Records. The executer cites the lack of radio air play and the current marketing direction in country music as contributing factors for his decision. Francis stated, “I wish to thank Liberty for introducing me to the public so that now I am recognized and perform across America and Europe. I also want to acknowledge (and their predecessor Capitol) for having been in the vanguard in signing African Americans to country recording contracts over the past two decades.”
High Debuts
1. REBA MCENTIRE — "And Still" — (MCA) — #33
2. JOE DIFFIE — "I'm In Love With A Capital 'U" — (Epic) — #43
3. MAVERICKS — "All That Heaven Will Allow" — (MCA) — #47
4. PAM TILLIS — "In Between Dances" — (Arista) — #50

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

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

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

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

—Compliments of CMT video countdown, week ending May 29, 1995.
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RCA recording artist Lorrie Morgan took time out from shooting her current music video to take a picture with chairman of RCA Label Group Joe Galante (left) and director of the video, Steven Goldmann (middle) of High Five Productions. The video was shot for Morgan's current single "I Didn't Know My Own Strength."

Country Online is a service of Nashville Music Connection, Inc.

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

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

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

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

Tim White: Music With Guts And Integrity

The new traditional country movement is filled with dozens upon dozens of singers who hope to make their mark in country music history. Tim White is a singer/songwriter who is determined to stand out from the rest.

White claims both Mississippi and Texas to be home. In addition to being an up-and-coming singer/songwriter, he also shares his talents as an emergency medical technician in the emergency room of his local hospital and with his town's ambulance service. But for all of his versatility, the most important thing White shares with people is a deep feeling for music that is evident in every song he sings. White's audiences experience the full scope of his music every time he performs, from his gentle ballads to his upbeat, rockin' songs.

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

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

Out-Of-The-Box Independent Releases

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

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

By Wendy Newcomer

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

JEFF MCKEE—"Faith Holds On" (Gateway)—#28
4 RUNNER—"Cain's Blood" (Polydor)—#31
MARGO SMITH & HOLLY—"Cross Your Heart" (Homeland)—#33

Most Active

RONNY MCKINLEY—"Plain As Day" (Cheyenne)—#16
DINAH & THE DESERT CRUSADERS—"Out Of The Wilderness" (Gateway)—#10
ANDY LANDIS—"The Measure Of A Man" (Star Song)—#14
DEBORAH KAY—"New Day At The Door" (Gateway)—#27

Powerful On The Playlist

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

LOOKING AHEAD

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

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RADIO PLAYLISTS

Some Of What's Playing In Heavy Rotation:

WTWZ/Clinton, MS
MARGO SMITH & HOLLY—"Cross Your Heart"
BRUCI ARBOR—"We're Still Doing What We Said We'd Do"
JEFF MCKEE—"Faith Holds On"
TERRI LYNN—"Fearless"
BRENT LAMB—"Monkey See, Monkey Do"
KKLR/Popular Bluff, MO
JEFF AND SHERI EASTER—"Speak To The Mountain"
BRENT LAMB—"Monkey See, Monkey Do"
BRUCE HAYNES—"My Old World"
DAVID PATILLO—"Mercy Is The Reason"
The DAYS—"I Went Back"
KEXS/Excelsior Springs, MO
DINAH & DESERT CRUSADERS—"Out Of The Wilderness"
BRENT LAMB—"Monkey See, Monkey Do"
JAMES PAYNE—"The Night Ole Jack Daniels Met John 3:16"
CHARLIE DANIELS—"Jesus Died For You"
TERRI LYNN—"Fearless"

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POSITIVE COUNTRY

JUNE 3, 1995

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

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

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

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

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

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

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

The games division’s product lines are focused on action and sports genres originating from its classic Atari Games heritage. Upcoming titles include Primal Rage, an original hit title created by the arcade division, which will be released this fall by the consumer group on 12 home platforms. The MeK, another original property from the arcade division, charted well at coin-op locations and is moving to computer and home game consoles this fall. Other titles are forthcoming in 1995. Among them will be software developed by both divisions for their exclusive license with hockey great, Wayne Gretzky.

Promising Outlook For Dollar Coin

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

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

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

ALG Re-Releases Fast Draw Showdown For Street Locations

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

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

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

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

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

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

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

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

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

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