Primus: Punching Upward
Cover Story
Primas Punches It's Way Upward

Interscope recording act Primus is the band some love and some love to hate. The battle cry among those on either side of the equation is "PRIMUS SUCKS!!!" According to Cash Box contributor Greg Siegel, who spoke with band member Les Claypool, the band seems to simplify its formula even as the technical skill of the bay area-based trio flourishes. The proof is in the band's latest concoction—*Tales From The Punchbowl.*

—see page 5

Wolfman Jack, Phyllis Hyman Move To The Next Phase

AM radio and TV icon Wolfman Jack and R&B/jazz vocal stylist Phyllis Hyman both died two weekends ago, leaving behind respective and distinctive legacies for the broadcast and recording industries. Steve Baltin and Gil Robertson IV report and provide remembrances.

—see page 3

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Lead Story

Heart Attack Stops Wolfman Jack

DESPITE ITS STORIED HISTORY AM radio has had only a handful of legendary radio personalities, starting with the revolutionary Alan Freed. None were more colorful, however, than the great Wolfman Jack, who passed away Saturday morning, July 1, at the age of 57. Cause of death was a heart attack. Jack, whose real name was Robert Weston Smith, made his mark with his signature “howl,” a sound that became as distinctive as the music he played.

Like Babe Ruth or any larger-than-life figure, Smith’s rise to fame is more noteworthy than his tenure as both a DJ and a TV figure. Born in Brooklyn, Smith ditched school in the 1950’s to hang out at local radio stations. He eventually landed a job as a gofer, where he honed his skills to become the Wolfman.

A little too robust for American radio at first, Smith went to Mexico where he became a celebrity working at two border rock stations, each with a signal of over 250,000 watts. His popularity there earned him acceptance with American radio managers and in 1969 he was hired at KDAY in Los Angeles. A figure too large for one medium, Smith also made an indelible mark on TV in the ‘70’s. Though he appeared on multiple programs, including his Wolfman Jack Show, Smith was best known for his run with The Midnight Special, a show he hosted from 1973 to 1982.

Seventy-three is also the year he made the jump to legend by portraying himself in George Lucas’ classic film American Graffiti. He also appeared in such films as Motel Hell, Dead Man’s Curve and Hanging On A Star.

Smith died in his Belvedere, NC home. He had just returned there following a 20-day tour to promote his recent book, Have Mercy, The Confession Of The Original Party Animal. He is survived by a wife and two children.

Perhaps the most famous lines in the English language about dying come from poet Dylan Thomas, who wrote “Do not go gentle into that good night.” Thomas warned, “rage, rage against the dying of the light.” Smith gave his last radio performance the night before he died, following Thomas’ words to the end.

Steve Buitin

Phyllis Hyman: Noted R&B/Jazz Diva Dies

MUSIC INSIDERS WERE STUNNED to learn of the recent apparent suicide of vocalist Phyllis Hyman in New York City. Hyman was 45.

A major force in the world of R&B and Jazz, Hyman was best known for her deep, distinctive vocals which offered rich interpretations to such classics as: “Betcha By Golly Wow,” “What You Won’t Do For Love,” “When You Get Down To It” and “Living In Confusion.” Her body was discovered by a personal assistant on Friday, June 30, whereupon she was rushed to Roosevelt Hospital and pronounced dead.

The Philadelphia native achieved great success in her short life. In 1981 she was nominated for a Tony for her role as Elta in the hit Broadway show Sophisticated Ladies. Additionally, she appeared in several films and television shows, the most notable being Spike Lee’s School Daze and the NBC-TV

(Continued on page 21)
Currently on tour in North America, multi-platinum Atlantic Records act Hootie & The Blowfish played to capacity crowds at New York's Jones Beach. Shown backstage after opening night are (l-r): Dean Felber, band member; Tim Schermer, producer; Jim Smith, bassist; the current Lauren Issa, Eastern regional executive, ASCAP; Jonathan Love, sr. director of membership relations, ASCAP; Peter Holtsapple, guest artist; Darius Rucker and Mark Bryan of the band; Paul Shafer, music director, The Late Show With David Letterman; Evan Lamberg, sr. vp of creative, EMI Music Publishing, East Coast.

THE BEAT GOES ON: Lifebeat, an organization that helps to raise funds for people with HIV and AIDS, is reviving up for their second annual "The Beat Goes On" concert. The show will take place on July 13th at the Beacon Theatre in New York. The hosts will be Bill Maher, creator of Comedy Central's Politically Incorrect and model Veronica Webb. Playing at the event will be Chris Isaak, The Dave Matthews Band, Gloria Estefan and, for the second year, Sarah McLachlan. Plus, the legendary soul performer Isaac Hayes will be laying it down from his two new releases on Virgin/Point Blank, Branded and Raw and Refined.

UNDERGROUND DEAL: Elektra/4AD recording artists The Breeders have taken to the road under the name Tammy and the Amps. Kim Deal, leader of the band that gained enormous popularity off their last album Last Splash, has decided not to play on the sidelines. The band's partial hiatus is due to her sister Kelly's legal entanglements that have ensued from getting heroin sent to her. Playing in Philadelphia at the brand new venue Upstairs at Nick's on the 4th annual weekend Tammy, which consists of Kim, Breeders' drummer Jim MacPherson, and two friends from their Dayton, Ohio hometown were a hit to a packed and sweaty group. The set list, which consisted of a fair amount of covers and originals, kept the crowd cheering throughout the band's half-hour appearance. Also playing along with the pseudonym game were hometown faves the Strapping Fieldhands who performed as Frozen Octopus. Their 60's Brit psych pop-influenced music got a number of people into the dancing mood as they delved into their back catalog and a number of works-in-progress. The Fieldhands should be releasing a CD of their acclaimed In the Pines EP on Siltbreeze/Matador sometime this summer.

BRAGG BOASTS: In what has become a semi-regular event, the In Their Own Words—A Band of Songwriters Sit Down. Around Singing series has started once again at The Bottom Line in New York. The June 27th group saw Billy Bragg, Greg Brown, Bruce Cockburn, Patty Larkin and Jill Sobule sitting around chatting about inspirations and how they go about creating their work. Columbia artist Cockburn talked about roaming around Nepal, constantly on the hunt for a regional alcoholic beverage. Jill Sobule, who has the current hit "I Kissed A Girl" on her eponymous Atlantic release, said how she was enraged enough by seeing Ralph Reed of the Christian Coalition on TV to begin writing. But it was Elektra's Bragg who stole the show as he spoke in his Cockney accent about subjects ranging from outsiders' views of America to his year-end and a half old son Jack. It was Jack's first spoken word, "moon," that got the Bard of Barking thinking again about the space program. Which was enough to start him on a new tune that he played in its incomplete state before the sold-out club. Bragg, who is currently on a mini-tour of the States, said he will begin work on his new album in about six months.

By Steve Baltin

THE ONSET OF SUMMER also means the beginning of the street festival season. One of the largest on the West Coast, and the biggest of it's kind is California, is the San Diego Street Scene Already the premier event of it's kind, the festival, which is now in its 11th year, is expanding from its usual Saturday and Sunday to include Friday night for the first time.

The event is the brainchild of producer Rob Hagey. In the 11 years since the festival started, '84 saw two Street Scene festivals take place. Hagey has seen it expand not just in number of days, but in the area covered, from its initial total of one block to their current range of over 20 blocks. In addition, the name value of the acts has grown since the inaugural line-up that included X, The Blossoms and Los Lobos. Last year's roster featured Cracker, Richard Thompson, Keb Mo and Grammy winner Sheryl Crow, to name a few.

Hagey discussed his relationship with the labels along with other topics during a recent phone interview from his office in San Diego.

Cash Box: What kind of response did you get initially from the labels? And how has it changed since the festival has grown?

Hagey: Well, it's interesting. This year we have a stage with Blue Note that we've worked out, we have another with Rounder, celebrating their 25th anniversary and that is really different, and important. I think to the growth of the event. And I think we'll show more and more of a future of cooperating with labels and tours and the uniqueness of showcasing their talent. I think there will be many more opportunities in the future to do that, and I think based on that, plus labels like... for instance Mammoth has seen the event and they recognize the strength of it and they've been very supportive in wanting their artists to participate. There are more and more of those labels that are out there that are seeing it and again it works and dovetails often times into a radio station and their amount of play and the amount of ads that they can do and the kind of promotions that they can do for an act that they might think might grow and develop in the market. A good act we did that for a number of years ago was the Smithereens.

CB: That brings up another point. Most every year you've had a stage with 91X, right?

Hagey: Yes. I think there was one or two years where 91X did not participate but they've been a very important part of the history of Street Scene.

CB: Will they be involved again this year?

Hagey: Absolutely.

CB: Do you have any news yet on which rock acts will be playing?

Hagey: No. That right now is one of the last things we're trying to work out and get a direction on. I'm sure we'll come up with something.

CB: What are you looking for this year, for that stage, as well as other aspects?

Hagey: What we do is we look at the event as an event that we're here to stay and we're here to grow year after year and we're in an area that's not designed for special events, the streets of the Gaslamp quarter in downtown San Diego. And when you do that you spend a great deal of money preparing the sight and to have a great deal of impact on businesses and residents of the area. So you have to be extremely sensitive and of course, if you don't look at your talent and be sensitive to what your audience is going to be with that talent then you're going to have lots of problems in terms of the wrong audience coming to the event. And we have been very fortunate with the acts that have played and the audience that has participated and they've all sort of come together as a matting pot of San Diego.

Arista Records recording artists Sleeper recently visited LIVE 106 in San Francisco while completing a nationwide tour in support of their debut release Smart. Shown here (l-r): Lance Welden, Director West Coast Promotion, Arista Records; Steve Masters, Music Director, LIVE 106, Louise Wener, Sleeper; Aaron Axelsson, Associate Music Director, LIVE 106, Andy Maclure, Sleeper.
Cover Story

Primus Sucks Upward

By Greg Siegel

THERE ARE THOSE WHO GET PRIMUS, and there are those who don’t. For
those in the latter category, the Bay Area–based trio of Les Claypool (bass,
voices) Larry "Ler" Lalonde and Tim "Her" Alexander is an inscrutable trinity,
a phantasmagoric excursion into the psyche of sound, a wild-eyed experiment in rock
‘n roll gone mad. Ironically, for those in the former category, the identical
description of the band’s music is equally accurate.

Indeed, those selfsame qualities—technical proficiency, far-flung influences,
self-contradictory arrangements, a flair for outrageousness, goofball vignettes,
Claypool’s adominal twang, and above all an incorrigible sense of the absurd
(both musically and lyrically)—that so exasperate the band’s detractors elicit unbridled
excitement, copious praise and cult-like devotion in the band’s followers. Further
contrast: the music is the band’s unofficial shibboleth: to outsiders, "PRIMUS
SUCKS!" means Primus sucks; to those in the know, however, "PRIMUS
SUCKS!" means Primus rules.

Like the four albums that preceded it, Tales From The Punchbowl on Interscope
Records continues to mine the same compellingly bizarre and bizarrely compelling
soil we've been working. We’ve got a bunch of songs that only can claim as its own.
Although Claypool insists that the new album is 100 percent pure Primus, Tales From The Punchbowl is no by-the-numbers reentry—in large part due to the fact that the band approached the sessions with
a more laid-back attitude than in the past.

"We always try to keep things casual, but there are always elements in the back
of your mind that lean you in different directions," he says. "I think with this
record we copped a little more of a who-gives-a-shit attitude. We just made songs
that we thought were enjoyable musically and humorously lyrical, or at least
tough-provoking. We just sort of threw things together until we felt we had enough
ideas and then we went and recorded it and everything. We had a couple of other things
that didn’t make it on, but it was generally like once we got to a point where we felt
done, we stopped."

According to Claypool, the extra material was excised not because it was weak
or incongruous (after all, what could be incongruous on a Primus album?), but
because when it comes to making a CD, the band believe an exercising restraint
(yeah, right). "It wasn’t so much that the other stuff didn’t fit," he explains, "as
that it wasn’t really need to be on the record—I mean in terms of a time
frame. I’ve never been a huge fan of extremely long records, although there are
some good ones: the last Soundgarden album was pretty damn long, but it’s a great
record. But with what we’re doing, I don’t know how long it could keep our
attention. Whenever we do a record we lay out the songs, look at the continuity
and see how it’s going to flow; you don’t want it to overflow."

While on past albums Primus went into the studio with a bunch of completed
songs, fully arranged and ready for tracking, the Tales From The Punchbowl sessions
saw Claypool and Lalonde working with only a bare outline to go on. "The album
was a longer time than usual to make because we did all the writing in the studio,"
says Claypool. "When we did the Pork Soda album we had a handful of songs
ready when we went in, but we also wrote quite a bit while in the studio. It turned
out that the songs we wrote (in the studio) were some of our favorites. So we felt
pretty confident that we could take that approach on Tales... and that it would be
satisfying for us. We just went in, started rehearsing and then started running the
tape. This one is completely fresh."

Primus began recording Tales From The Punchbowl in November, 1994; by
March of 1995 it was completed. It’s a full length in the eye, a two-disc CD
album, a lot longer than usual. "When we recorded it, we put it up at my house
(Calypool’s nine-month-old home studio is fondly dubbed Ranco Relaxo), and
we produced and engineered it ourselves," Claypool says. "We’ve always
produced our own projects, but this is the first time we did it all ourselves,
everything from setting up the equipment to recording to mixing. It was an
incredible amount of work, but it also saves an incredible amount of money. We
did this whole entire recording for less than $5,000," noting that the experience
was positive and would be repeated.

Positive though it may have been, making Tales From The Punchbowl wasn’t
exactly a tip-top through the tulips. As Claypool and company were putting the final
touches on the album, Mother Nature unleashed the fury of a woman scorned. "I live
about ten minutes away from where all the major flooding was (in the winter of
1994)," says Claypool. "I live up on a hill, so the water didn’t affect me, but
trees tend to fall and knock down power lines. Being out in the country, and at
the one time, it was one of the last people to get their power back. We were doing
final mixes when the power went out for a few days. We had to get a 5.5k generator
(which, incidentally, gets a special nod in the liner notes). It was frustrating, but
I suppose it added an element of danger and disaster into the whole thing.

What is a tale from the punchbowl, anyway? What does it taste like? Is it potent?
Claypool says Primus’ new album is so titled "because there were so many of
those little stories, little vignettes with morals."

Not necessarily the kind of morals you might find in a book of Aesop’s fables,think
you. In “Glass Sandwich,” for example, the narrator sits “eye to thigh” with a
strip-club dancer, only to discover that she is an ex-lover. "That was one of
the last bits of lyrics I wrote for the record," Claypool recalls. "It was a story
of a circumstance that I thought could be interesting theoretically—and also not
be far from home (laughs)."

Moving from the personal to the public, “Year Of The Parrot” appears to take
a shot at some of the more unimaginative bands on the scene today ("I’ve seen the
likes of Kate Bash and Van Morrison teaching the parrots to sing!"). Yet, for
Claypool, such wilisplugarism is nothing new. "It’s not like all of a sudden we
have all of these bands that sound like whatever band happens to be popular at the
time," he argues. "It’s always been that way since the beginning of music and it
probably will be ‘til we’re all dead. The whole parrot thing became an interesting
metaphor—we’re just poking fun at bands that aren’t necessarily all that original.

With song titles like “Professor Nuttaher’s House Of Treats,” “Southbound
Puchdyer,” "Dei Davis Tree Farm” and “On The Twoed Again,” it’s difficult
to discern a standart approach. In the end, though, "Wynoma’s Big Brown
Beaver”—a song whose double entendre receives only the thinnest of veils—surely
takes the cake. "When we play the tune live, it’s a title that everyone definitely
remembers," Claypool quips.

At present, Interscope is busy working the track at both AOR and Alternative
radio. While Claypool recognizes the label’s effort, radio play is not something he
wants to worry too much about. "We’ve gotten our fair share of college and
alternative radio," he says. "But as far as Primus really getting exposed on the
radio, I don’t see us going the Phil Collins route or anything like that."

Likewise, Claypool isn’t overly concerned with how Primus is portrayed in the
media. "I think that you can’t really let any of that stuff affect you, because it will
hurt the way you approach things," he muses. "We’ve always had a pretty fair
sense of what’s right and what’s not. Everyone in the band will take a poke at us, but so
far I haven’t been driven to tears or anything."

For Claypool, the key to taking it all in stride is having a good sense of humor.
"I think it’s important not to take yourself too seriously," he says. "It’s
important in every aspect of creativity and even in daily existence. I’ve seen
the whole musician thing become snobby, and that’s just something I want to be a
part of. I’m more impressed by someone who is not nearly as fluent a player,
but who can get some amazing emotion out of whatever it is they’re communicating
with. To me, that’s where the real genius of a good composer or creative person
lies."

In keeping with the band’s DIY work ethic, most of the original artwork on the
Tales From The Punchbowl booklet was created by Claypool and Lalonde. "The
thing about Primus is that we’ve always done things as cheaply as we possibly can,
and that generally means doing a lot of things ourselves," Claypool admits. "I’ve
always done a lot of the artwork on the different projects. Larry’s been into
computers now for a couple of years—he’s like the whiz kid—but I’ve been
avoiding them because I knew it would absorb my world. A couple of months ago
I got into it by default while working on the cover art."

One thing led to another, and before Claypool knew it he was absorbed by both
a CD-Plus package (for Tales From The Punchbowl) and a music video (for
"Wynoma’s Big Brown Beaver"). "In the CD-ROM and computer world there
are many ways to do things," he affirms. "I have friends that hate doing videos,
but I love them. I’ve always said I’d love to do a video for everyone of our songs,
but they’re too damn expensive. Well, with CD-ROM you can do it all yourself.
Larry and I have started a division of Prawnsong (Claypool’s indie label) called
Prawnsong Designs, which get credit on the album."

On top of everything else Claypool currently has on his plate, Primus is slated
to hit the road in the middle of July. "Too many irons in the fire!" he means half
jokingly. "I’m definitely in need of some time off. Before the tour I hope to go
somewhere and just sit on a bench or something."
CASH BOX

TOP 100 POP SINGLES

JULY 15, 1995

WATERFALLS (TLC/Atlantic 24108) 1
TO WATCH AFTER 7

1. WATERFALLS
2. HAVE YOU EVER REALLY LOVED A WOMAN?
   (A&M 3532) 6
3. DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)
   (Rowdy/Arista 5041) 11
4. ONE MORE CHANCE (Bad Boy/Arista 70932) 1
5. SCREAMCHILDHOOD (FROM "FREE WILLY 2")
   (MCA/Epic 78000) 8
6. SOMEONE TO LOVE (500 Music 77895) 13
7. I CAN LOVE YOU LIKE THAT (Bizza/Atlantic) 10
8. RUN-AROUND
   (A&M 9341) 17
9. TOTAL ECLIPSE OF THE HEART
   (Clique 15539) 15
10. WATER RUNS DRY (Motown 660 358) 3
11. SHY GUYS (FROM "BAD BOYS")

1. TLC
2. Bryan Adams 13
3. Monica 11
4. Michael Jackson & Janet Jackson 6
5. Bon Jovi 7
6. Dionne 6
7. All-4-One 8
8. Blues Traveler 9
9. Nicki French 5
10. Boyz 'n Men 6

SHY GUYS (The Work Group 77078)

1. Diana King 18
2. Soul For Real 11
3. Paula Abdul 13
4. Hootie & The Blowfish 16
5. Montell Jordan 15
6. Bon Jovi 7
7. Shaggy 24
8. Real McCoy 19
9. Soul Asylum 21
10. Method Man / Mary J. Blige 18

KISS FROM A ROSE (Island/RCA 17986) 3

1. Seal 3
2. Blessid Union of Souls 20
3. Adina Howard 22
4. Adina Howard 22
5. Collective Soul 27
6. Dr Dre 31
7. TLC 26
8. Kool & The Gang 29
9. Madonna 41
10. Better Than Ezra 37

COLORS OF THE WIND (FROM "POCAHONTAS")
   (Hollywood 64001)

1. Vanessa Williams 33
2. Brandy 28
3. Dionne Farris 25
4. Naughty By Nature 36
5. Annie Lennox 23
6. Dr Dre 31
7. TLC 26
8. Kool & The Gang 29
9. Madonna 41
10. Better Than Ezra 37

FREEK’N U (Uptown/MCA 3344)

1. Jodeci 35
2. Real McCoy 32
3. Corona 40
4. Lurrie 15
5. Yaki-Da 42
6. Jamie Walters 38
7. Da Brat 43
8. U.N.V. 50

46. IN THE HOUSE OF STONE AND LIGHT
   (Mercury 856 940) 14
   □ Martin Page 44
   □ Rod Stewart 47

47. CRAZY LOVE (FROM "J.Lo’s LYRIC")
   (Mercury 558 730) 18
   □ Brian McKnight 47

48. BELIEVE (RCA/WAR 80114) 19
   □ Elton John 49

49. YOU BRING ME JOY! LOVE YOU
   (Uptown/MCA 55029) 1
   □ Mary J. Blige 51

50. HE’S MINE
   (Outburst/RCA 9694) 6
   □ Mo-Ken-Stef 62

51. SOMEBODY’S CRYING (Reprise 17872)
   □ Chris Isaac 54

52. YOU USED TO LOVE ME (Bad Boy/Arista 70025)
   □ Faith 64

53. SPRINKLE ME (Jive 42297)
   □ E-40 Ft. Tech 59

54. SO GOOD (So So Def Columbia 77892)
   □ Xscape 61

55. I WANNA LOVE LIKE THAT (Giant 17771)
   □ Tony Thompson 63

56. ASK OF YOU (FROM "HIGHER LEARNING")
   (500 Music/Epic) 1
   □ Raphael Saadiq 46

57. CAN'T STOP LOVIN’ YOU (Warner Bros. 17909)
   □ Van Halen 53

58. WONDERFUL (Columbia 58239) 14
   □ Adam Ant 15

59. DREAM ABOUT YOU/FUNKY MELODY (Trump 2205)
   □ Stevie B. 60

60. COTTON EYE JOE (Joe 45050) 1
   □ Rednex 52

61. CLOSE TO YOU (CBS/Edel 76695) 7
   □ Factory 57

62. DON'T CALL ME TRY (MCA 6451) 1
   □ Del Amitri 71

63. SURVIVE (ATLANTIC 37511)
   □ Shaw Dee 72

64. MIND BLOWN (MCA/Atlantic 42286)
   □ Smooth 66

65. SICK OF MYSELF (Zoo 14222)
   □ Matthew Sweet 68

66. I KISSED A GIRL (Lava/Atlantic 517098)
   □ Joss Jule 99

67. TIL YOU DO RIGHT (Virgin 12744)
   □ After 7 DEBUT

68. BROWN SUGAR (EMI 58530)
   □ D'Angelo DEBUT

69. FREAK ME BABY (Epic/Street) 78455

70. DIS'N'DaFet 95 South, 69 Boyz & K-Knock 67

71. I WISH (Cashline/Scott Bros. 78032)
   □ Skee-Lo 74

72. STRANGE CURRENCIES (Virgin Bros. 17000)
   □ R.E.M 72

73. FREEDOM (FROM "PANTHER")
   (Mercury 856 808) 1
   □ Various Artists 70

74. THE I.N.C. RIDE
   (Delicious Vinyl/Capitol 543670) 3
   □ Masta Ace Incorporated 81

75. HOLD MY HAND (Atlantic 3271)
   □ Blown Out 78

76. I’D RATHER BE ALONE (MCA 54992)
   □ Irresistible 78

77. TAKE A BOW (Maverick/Sire Warner Bros. 16000)
   □ Madonna 78

78. REMEMBER ME THIS WAY (MCA 11240)
   □ Jordan Hill 84

79. HEY LOOK AROUND (Kaper/RCA 64305)
   □ Questionmark Asylum 79

80. I COULD FALL IN LOVE
   (EM/Latin 67512)

81. I’M LEAVING YOU FOREVER
   (Columbia 77051)

82. I’M LEAVING YOU WHERE YOU ARE
   (Atlantic) 76

83. I’M IN LOVE WITH YOU (Epic 73124)

84. ONLY WANT TO BE WITH YOU
   (Atlantic) 78

85. SOMETHING TEARS (Interscope 95745)
   □ 2Pac 90

86. GRAPEVINE (MCA/Epic 77564)
   □ Brownstone 86

87. TAKE YOUR TIME (DO IT RIGHT)
   (G.O.S./Jive 14229)

88. I LIKE IT (I WANNA BE WHERE YOU ARE)
   (Atlantic 37230)

89. CAN’T CRY ANYMORE (A&M 00538)
   □ Sheryl Crow DEBUT

90. THE WAY YOU LOVE ME
   (Vang/Mercury 1422)

91. EMOTIONS (Like 185)
   □ H-Town 88

92. CONNECTION (Geffen 19355)
   □ Elastica 91

93. I’M GOIN’ DOWN (Uptown/MCA 55020)
   □ Mary J. Blige 89

94. STRONG ENOUGH (A&M 0769)
   □ Sheryl Crow 56

95. I’LL BE AROUND
   (Chrysalis/EMI 58331)

96. RAPPIN’ 4-TAY FEAT. THE SPINNERS 96

97. ANOTHER NIGHT (Arista 12724)
   □ Real McCoy 85

98. IF I WANTED TO/LIKE THE WAY I DO
   (Island 55423)

99. BIG POPPAS
   (Bad Boy/Arista 79015)

100. I’M NOT GOING TO LET YOU GET AWAY
   (Atlantic 32160)

101. LOCK IT (G.O.S./Zoo 14214)

   □ Rouge 99
**POP SINGLES**

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**ANTS MARCHING** by Steve Ballax

- **BETWEEN THE PAGES** (Tina Turner, Righteous Brothers)
- **COME** by Aerosmith
- **CAN'T I BEAR TO LAST** by Jimmy Cliff
- **IMPOSSIBLE** by The Beatles
- **LOVE You/YOU'RE Ringing** by Diana Ross
- **HATRED** by The Police
- **THAT'S WHERE I BELONG** by Candi Staton
- **WHEN HE LOVES YOU** by The Beatles
- **DANCE WITH ME** by The Isley Brothers
- **LET ME BE YOUR MAN** by The Isley Brothers
- **FOUGHT** by The Isley Brothers

**DAVE MATTHEWS BAND:** *"Ants Marching" (RC 64350-2)*

A phenomenon in their native Southern region before they ever released an album, this jazzy rock ensemble have ridden the resurrection of straight ahead rock to near the top of the charts. Having already performed on "Saturday Night Live" the band are releasing this new single at a point when they are hitting their peak in popularity. The funky fiddle style of the song should not keep it from enjoying the same mainstream acceptance the group's "What Would You Say" enjoyed. As an added bonus the single features two live versions of the song.

**RUSTY:** *"Wake Me" (Handsome Boy/Tag/Atlantic 6245-2)*

Give Rusty some credit, before they go into the standard punk sound of now in the chorus they at least have an opening that sounds like Creedence Clearwater Revival's "Run Through The Jungle." During the song's quieter moments that catch refrain runs throughout. Rusty have a style that works, and that Modern Rock and Grunge should love believing.

**IAN MOORE:** *"Muddy Jesus" (Capricorn 1009)*

This is an AC rock song the way it used to be played, with lots of guitar, some bizzly kicks and a heavy voice. I can't believe I'm saying this but, I must've actually missed this song (a little bit please)! It is a song where that change is more. Does the song sort of feel, sort of sounding better, coming down the track, in fact making it with a rougher finale. Of course, whether or not AOR missed this type of song remains to be seen. And though it's ironic, the band here is they didn't. Too bad, as this is one of a ballad song.

**FEM 2 FEM:** *"Where Did Love Go" (Avenue Foch/Critique 15557-2)*

Fem 2 Fem have one of the more intriguing marketing gimmicks currently on the pop scene. The five females who make up the band are all extremely gorgeous and all lesbians. That shouldn't be an issue, but given the amount of work they've done, they're obviously not trying to hide it. At this stage a high song is up high quality wise not from their previous works. I mean, it has in the words of our urban editor, "a good beat." And you can dance to it. I give it an 82.

**PICK OF THE WEEK**

**SINEAD O'CONNOR: "Thank You For Hearing Me" (Chrysalis/EMI 19888)**

Passionate, emotive, fierce, beautiful. This single is a wonderful reminder of why audiences fell in love with O'Connor before all the controversy. It conveys emotion and heartache, and listeners can give, using a rising crescendo before slipping into a hushed whisper near the end. "Thank you for hearing me, for seeing me/for loving me." Let anyone forget, O'Connor is still young, and with a talent like this, it is just a matter of time before she is once again taking the pop world by storm, "a good beat." And you can dance to it. I give it an 82.
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**GREAT BIG HITS** (Columbia 76060) | Bruce Springsteen | 47 17
### POP ALBUMS

**REVIEWS by Steve Ballin**

#### VARIOUS ARTISTS: Judge Dredd Soundtrack (550 Music/Epic Soundtrack 67220)

This soundtrack mixes a line-up of five college rock songs with Alan Silvestri's original score. Though the big-name contributions fail to match those of other soundtracks, the quality of the acts is enough to compensate. The CD kicks off with the Cure's "Dread Song," a typically dark, heavy Cure song that fits beautifully with the film's mood. Another new track comes from the Cocteau Twins, who bring their standard lush arrangement to the party with "Need Fire." The album's other new track is also its highlight, The The's "Darkness Falls." The song has a quiet feel that continues the sparse stylings Matt Johnson explored on this year's *Hanky Panky.* Alternately balling and explosive, it's another huge winner from the English act. Other vocal performances come courtesy of White Zombie and Leftfield.

#### TRIPPING DAISY: I Am An Elastic Firecracker (Island 24112-2)

The new record from this quartet comes with a decent-sized buzz following some previous success at Modern Rock radio. On their latest effort they show off the ability to create catchy hooks right from the start. The CD's opening track, "Rockepop" comes out of the box with a groovy line before going for a more aggressive style during the bridge. The band go for the same approach on "Bang," with the tone of the hook being slightly different. Tripping Daisy has crafted a strong album, one that is capable of taking the hype, but how far beyond it's current status they can take it is a question mark.

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#### ELEVEN: Thunk (Hollywood Records 62012-2)

Eleven are an act that have seemingly been around since the beginning of time, always with the proverbial buzz trailing them. At this point the glow has faded to vapors, as they have been passed by a new crop of bands, including label mates Green Mars. It may have been the best thing for them, as they are now free to do their own thing. The results on their new album are impressive at times. The vocal similarities to Lenny Kravitz on "Why" are surprising, though. Eleven, who are down to a duo, Alain Johannes and Natasha Shneider, plus two different drummers on the CD, have a heavy '70s bluesy feel on selected tracks that skims the surface of Zeppelin. A prime example is "You Will Know." The record's strongest asset is the trade-off on vocals between Johannes and Shneider.

#### DISH: Boneyard Beach (Interscope 92532-2)

This record opens with a lovely piano intro, followed by a vocal performance that sounds like Tori Amos courtesy of lead vocalist Sara Bell. On the CD's second track, "Wading," the band has a 10,000 Maniacs thing going on. *Boneyard Beach* is kind of like an assorted box of chocolates, with the majority of the box being light chocolate, but the occasional dark piece thrown in. The vocal stylings work, but you get the idea. This is a record that doesn't limit itself to one style, but it also doesn't have the continuity of a solid chocolate bar. Anyone else hungry?

#### SHANE MACGOWAN & THE POPES: The Snake (ZTT/Warner Bros. 45821-2)

The former Pogue has turned to Trevor Horn's ZTT label for his debut solo effort. Longtime fans of the irresistible MacGowan need not fear, though. This hardly sounds like Seal. Instead the opening track, "The Church Of The Holy Spook," sounds like a cross between a drunk Tom Waits and an equally blitzed Elvis Costello. Then again, who would expect anything else from one of rock's greatest Irishmen? MacGowan's new band, who consisted of six members at the time of recording, are superbly adept at the nuances of Irish rock, be it up-tempo or the more folk-oriented stylings of "The Song With No Name." In a fashion typical of the Irish community the CD is loaded with guest musicians, including a vocal appearance by Sinead O'Connor. Fans of MacGowan will love this record, though the depth of the Irish feel might surprise some expecting the second coming of the Pogues. If they can get over it though, they'll have a blast with this record.

### PICK OF THE WEEK

#### NEIL YOUNG: Mirror Ball (Reprise 45934-2)

Neil Young is fast becoming one of rock's national treasures. After a sporadic run in the '80s, following consistent moments of greatness in the '70s, Young has made a late charge to be considered one of rock's all-time greats. This new 11-song collection, which finds him teaming with Pearl Jam, continues the unbelievable streak the "godfather of grunge" has been on this decade. This is the obvious focal point of attention on one of the year's most anticipated collaborations between Young and Pearl Jam, this is very much a Neil Young record. "I'm The Ocean" opens with a riff that could've come from the same era as "Down By The River," while "Act Of Love" features a hard-edged musical line similar to Young's best work with Crazy Horse. Whereas last year's moving *Wings With Angels* was a lyrically focused album, on this collection lyrics take a back seat to the music. However, anyone with as much to say as Young can't push his words completely aside. The most eloquent passage is also the simplest. In "What Happened Yesterday," Young says, "Can't forget what happened yesterday/Though my friends say don't look back/I can feel it coming through me/Like an echo/Like a photograph." Another highlight is the magnificent finale "Fallen Angel." When Young sings, "Fallen angel/who's your savior tonight?" it marks a heartwarming conclusion to the work he's put out in the last year.
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<td>(Mju/EPIC 78766)</td>
<td>Brownstone</td>
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<td>36</td>
<td>ENJOY YOURSELF</td>
<td>(Motown 90535)</td>
<td>Impromp2</td>
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<td>37</td>
<td>TOMORROW ROBINS WILL SING</td>
<td>(Motown 60356)</td>
<td>Stevie Wonder</td>
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<td>38</td>
<td>FREAK ME BABY</td>
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<td>39</td>
<td>THIS IS HOW WE DO IT</td>
<td>(RPM/RAISyland 1051)</td>
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<td>40</td>
<td>ASK YOU FROM &quot;HIGHER LEARNING&quot;</td>
<td>(500 Music 56034)</td>
<td>Raphael Saadiq</td>
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<td>41</td>
<td>SO IN LOVE WITH YOU</td>
<td>(Maverick/Warner Bros. 17889)</td>
<td>U.N.V.</td>
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<td>42</td>
<td>I'M WHAT YOU NEED</td>
<td>(MCA 3361)</td>
<td>Chante Moore</td>
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<td>43</td>
<td>MY UP AND DOWN</td>
<td>(Motown 90535)</td>
<td>Adina Howard</td>
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<td>44</td>
<td>FIRE</td>
<td>(Motown 1300)</td>
<td>Subway</td>
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**This Week's #1:**

Monica

**To Watch:**

Brownstone
REVIEWS By Gil L. Robertson IV

MICHAEL SPEAKS: (Virgin 40547) Producers: Various

Brother man talks big but he's got the vocal prowess to deliver the goods which is put to good use on his eponymously titled debut disc. Speaks has terrific vocal range and is certainly that type of vocalist that will make the ladies think that it's raining down upon them. As for programming possibilities this disc is a winner across the board with a number of single material is short. It's been a long time since urban music has had a male vocalist with the looks, charisma and talent to rejuvenate that often tired genre. However, with this disc Speaks makes it worth the wait. Standout tracks: "It's All Right," "Is It Still Good To You?" "I'm Sorry" and "Jesus Is Real"

TONY THOMPSON: (Warner 245969) Producer: Various

This disc is an impressive debut for Thompson whose smooth and sexy vocals are reminiscent of Tevin Campbell. Brother man has a warm distinctive voice that throughout this disc he always keeps under control. The producers of this offering should also be congratulated for providing Thompson with both musical and musical instrumentation that never overshadow. Every track on this disc is radio friendly which, if handled properly, should do well on both urban formats as well as pop. Standout tracks: "I Know," "What's Going On," "Do Me" and "Come Over".

AFTER 7: (Reflections 40547) Producers: Various

This trio’s latest offering is a shimming collection of well crafted, silky smooth soul that will, for certain, delight this group’s large fan base. The release, this raw of track, should do well on both urban formats as well as pop. Standout tracks: "Till You Do Me Right," "Save It Up," "Damn Thing Called Love" and "How Did You Love You".

PICK OF THE WEEK

JODECI: (The Show, The After Party, The Hotel (Uptown 11258) Producer: Jodeci

Jodeci is back with a well-balanced collection of R&B tracks that will offer their large urban fan base enough jammable tracks to rock with for many weeks to come. Few groups offer the performance flair like Jodeci. These fellows are raw and consistently come correct both musically and with the right dosage of male bravado to give their music a winning edge. Uptown will have no problem finding singles with this project, which is filled with programming possibilities. Standout tracks: "Bring On Da Funk," "Room 577," "Room 499," "Time & Place," "Deviante's Immaculation" and "Good Luv."
TOP 5 R&B ALBUMS
CASH BOX • JULY 15, 1995

1. ME AGAINST THE WORLD (Interscope 92299)
2. HISTORY: PAST, PRESENT AND FUTURE BOOK 1 (Epic 59000)
3. CRAZYESYCOOL (LaFace/Arista 26099)
4. POVERTY'S POVERTY (Tommy Boy 1111)
5. FRIDAY (Ponytail 53599)

TALES FROM THE HOOD
(Forty Acres & A Male Musicwork/Poly 11243)
1. TICAL (Eletra/EG 61659)
2. Mobb Deep (Def Jam/RAU/Island 25369)
3. Method Man & Redman (Def Jam 9101)
4. Barry White (Capitol/TRU/Island 30629)
5. ALL OR NOTHING (Outtstarr/RAU/Island 53964)

CANDY RAIN (Uptown/MCA 11125)
1. Soul For Real (Jive 9255)
2. M-City (Def Jam/RAU/Island 9253)
3. Boyz II Men (LaFace/Arista 52568)
4. Shabba Ranks (Epic 7501)
5. Brownstone (Brownstone 11191)

BIG BALLER (War-Escher/Epic 11492)
1. Maceo Parker (Eletra/Love Trax 11425)
2. Tito Jackson (Eletra/EG 61659)
3. New Jersey Drive (Dg/Atlantic 25269)
4. Tidal (Def Jam/RAU/Island 25369)
5. The Show (Fourplay/EG 61659)

GROOVE ON (Capitol 2074)
1. Groove (Eletra/EG 61659)
2. R&B (Eletra/EG 61659)
3. The Whispers (Epic 7501)
4. The Whispers (Epic 7501)
5. The Whispers (Epic 7501)

WHAT'S ON MY MIND?
(Bo-Kot/Relativity 1514)
1. Da MilkaRat (Capitol 30967)
2. Milkbone (Def Jam/RAU/Island 25269)
3. LaFane (Motown/Contemporary 50326)
4. Sharma (MCA 11192)
5. Westmont (Motown/Contemporary 50326)

THEIR MUSICALITIES
(Brotha Lynch Hung/Interscope 53967)
1. Brotha Lynch Hung (Interscope 53967)
2. AMG (Flaco/Flaco 53967)
3. Boney (Flaco/Flaco 53967)
4. D.O.G. (Flaco/Flaco 53967)
5. Doc (Flaco/Flaco 53967)

THEY'RE IN THE MIX
(Dave MCB/Interscope 53967)
1. Dave MCB (Interscope 53967)
2. FondaKool (Interscope 53967)
3. Da Flava (Interscope 53967)
4. Da Break (Interscope 53967)
5. Da Method (Interscope 53967)

THEY'RE IN THE MIX
(Dave MCB/Interscope 53967)
1. Bada Bada (Interscope 53967)
2. Da Break (Interscope 53967)
3. Da Method (Interscope 53967)
4. Da Method (Interscope 53967)
5. Da Method (Interscope 53967)

DIS N' DAT: TCL, Brandy, Brownstone and Anika Baker are among the top nominees for the First Annual Soul Train Lady of Soul Awards which will be held Sunday, August 6, 8 p.m. at the Santa Monica Civic Auditorium. KBRT Radio will hold their second annual 92.3 Best Summer Jam Sunday, August 13 at Irvine Meadows Amphitheatre. The show will feature over 20 top R&B, Pop, Raggae, and Hip-hop acts including Notorious B.I.G., Adina Howard, Warren G., Monica, Immature, Usher, Po', Broke & Lonely, Brandy, Patra, Jon B., Soul 4 Real, IV Xample, plus old school sets from Rose Royce and Doug E. Fresh. The community organizers that will receive proceeds from the event; Minority AIDS Project, El Centro del Público, South Central Youth & Community Services, Hillman Drug And Alcohol Treatment Center and Challengers Boys & Girls Club. Noted world famous radio personality Casey Kasem recently received an honorary Doctorate degree from Mount Olive College in North Carolina. Kasem also delivered the commencement address for the 2,500 college graduates. If you're looking for a place to work out or rehearse for an upcoming show, look no further than The Madonna Grimes Fitness Theatre. Conveniently located at La Cienega Blvd and Melrose in Los Angeles, this facility offers two large comfortable studios and a friendly, professional staff. The place is a real winner. For more information call (310) 652-3417.

Sony 550 recording artists Patra and Aaron Hall, and new Diesel recording signee Neron Thomas, seen here in a quiet moment at New York's Electric Lady studios, are the latest in a long series of talented artists to be produced by The Characters, aka Troy Taylor and Charles Farrar. The duo, who co-wrote and produced Vehicle Hold's current hit, "Love Today," as well as remixing Brandy's "Best Friend," recently announced the formation of Diesel Recordings with Johnny Gill and urban music veteran Hank Caldwell. Patra's debut 45 recording is set for an August 1 release with Aaron Hall's debut to follow. Thomas is presently working on his first release with The Characters. Picture (i) seated: Patra and Aaron Hall; standing, Tony Taylor, Charles Farrar and Neron Thomas.

R&B BENEFIT FOR CHILDREN WITH AIDS: On Wednesday, July 12, recording artists Gladys Knight, The O'Jays, The Whispers, Gerald Levert, Freddie Jackson and CeCe Peniston will join forces for an evening of song to benefit pediatric AIDS in the "Let's Stamp Out AIDS" benefit concert. AIDS Awareness Action, Inc. (AAAI), the presenter of the concert, is committed to children affected with this dreaded disease. Concert proceeds are being raised for Childrens AIDS Center Hospital, Los Angeles, Tuesday's Child, and the Gift For Life Project. These organizations assist the children and families affected by HIV/AIDS by assisting them with essential aid such as medical treatment, a necessities program (i.e., food, diapers, transportation, counseling and money). The evening's line-up of performers will pay homage to the legendary and renowned musician H.R. Barnum by performing their renditions of many of his classics as well as their own musical selections. Honored at the event will be Joseph Church, MD of Children's Center, CHLA, and AIDS activist Larry Jacobs also will be honored at the event. Joining Gladys Knight as Mistress of Ceremonies for the event will be Jo Marie Payne from the hit ABC-TV show Family Matters.
Following a string of successful collaborations with artists like Domino, Kam and Spice 1, producer Battlecat is in high demand these days. Currently at work on Gumbi Roots, his debut disc for Lifestyles/Maverick Records, Bat- tlecant has also been in the studio working with YoYo and Ice Cube on the production of “Bonnie and Clyde Part 2” from YoYo’s soon to be released disc. Pictured (l-r): Battlecat, Ice Cube and YoYo.

**RAP CONTROVERSY IV:** During the past three weeks, as the current political controversy regarding rap music has been playing out before a national audience, many issues have surfaced which illustrate the dichotomy between America’s two most influential industries—politics and entertainment. On the one hand we have the political establishment who, while given the people a position of leadership, continues to abdicate the responsibility that comes with that. American political leaders from both left and right have been, especially in recent years, more preoccupied with the agendas of their own and special interests, than any of the many pressing social concerns of their constituency. Given the current state of government affairs—which is presently riddled with backward thinking and a lack of focus or initiative to get things done—it’s embarrassing for an elected official to come out pointing his finger against another entity. Finger pointing has become an American pastime with everyone from small school children to corporate executives, knowing how easy it’s become to abdicate self-responsibility by simply placing the blame on another. Through feigned ignorance of outright denial, Americans have become expert players of this game, which is why it should come as no surprise that we presently live in a country that’s filled with all manner of moral decay.

The entertainment industry is as well a culprit in the continued decline of American spirit and psyche. In its defense it has not been formally entrusted with any code of morality or ethics by the American consumer. While not in a formal position of leadership, the industry does, in fact have a leadership role. Given the enormous influence that it wields on the American consumer—more people go to see the average Hollywood blockbuster than voted in the last election—the entertainment industry needs also to assume a greater responsibility over what it manufactures for its audience. Instead of acknowledging its role of influence on those who consume its product the entertainment industry has decided to take part in some finger pointing of its own.

While it’s true that everybody must govern their own life, when will the American people begin to finally come together and assume responsibility for the actions of both self and our nation’s collective whole? While neither government nor the entertainment industry are alone in the social ills that run amok in this country, they both must acknowledge the role that each have played in the actions of careless and mean-spirited individuals whose actions threaten to destroy this country. The real issue behind this current controversy is one of responsibility. When American leaders, both in Washington and Hollywood stop the finger pointing and begin to acknowledge their mistakes of inaction and indifference, then maybe this country will be able to tackle the root of our problems. However, until the public overcomes its own attitude of inaction and indifference then things will probably remain the same.

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### TOP 25 RAP SINGLES

**CASH BOX • JULY 15, 1995**

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<tr>
<th>#</th>
<th>SONG</th>
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<tr>
<td>1</td>
<td>ONE MORE CHANCE</td>
<td>(Bad Boy/Arista 79032) The Notorious B.I.G.</td>
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<td>2</td>
<td>FEEL ME FLOW</td>
<td>(Tommy Boy 7682) Naughty By Nature</td>
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<td>3</td>
<td>I’LL BE THERE FOR YOU YOU’RE ALL I NEED TO GET BY</td>
<td>(Def Jam/RAL/Island 1079) Method Man/M.J. Blige</td>
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<td>I GOT 5 ON IT</td>
<td>(No Itrybe 3847A) Luniz</td>
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<td>5</td>
<td>KEEP THIER HEADS RINING</td>
<td>(Priority 53186) Dr Dre</td>
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<td>6</td>
<td>SPARKLE ME</td>
<td>(Sick WelK Jive 42298) E-40 (Featuring Suga T)</td>
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<td>7</td>
<td>GIVE IT 2 YOU</td>
<td>(So De Wnork/Columbia 77836) Da Brat</td>
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<td>8</td>
<td>SHIMMY SHIMMY YA</td>
<td>(Elektra/EG 64419) O’ Dirty Bastard</td>
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<td>9</td>
<td>MIND BLOWN</td>
<td>(Jive 12286) Smooth</td>
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<td>10</td>
<td>F30 LIFE</td>
<td>(Priority 53192) Mack</td>
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<td>SURVIVAL OF THE FITTEST</td>
<td>(RCA 64302) Mobb Deep</td>
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<td>12</td>
<td>FREAK ME BABY</td>
<td>(Epic Street/Epic 77845) Dis-N-Dat</td>
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<td>13</td>
<td>DEAR MAMA</td>
<td>(Interscope/AG 98273) 2 Pac</td>
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<td>14</td>
<td>SO MANY TEARS</td>
<td>(Interscope/AG 98145) 2 Pac</td>
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<td>15</td>
<td>I WISH</td>
<td>(Sunshine/Scott Bros. 76032) Skee-Lo</td>
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<td>16</td>
<td>ALL GLOCKS DOWN</td>
<td>(Pendulum/EMI 53367) Heather B.</td>
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<td>THE IN.C. RIDE</td>
<td>(Delicious Vinyl/Capitol 53376) Masta Ace Incorporated</td>
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<td>SEA OF BUD</td>
<td>(Wap handful 518) MC Breed</td>
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<td>BIG POPPA WARNING</td>
<td>(Bad Boy/WB 7-9015) The Notorious B.I.G.</td>
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<td>20</td>
<td>SUGAR HILL</td>
<td>(EMI 56407) Az DEBUT</td>
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<td>21</td>
<td>TALES FROM THE HOOI</td>
<td>(MCA 55036) Domino</td>
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<td>CHAMPION</td>
<td>(Loose Cannon/Island 6890) Buju Banton</td>
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<td>23</td>
<td>ROUND &amp; ROUND</td>
<td>(G Funk/RAL/Island 9585) The Twinz</td>
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<td>THE POINTS</td>
<td>(Mercury 9637) Various Artists</td>
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<td>25</td>
<td>SUMMERTIME IN THE L.B.C.</td>
<td>(G Funk/Island 9383) Dove Shack</td>
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**Rap Single Reviews**

**By Gil Robertson IV**

- **M818:** “I’ve Got A Little Something For You” (Work 7037)
  This sexy and hard-groove track from M818’s upcoming debut has all the right grooves to make this group a favorite of the urban set. Radio will find this track immediately accessible. The vocals are clean and the music is some of the best that I’ve heard in a long time.

- **2 UNLIMITED:** “Here I Go” (Critique 15551)
  Rap/hip-hop meets techno-dance on this single, which should do well on both rap and dance formats. The music here is thumping, pumping, and more, which should certainly get everyone partying on the dance floor.

- **LOST BOYZ:** “Jeep, Lex, Bizz & Benz” (Uptown 3441)
  The Lost Boyz are coming at you correct with this jam that’s highlighted with some def musical grooves that’s bound to keep partygoers jammin’ on the dance floor. This single is very radio friendly and should do well on urban formats across the board.
Indie Profile

Digital Prisoner: An Escape To Independence

By M.R. Martinez

The latest entry to the hitmaker/community-conscious ranks is the duo of Mychal-Kai Simmons and Victor Taylor. Who, you might ask? Well, it's the 88/X Unit. Who, you ask again?

This duo is the pair that has produced hit tracks for some of indie music's projects, the Da Lench Mob, Troop, Mack 10 and many others. While they are considered to be cutting edge in sound, they also have earned props from people like ESPN, who used their title cut to the music soundtrack of the film Street Fighter for its award show, and played a role in the ad campaign for The Institute of Black Parenting along with Ice Cube and Gary Gray, the director of Cube's successful film Friday.

Now, in the ultimate bow to making fresh new music and being socially responsible, the duo has launched Digital Prisoner Records, the latest venture under their company Gaphlin Entertainment Group. "Our studio is located in the heart of South Central Los Angeles," Simmons recently told Cash Box. "We realized that to help the community that has supported us, we had to keep the business in the hood." And for 88/X Unit, it also meant developing acts from the neighborhood. "We noticed there weren't a lot of acts like the Jackson 5 that were developed just to appeal to kids and at the same time keep the message positive," Simmons says.

But with the start of Digital Prisoner, came the emergence of their debut act Gytrz N F/X whose single "Money Park," is the first taste from this independently-distributed label.

"There's still an edge to the music," Taylor says. "But at the same time we try to bring another edge—that deals with morality and livin' proper—to the music. 'Money Park' is really about a place where kids can kick it, where there's no fightin', no guns. The message is about finding yourself and not growing too fast, like most kids do today. These are real life stories, but more uptempo."

With the help of Sharin El Skorkawi, head of Showcase Music, 88/X Unit's manager and the co-executive producer of Gytrz N F/X's self-titled debut album, and Showcase vp Denise Booth, the five-member teen girl group is doing a series of dates at junior high and middle school assemblies that aim at the target audience. El Skorkawi says, "We wanted to make sure that the music and the message and the image of Gytrz N F/X got to the people who needed to hear the music and see that there are other possibilities to what they see in the street or hear in a lot of other music."

The 88/X Unit duo also is exploring a number of possibilities. In addition to maintaining a rigorous production schedule on outside projects (they produced the new Mack 10 single for Priority Records, "On Them Things"), they are putting the finishing touches on a script based on a single off the Gytrz N F/X album. The single, "Watchin' You," could be the genesis for the first film under the Gaphlin film enterprise Source Visuals. Simmons says that Gaphlin plans to finance at least the development of the film, something they can accomplish with resources from their other ventures— including revenue from ASB Music Publishing. Meanwhile, the duo is planning a slate of more Digital Prisoner releases, including a jazz-oriented album by Simmons.

"Hey," Simmons says, "We're 360 degrees. That's life.

Digital Prisoner: An Escape To Independence

Making Hit Records

To make a hit in music, you need to have a hit record. But what goes into making a hit record? The answer is complex, but there are some key elements that can help you create a hit. For example, having a catchy melody, an interesting lyric, and a strong production can all contribute to the success of a song. Additionally, having a hit record can help you grow your audience and increase your chances of success in the music industry. So, if you're looking to make a hit record, focus on creating something that is both memorable and accessible.
Feature

Wolfgang Press

By Karen Allen

I HAD TO COME THROUGH LONG NIGHT and endless fields of Saguaro cactus. Arizona—land of endless skies, musky creosote bushes and a Circle K on every corner—had sucked me from my remote urban cocoon for the weekend to bask in the sunshine, park anywhere I pleased for free, and feel superior to anyone wearing a pastel Southwestern motif T-shirt. Oh yeah, and to interview the Wolfgang Press.

Yes, these granddaddies of the underground alternative scene are still alive and kicking, as noted by the success of their recent album, Funky Little Demons. That’s “alternative,” from when the term still meant exactly that. The market for it then was small, the technology can best be summed up with the word “Casio,” and the members had to walk to their gigs barefoot with equipment strapped to their back. But they forged the frontier of sonic enlightenment.

These days The Wolfgang Press emerge as one of the few bands from the early ’80s that have stood the test of time. Like The The, with each successive album they show greater appreciation for their influences and a stronger focus on songwriting. Though never quite shaking underground status, AAA and Modern Rock radio did pick up on “Going South.” The first single from Funky Little Demons is potentially the bands most pop-flavored tune to date, if Leonard Cohen-esque vocals and female background singers a la Motown can be conceived as of pop. It’s exactly this that makes Wolfgang Press albums intriguing. They haven’t lost their affinity for the eclectic and still completely disregard popular trends in its own darkly debonair way.

I found core members Mick Allen and Andrew Grey holed up in their tour bus smoking cigarettes a couple of hours before they were to perform to a crowd of screaming girls at alternative Phoenix station KEDJ’s Edgefest. Here’s what the gents told Cash Box.

Cash Box: You’ve had quite a long career. How do you feel your earlier sound compares to yours today?

Mick: I think we were a lot more free form and a lot more experimental in the sense that we didn’t have a specific agenda we were following. We just jammed and did whatever we felt like doing. On the later albums we were more specific about what we were trying to do.

CB: Are you happier with your approach now or do you miss the days of jamming?

Andrew: We still jam, it’s just still the same sort of approach. There’s so much you can do with a computer now that you couldn’t do earlier, so I think that helped. You can actually put the basies down, but then you can always change them at a later date so you’re constantly updating it. In the old days, you would record something and it would be like, ‘Look it’s recorded.’

Mick: We used to put a lot down and leave it as well.

CB: It’s rare to see a band on the same label for 10+ years. How is 4AD?

Andrew: We’re very lucky in a lot of ways. They give us total artistic freedom.

CB: You’ve cited De La Soul as an inspiration while writing your last album. Was there anything influencing you musically while writing and recording Funky Little Demons?

Andrew: We were listening to a lot of Motown at the time. When you make an album, especially with as long as we take, you tend not to listen to a lot of music. You’re basically doing about a six-hour day just writing music, so obviously you get sick of hearing it. So it’s very hard, but you try to keep your ears open to bringing in some outside influences. Otherwise you get very—very sort of internal.

CB: Where do you draw from for new ideas? Do you take three years off between albums to do other things apart from each other in order to come back with a new perspective?

Mick: It’s not an intentional thing to be so long between albums. The last two have been a bit unfortunate and it’s not been entirely our fault. But we are slow. Because we’re not a traditional group set-up that sort of shows the process. You’ve (usually) got a drummer, guitarist, keyboardist—that sort of group who sits around and plays. We’re very much a group that has to come up with a rhythm, come up with a bassline…

Andrew: You need a studio-based time situation where you can record music into a computer and stuff like that.

CB: What is the biggest chance you took with this album?

Andrew: (The) biggest chance, I think is all of us going off on our own doing individual bits and pieces and bringing it back into the group. It actually works, is a novel experimentation. If that hadn’t of worked then this album probably wouldn’t have gotten finished.

CB: So normally you’d all be together when writing?

Andrew: Or yeah, you brought ideas in, sketches of things, and say, ‘Look, this is what I’ve got,’ and obviously majority rule, but they can say ‘I’m not very sure on this,’ or ‘Yeah, this is good, let’s go with it.’

CB: The song “11 Years” seems to be a personal reflection on the frustrations of being in a band for so long. What does keep you motivated?

Andrew: The motivation is in experimentation.

Mick: Keeping fresh. It can be a mixture of different influences, but in a different sort of way. That for us is one of the most important things—to say something new each time.

CB: What, in your opinion, is the freshest, most exciting thing to happen in music since you’ve been in it?

Andrew: I don’t think there has been anything in the last five years, unfortunately. The earliest thing before that is rap, really. The early Public Enemy and De La Soul. That was the last thing that really grabbed me.

CB: It’s funny how things come full circle. Most rap groups that have broken in the last five years or so borrow so much from the Old School artists like Grandmaster Flash?

Andrew: It’s a lot like that with these punk groups.

Mick: To me, they’re just rehashing something that was relevant to that time. I don’t think they do it particularly well, (for example) with Green Day.

CB: If you were to cover someone else’s work, whose would it be?

(Both sit in silence for a couple of minutes. Finally, one ventures an answer…)

Andrew: I’d like to do something with the James Bond theme.

Mick: Public Image, I think, maybe.

Andrew: The early.

Mick: Oh yeah, the early.

Andrew: Early, early, let’s make that clear’ (Thinks a little) Serge Gainsbourg.

CB: Who’s that?

Andrew: A French songwriter. I’d like to do some of his, “Lemon Request.”

Mick: He did “Je T’aime, Moi Non Plus” (Sings a little, gets a blank stare.) Before your time (waves his hand and looks away).

Andrew: Very sexual, great brilliant lyrics.

CB: What’s next for you two?

Mick: The attempt is when we finish this tour (to) start writing for the next album.

Andrew: But doing it much quicker. That’s the next experiment.
### TEXAN / TEJANO

**JULY 15, 1995**

| 1 | POR FAVOR CORAZON (EMI Latin) | Gary Hobbs | 1 15 |
| 2 | DIEZ (EMI Latin) | Elsa Garcia | 3 13 |
| 3 | TOMA MI AMOR (Sony) | La Mafia | 2 19 |
| 4 | FOTOS Y RECUERDOS (EMI Latin) | Selena | 6 16 |
| 5 | NADIE (Sony) | La Mafia | 5 4 |
| 8 | LUNA LLENA (Sony) | Elida Y Avante | 11 17 |
| 7 | YA (EMI Latin) | Emilio Navaira | 7 4 |
| 9 | AMIGA MIA (EMI Latin) | David Lee Garza | 9 6 |
| 10 | ANOQUE SONE CONTIGO (Ariel) | La Diferencia | 12 11 |
| 11 | CARINITO DE ML... (Sony) | Jay Perez | 8 9 |
| 12 | ES QUE ESTOY (Manny) | Shelly Lares | 15 6 |
| 14 | CRUZ DE MADERA (Joe) | Michael Salgado | 4 15 |
| 15 | LA TUMBA SERA (EMI Latin) | Roberto Pulido | 16 3 |
| 16 | LA CARTA #3 (Sony) | Fama | 18 3 |
| 17 | PIO PIO (Rocken) | Little Joe | 17 2 |
| 18 | EL GANADOR (Sony) | Los Palominos | 14 3 |
| 19 | NUNCA PODRAS (EMI Latin) | La Fiere | 19 4 |
| 20 | SIEMPRE TU (Sony) | Stefani | 24 2 |
| 21 | AMOR PERDONAME (Sony) | Fama | 25 16 |
| 22 | PRISIONERO DE AMOR (EMI Latin) | Imagen Latina | 20 8 |
| 23 | MIRE AMIGO (Fonovisa) | Home Town Boys | 22 3 |
| 24 | TE JURO (V/E Latina) | Patsy Torres | 21 9 |
| 25 | NO ME QUEDA MAS (EMI Latin) | Selena DEBUT |

### MEXICAN REGIONAL

**JULY 15, 1995**

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

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

**By Héctor Reséndez**

**EXECUTIVE PROFILE:** M.P.'S ANTONIO “TONY” MORENO. Musical Productions, Inc. is one of the most prominent and successful independent record labels in Latin music today. Its founder and president, Antonio “Tony” Moreno, recently talked about his company from their headquarters in Miami. “I've been in this business for the past 26 years,” said Moreno. “I started the Velvet Records office in Miami for the U.S. and Puerto Rico. Eight years later, they decided to move all operations to Puerto Rico. I then joined TH Records which had opened up an office a year before in Miami.” Moreno had already spent that first year overseeing TH-U.S.A., having been involved in a deep sense of pride with this gentleman," said Moreno. "I told him that if he were moved, I would resign. And I did!" Moreno then offered to sell his ownership of those artists he had produced. Sometime declined. "Thank God they did!" exclaimed Moreno. "That how Musical Productions, Inc. got started!"

With about ten of his established artists, Moreno was able to build a new fledgling company on a solid base. “We had Puerto Rican Power, Willie Gonzalez, Nino Segarra, Eddy Herrera, and Pedro Congo,” stated Moreno. “They thought that I wouldn’t be able to make it, but I had established talent. We succeeded and continue to flourish!”

Today the Miami-based indie has offices in Puerto Rico, Los Angeles, New York, San Antonio, and most recently in Mexico. “We are striving harder in Mexico because of the political situation there,” said Moreno. “It’s been a sacrifice, but we’re committed.” West Coast representative Carlos Montani, has been hard at work in promoting the label’s Mexican and Tropical product line. “He’s doing what I used to, to a certain degree,” said Moreno. “Carlos has done a terrific job in a very short time. He has helped in skyrocketing MP’s promotions throughout Southern California and the West Coast altogether.”

What lies ahead for Musical Productions, Inc.? “We have an on-going need to fully and maintain ourselves as a solid structure. We are becoming stronger in rap, especially in Puerto Rico, and in merengue where we have top artists like Los Sabrosos del Merengue and Banda Gorda. In Salsa, we’re pretty heavy. We’re doing well with our Mexican and Tejano artists like Wally Garza, Bobby Sanchez, Las Arches, Atrapados, Banda Costa Brava, and Los Pumas de Jalisco. My staff is also the reason for our growth and success. Many of them have been with me since the start. I will always take care of my people,” said a proud Moreno.
REVIEWS By Hector Resendez

LOS PUMAS DE JALISCO: Entre Los Grandes Amores (MP, 6139) Producer: Musical Productions. NORTEÑO.

Recently, Los Pumas de Jalisco opened for famed Mexican singer Vicente Fernandez at a Los Angeles event. This past week the popular norteño group took the stage by storm at the L.A. Latin Food Festival sponsored by 98.9 FM’s La Maquina y sus pepadi- tas. The radio station has been inundated with requests for the group’s runaway hit “Despacito y de puntitas” and getting played up to ten times daily. Expect more from musical director Tony Camacho and his crowd-pleasing group.

WALLY GARZA Y SU SANGRE TEJANA: Wally Garza (MP, 6110) Producer: Musical Productions. TEJANO.

Wally Garza stepped out as a soloist in 1992 after having been with El Grupo Fandango. With the group Sangre Tejana, Garza has continued strongly with the Tejano beat. The first promotional single, “Choo Choo Train,” has been received well both in the Southwest and Mexican markets. This is their third album for MP.

LIMI-T 21: Esencia (MP, 6153) Producer: Musical Productions. MERENGUE.

One of the more popular merengue groups in Puerto Rico is Limi-T 21. They boast having close to 100 fan clubs on the island alone. The youthful, high-energy group has been able to achieve international acclaim as well. The band offers an appealing flavor in their merengue-pop oriented material.

PICK OF THE WEEK

MAELO: Solo (NRT, 1018) Producer: Julio Gunda Merced. SALSA.

Maelo is a rising star for the Nota Records label (NRT), a subsidiary of Musical Productions. Under the expert hand of producer Julio Gunda Merced and some of Puerto Rico’s most respected musicians (Elias Lopez and Luis Marin, to mention just a couple), this young singer will not fail to delight Salsa fans. All of the eight selections on this album are well-produced. In particular, consumers will find two Mimi Ibarra compositions, “Te necesito amor” and “Ignor que ayer,” that are sure-fire hits. Maelo recently underwent an international promotional tour.

CONTEMPORARY POP

JULY 15, 1995

1 VESTIDA DE BLANCO (BMG) ............ Rocio Durcal 1 9
2 UNA MUJER COMO TU ( Fonovisa) .... Los Bukis 3 3
3 SIN TI (Sony) .................. Donato & Estefano 5 5
4 HIERBA MOJADA (Sony) .......... Marcelo Cezan 4 16
5 DELIRIO (VPA Latina) .......... Luis Miquel 2 6
6 GENTE (VPA Latina) ........ Laura Pausini DEBUT
7 VEN JUNTO A MI (Rodven) ....... Claudia 6 9
8 SI TE VAS (Polygram) ........ Pedro Fernandez 11 3
9 NO HACE FALTA (VPA Latina) ... Myriam Hernandez 7 3
10 LA DE SIEMPRE (Polygram) ...... Marcos Lunas 10 3
11 LUNA DE PLATA (Rodven) ....... Kira 17 3
12 NADA DE TI (ELMI Latin) ....... Paulina Rubio 15 8
13 MAGIA (Sony) ............... Jerry Rivera 22 2
14 AL AECCHO (ELMI Latin) ...... Alvaro Torres DEBUT
15 LA ESTRELLA (Sony) ........... Rosario 13 2
16 MI FORMA DE SENTIR (Polygram) Pedro Fernandez DEBUT
17 UNA VEZ MAS (ELMI Latin) ...... Barribo Boyzz 16 13
18 UN LOCO COMO YO (Polygram) . Dyango 14 8
19 FORMAS DE AMOR (Sony) .......... Calo DEBUT
20 HERO (Sony) .................. Marisah Carey DEBUT
21 COMO LA LUNA (BMG) ........... Juan Gabriel 17 8
22 REENCUENTRO (ELMI Latin) .... Alvaro Torres 8 14
23 CALLA CORAZON (Sony) ........... Charlie Masso DEBUT
24 ESTAREMOS JUNTOS (ELMI Latin) Millie y Alvaro 20 2
25 LACRIMOSA (Karen) ............ Juan Luis Guerra 12 3

TROPICAL

JULY 15, 1995

1 TE CONOCO BIEN (Soho/RMI) ....... Marc Anthony 2 5
2 MAGIA (Sony) ............... Jerry Rivera 3 3
3 ESTAMOS SOLOS (Sony) ........... Rey Ruiz 1 11
4 SI VOLVERAS A MI (BMG) ....... Mayra Mayra 5 6
5 AMOR DE PLAYA (Fonovisa) ....... Gran Combo 6 4
6 VOY A PROMETERME (Sony) .... Victor Manuelle 7 3
7 LA PEGUE (NRT) ............... Kinito Mendez 10 3
8 LA DUNA DEL SWING (Karen) ...... Hermanos Rosario 18 4
9 ERES TU (SDI) ............. Di Carlo 14 9
10 GOTAS DE LLUVIA (SDI) ....... Grupo Niche 9 16
11 EL VIRAC (Montano) .............. Ramon Orlando 17 2
12 YA ME CANSE (VPA Latina) ...... Olga Tanon 4 16
13 EL PASAJERO (SDI) ................ Giro 11 12
14 TE VOY A HACER FALTA (NRT) .... Rikarena 16 2
15 TE DEJO LIBRE (MP) ............ Pedro Conga 12 5
16 NO QUIERO HERIR (NRT) ...... Carlos Alberto 8 2
17 NUNCA TE OLVIDE (Sony) ....... Luis Enrique 25 2
18 MI FORMULA DE AMOR (Rodven) Frankie Ruiz 13 7
19 NO PUEDE SER (MP) ............. Mimi Ibarra 15 6
20 MERENGUE MIX II (Max Music) .... Varios DEBUT
21 SI NO TE HUBIERAS IDO (NRT) .... Oro Negro DEBUT
22 MIO (ELMI Latin) .............. Jailene 20 2
23 TE NECESITO AMOR (NRT) ...... Maelo 21 3
24 SOLO POR TI (Copa) ............. Nino Segarra 24 2
25 PERO NO (ELMI Latin) ........... Jailene 19 2

Courtesy of
Film Reviews

Columbia’s First Knight

By John Goff

Class vs. low-no class; Good wog vs. bad hair days = Arthur vs. Lancelot; Sean Connery and Richard Gere square off over Julia Ormond in Camelot.

EVERY GENERATION MUST HAVE ITS CAMELOT, it seems. The triangle of King Arthur, Sir Lancelot and Queen Guinevere has always fascinated human sensibilities, but there’s a difference between fascinating and mistaking.

This $75 million (reportedly) retelling of the legend attempts to bridge all sensibilities between the Fantasy of Medieval England and the ‘90’s—and it’ll need fans of the total time span to return its expense—romance and realism, love and lust, good and evil. The polarities are inherent in the story, legend, tale, whatever, but in their bow to ‘90’s sensibilities the filmmakers lay in lots of arrow pistols, medieval pulleys to simulate a speedboat, gimmicks for today’s coveted hip audience which ultimately leads to laughter where laughter doesn’t appear to be the intent of the filmmakers for that particular moment.

The story by Lorne Cameron and David Hosston and William Nicholson, with screenplay by Nicholson lays heavily on an emotionally troubled loner Lancelot who “doesn’t care whether he lives or dies” as the reason which makes him so effective at swordplay and adventure. As essayed by Richard Gere and guided by director Jerry Zucker, the First Knight’s posturing arrogance comes off as simply gaudy. In attempting to keep Julia Ormond’s Guinevere from appearing too much like royalty stunning with a misplaced American gigolo, the filmmakers simply leave holes in the story—What has Guinevere told Arthur re: how she escaped the first time she’s captured? What did she tell him the second?

Technically First Knight is impressive. John Box’s production design and settings are colorful—bordering indeed on the side of Fantasy—though the views over the valley and Camelot below look like a matte; Costume designer Nana Ceechi’s creations are regal and colorful but bring to mind Star Trek: The Next Generation in line design; Adam Greenberg’s photography is fine with people, but crunched in battle with hand-held, bobbing, execution or obsessed in darkness (by design?) it merely appears a tacky, TV-influenced attempt to instill action. Only thing truly, pure regally consistent is veteran composer Jerry Goldsmith’s full score, admirable score.

Sean Connery’s presence in front of the camera bespeaks strength and royalty. The man doesn’t need words and proves it in one scene with only a look. He shows an officer where to set up a camp. Officer questions his judgement. Connery turns a look on him. It’s over. Connery the actor plays the piece, the role, and embeds strength where none’s written. Arthur is a role he should play; but he deserved a better script.

Gere doesn’t attempt an accent or even an attitude outside his modern-day posture in his acting approach; he could have been swaggering down Sunset Blvd. instead of into Camelot’s Round Table room; striking a stet Gere pose as the door opens for character reveal.

Simply sitting outside the piece, watching the differing styles in acting is interesting with the polarity of approaches between Connery and Gere: Connery molds himself to the character and piece where Gere works to mold the piece and character to himself, and that doesn’t work with a ‘90’s attitude in Medieval surroundings.

Ormond is lovely and, more often than not, holds her own in the unenviable position the script puts her in. It wants her to be strong yet classically.

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>
</tr>
</thead>
<tbody>
<tr>
<td>1. Apollo 13</td>
<td>Universal</td>
<td>1</td>
<td>2,197</td>
<td>$25,353,380</td>
<td>$11,540</td>
<td>$25,353,380</td>
</tr>
<tr>
<td>2. Pocahontas</td>
<td>Buena Vista</td>
<td>3</td>
<td>2,577</td>
<td>$15,909,825</td>
<td>$6,197</td>
<td>$15,909,825</td>
</tr>
<tr>
<td>3. Batman Forever</td>
<td>Warner Bros.</td>
<td>3</td>
<td>2,893</td>
<td>$15,322,706</td>
<td>$5,296</td>
<td>$15,322,706</td>
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<tr>
<td>4. Mighty Morphin Power Rangers</td>
<td>20th Century Fox</td>
<td>1</td>
<td>2,409</td>
<td>$13,104,785</td>
<td>$5,440</td>
<td>$13,104,785</td>
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<tr>
<td>5. Judge Dredd</td>
<td>Buena Vista</td>
<td>1</td>
<td>2,204</td>
<td>$12,291,536</td>
<td>$5,577</td>
<td>$12,291,536</td>
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<tr>
<td>6. Congo</td>
<td>Paramount</td>
<td>4</td>
<td>2,221</td>
<td>$4,839,347</td>
<td>$2,179</td>
<td>$4,839,347</td>
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<tr>
<td>7. The Bridges Of Madison County</td>
<td>Warner Bros.</td>
<td>5</td>
<td>1,782</td>
<td>$4,412,907</td>
<td>$2,476</td>
<td>$4,412,907</td>
</tr>
<tr>
<td>8. Casper</td>
<td>Universal</td>
<td>6</td>
<td>1,906</td>
<td>$2,782,760</td>
<td>$1,460</td>
<td>$2,782,760</td>
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<tr>
<td>9. Braveheart</td>
<td>Paramount</td>
<td>6</td>
<td>1,419</td>
<td>$2,444,831</td>
<td>$1,723</td>
<td>$2,444,831</td>
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<tr>
<td>10. Die Hard With A Vengeance</td>
<td>20th Century Fox</td>
<td>7</td>
<td>1,369</td>
<td>$2,171,965</td>
<td>$1,587</td>
<td>$2,171,965</td>
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<tr>
<td>11. Crimson Tide</td>
<td>Buena Vista</td>
<td>8</td>
<td>1,132</td>
<td>$1,923,705</td>
<td>$1,699</td>
<td>$1,923,705</td>
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<tr>
<td>12. While You Were Sleeping</td>
<td>Buena Vista</td>
<td>11</td>
<td>641</td>
<td>$807,464</td>
<td>$1,260</td>
<td>$807,464</td>
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<tr>
<td>14. Forget Paris</td>
<td>Columbia</td>
<td>7</td>
<td>512</td>
<td>$584,015</td>
<td>$1,141</td>
<td>$584,015</td>
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<tr>
<td>15. Smoke</td>
<td>Miramax</td>
<td>4</td>
<td>100</td>
<td>$495,022</td>
<td>$4,950</td>
<td>$495,022</td>
</tr>
</tbody>
</table>

Domestic box-office, which includes USA and Canada for the weekend of June 30-July 2, totaled $103,259,361, breaking down to a $4,310 per-screen average off a total of 23,956 screens, thus giving a combined total of $847,776,204. (Courtesy Entertainment Data, Inc.)
medievaly feminine—damsel in distress type of thing—and no one seems to quite know how to go about bringing it all together.

Sir John Gielgud makes a "special cameo appearance" here and adds his own brand of class to the piece. Ben Cross as the dark knight, Malagant; once Arthur's (it appears) First Knight, but now desiring to take over—manages a convincing blend of evil and strength.

Executive producers were Gil Netter, Eric Rattray and Janet Zucker. Jerry Zucker and Hunt Lowry produced.

Weinryt Named Marketing VP At Republic Home Vid

REPUBLIC PICTURES HOME VIDEO has re-organized its marketing department with the appointment of Charlie Weinryt to vp of marketing, announced Robert Sigman, Republic Entertainment chairman/CEO.

Additional department changes in the company's recent re-organization include the promotion of Tracy Ames to sr. product manager, the hiring of Jonathan Gaines as assistant product manager and the appointment of Susann Richardson to marketing coordinator.

The company's restructuring of the marketing department also included the promotion of Ron Greenfield to vp of creative services and the appointment of Robyn Tsubol to product manager.

Paramount HV Trek's In Bed With Ramada

RAMADA HOTELS AND PARAMOUNT HOME VIDEO announced a cross-promotion tied to the July video cassette release of Par's Star Trek Generations. Key elements are a Star Trek Generations trivia game, as well as a special Ramada room package offer which will be promoted via a consumer advertising and point-of-purchase campaign throughout the U.S. and Canada.

PHV will release Star Trek Generations to the rental market July 18 and Ramada will launch a schedule of customized television and print ads to promote the release of the video on the 27th, along with the special room package offer and the trivia game.

The trivia game's Grand Prize is a trip to Hollywood for a family of up to four to visit a Star Trek set on the Paramount lot, round-trip coach air fare and six nights' lodging at a Ramada, plus $2,500 for expenses. Additional prizes in the game are: two one-week family vacations for up to four persons; 25 Ramada weekend stays for two (excluding airfare); and 250 Star Trek Generations vid cassettes.

Vid Biz

By John Goff

JULY VID FIREWORKS: Out of Warner Bros Home Video keep your eyes peeled for Boys On The Side which didn't do a lot theatrically but is a touching comedy/drama starring Whoopi Goldberg, Mary-Louise Parker and Drew Barrymore. Well worth the watch...Coming out of Republic Pictures Home Video are more golden oldies from The Cflffhanger Serials series. Taking a viewer back into the Saturday matinee era of the late '30s and early '40s when Republic Pictures pioneered—and did it better than anybody—the cliffhanger formula, it's a trip back home and back into simpler, straightforward days. Making their present day debuts in double cassette packs are Dangers Of The Canadian Mounted, Hawk Of The Wilderness, King Of The Carnival and Man With The Steel Whip. Also debuting out of Republic in cassette form are The Tin Soldier starring Jon Voight, who also directed the story based on Hans Christian Anderson's fairy tale The Steadfast Tin Soldier, and Zooman starring Louis Gossett, Jr. and Charles Dutton...New Line Cinema hits the market with John Carpenter's In The Mouth Of Madness tale of an evilly-inspired writer able to drive readers to madness with his writing. So what? Lots of writers are able to do that. Well, if not madness then at least frustration; and that goes for movies too. Outside The Law comes out at you out of New Line also...20th Century Fox Home Entertainment is releasing the Jodie Foster produced and starring Nell along with the cult followed Alien Nation: Dark Horizon. And out of 20th's Classics vault and into their Classics video line is the psychological thriller based on the true story of the 1924 Leopold-Loeb murder case, Compulsion, which stars Orson Welles as defense attorney Clarence Darrow with Brad Dillman and Dean Stockwell as the youthful killers...MGM-UA offers up My Summer Story starring Mary Steenburgen, Charles Grodin and Kieran Culkin which was developed as a sequel to the successful A Christmas Story. What? You thought maybe they'd develop a sequel to an unsuccessful piece? You want to talk about time payments for that bridge in San Francisco?

DON'T LET ANY GRASS GROW...The Early Bird Gets The...First hype gets the buck...You get the idea. The First Christmas Hype Release Prize this year goes to Diamante Music Group for their release dated June 28, 1995 promoting We Are The Reason...A New Christmas Collection. They also get a plug in there for last year's collection with the gentle reminder, "Don't run out this year!"...But hang onto your seat, Pal, no one can beat Buena Vista Home Video when it comes to getting it to you. I'm talking now about Let's Hear It For Hollywood! promotion. Gimme a drum roll, timpani!, rim shot! Dated June 21, 1995 and Priority Overnight-rushed by Fed Ex all the way here into Hollywood from Burbank: the announcement of the release of Disney's House Of Happy Haunts Video Shop, highlighting an exclusive director's cut of Attack Of The Killer Tomatoes! See, those few $5 more put out for Fed Ex Overnight Priority in June pays off come September and October. That's how Disney can afford to pay execs those big bonuses at the end of the year, saving like that. All you foot druggers and penny pinchers take note and...Sleep Well.

Book Reviews

By John Goff

The Women's Book Of Movie Quotes

Compiled and Edited by Jeff Bloch (Citadel Press; Carol Publishing Group. $9.95)

NAME THE FIVE TOP QUOTED ACTRESSES in The Women's Book Of Movie Quotes? (Answer below.)

This is simply a fun book, a quick run through some of the more fun, ascerbic, lines uttered by movie queens (kings, king-queens and queen-kings) in regard to the male/female, same gender (a touch anyway—one chapter) relationships since films found their voice. They run from one liners: Bette Davis—"Fasten your seat belts. It's going to be a bumpy night." class; to Beatrice Straight's eloquent speech to William Holden from Network regarding respect.

It's interesting to read some of these lines, to see them cold in black and white. It's then you realize just how much spice these actresses brought to them, how they made them parts of the lexicon of the times and imbedded them in your memory.

Also interesting is to notice the colorful use of metaphor writers had to come up with during the early days of screenwriting whereas the relaxation of codes today means writers can (and usually do) simply lay it out there with little thought to creativity (some of that here too). Makes you think writing may be becoming a lost art—at least for the movies—and judging by some of the product out there theory may not be too far off.

But that's another book, perhaps The Everybody's Book Of Most Direct Quotes.

Anyway, this little (handbook size) 200-page paperback is spiced up with stills and divided into 17 segments (chapters), each with a sort of central theme referring to the quotes: It all "Do you think it will ever take the place of night baseball?"—Deborah Kerr to Cary Grant in An Affair To Remember; Are We All Lit?, Lucille Ball: "Could you be persuaded to have a drink, dear?" Beatrice Arthur: "Well, maybe just a tiny triple."—Mame.

Bloch had to have fun viewing all the films and making his selections. It's nothing you'll talk about years from now but certainly good for a few chuckles.

ANSWER: #5—Elizabeth Taylor with 11; #4—(tied with 12 each) Mae West and Barbara Stanwyck; #3—Joan Crawford with 13; #2—Bette Davis with 14; and #1—Katherine Hepburn with 17.
GRF recording artist Nelson Rangell recently performed at Chicago’s Cubby Bear to support his latest album Destiny. The saxophonist was greeted by label execs after the show. Pictured are (l-r): Gary Witt, central regional sales manager; Rangell; Jim Cawley, sr. vp of marketing and sales; and Kent Anderson, national director of sales.

The House of Blues-Sunset Blvd in West Hollywood was the site of Apple Computer’s New Media World Tour gala. Lol Creme displayed an interactive art exhibit and Herbie Hancock, Toni Child, Sheila E. and Randy Jackson launched an all-star jam from the venue’s stage. They were joined by House of Blues house band Sacred Hearts. Pictured background are (l-r): Marc Schiller, House of Blues vp of new media; artist Dave Stewart; Hancock; and Satijv Chahil, vp of Apple New Media and Entertainment.

**TOP 25 JAZZ ALBUMS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Date</th>
<th>Reviews</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BREATHELESS (Arista 16046)</td>
<td>Kenny Garrett</td>
<td></td>
<td>1995</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>DIS IS DA DRUM (Mercury 261)</td>
<td>Herbie Hancock</td>
<td></td>
<td>1995</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>FIRST INSTRUMENT (Blue Note/Capitol 27220)</td>
<td>Rachell Ferrelle</td>
<td></td>
<td>1995</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>100 DEGREES &amp; RISING (Forecast/Verve 80000)</td>
<td>Incognito</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>URBAN KNIGHTS (GRP 8015)</td>
<td>Urban Knights</td>
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<tr>
<td>6</td>
<td>TALES (PRA 6051)</td>
<td>Marcus Miller</td>
<td></td>
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<tr>
<td>7</td>
<td>PEARLS (Elektra 61759)</td>
<td>David Sandborn</td>
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<td>Pieces Of A Dream</td>
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**Reviews**

- **ROY HARGROVE: Family (Verve 314 527 630-7)**
  Hargrove, who continues to solidify his standing as one of the most talented new breed of traditional jazz artists, does everything on this album to ensure that his name will not be left out when they speak of the young lions of jazz. He demonstrates more restraint on this collection than on his last album that featured him with some of jazz old/new lions of the saxophone. He’s almost contemplative on each track, especially the opening stanza of his trilogy, “Velera.” He continues the mellow mood with “The Nearness Of You.” The playing becomes more lively on “Lament For Love,” where Stephen Scott’s piano work nearly matches Hargrove’s trumpet phrase for phrase. The aptly titled “Another Level” does take tempo and compositional angularity another notch. And his reading of Jimmy Van Heusen and Jimmy Burke’s “Pelka Dots And Moonbeams,” is a love lullaby that swoons as easily as it swings. Another standout is Cedar Walton’s “Firm Roots.”

- **THE JAZZMASTERS: Jazzmazters II (JVC 2049-2)**
  Producer/keyboardist Paul Hardcastle reprises the formula that made him a NAC/Jazz crossover favorite. This record will appeal to a variety of formats and will surely spawn a series of album track and single release faves. Helen Rogers returns as a vocalist and co-songwriter on many tracks, providing a sultry and sensuous voice in the swirling synth textures and groove-oriented underpinnings. Opening track “Do You Remember” sweeps the listener into the album, and second track “Wonderland,” where Phil Todd’s smooth sax and warbling flute work plays against Hardcastle’s keys and Rogers vocal stylings. Other tracks of note include: the slightly funky “Walkin’ To Freedom,” “Smooth Groove” and “Slomotion.”

- **JAZZ CRUSADERS: Happy Again (Sindrome SD 8909)**
  Joined by a bunch crop of established guest musicians, the reconstituted Jazz Crusaders harken back to the Texas roadhouse jazz sound that made them unique through the ‘60’s and into the ‘70’s. Wayne Henderson’s trombone playing has rarely sounded more fluent and Wilton Felder’s sax work rarely has enchanted more soul. A partial list of other contributors tells the story: Bobby Lyle (keyboards), longtime Crusader collaborator Larry Carlton (guitar), Donald Black (trumpet), Hubert Laws (flute), Roy Ayers (vibes) and N’Dugu Chander (drums) are but a few of the stars contributing to this seamless collection.
News From Japan And The Orient

By Sachio Saito

MISA WATANABE, chairman of Watanabe Music Production, has been re-elected as president of Music Publishers Association (MPA) of Japan at the Association’s general meeting.

ACCORDING TO A SURVEY conducted by RIAJ (Record Industries Association of Japan), the total shipments of audio and video softwares at the wholesale level for May, 1995 totaled $600 million, up 18% over the comparable month of the prior year while the volume showed 44,870 million copies, up 34% over the same period. Breaking them down; audio softwares were $500 million, 83% of the total, up 25%; complex CDs (CD-graphics, CD-I and CD-ROM) were $13 million, 2% of the total, up 14% while in volume, 2.64 million units, 6% of the total, up 9%; video softwares were $84 million, 15% of the total, down 9% while volume showed 2.72 million units, 6% of the total, up 13%; audio software—CDs were $471 million, up 27% with 37,779 million units, up 37%. Of the total of CDs, domestic repertoires were $352 million while international repertoires were $122 million. Domestic reps went up 26% while internationals went up 9%. Audio tapes were $15 million, down 26% and were 1.691 million units in volume, down 25%. Video discs were $30 million, down 22% while videotapes were $57 million, down 35%.

LOCAL 45s TOP 10

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<td>1</td>
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<tr>
<td>3</td>
<td>&quot;Theme Of ES&quot; (Toys Factory)</td>
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<td>4</td>
<td>&quot;Robinson&quot; (Polydor)</td>
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<td>5</td>
<td>&quot;Knockin’ On Your Door&quot; (Pony Canyon)</td>
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<td>&quot;Tabito No Uta&quot; (Pony Canyon)</td>
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LOCAL CDs TOP 10

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2. M Collection Kazeo Sagashiteuru (BMG) | Masaharu Fukuyama
3. Yuzurenai Natsu (Sony) | Tube
4. HIStory (Epic Sony) | Michael Jackson
5. Now Ex (Toshiba EMD) | Ommibis
6. Yuzurenai Natsu (Sony) | Tube
7. N’(Polydor) | Naomi Tamura
8. Jump (Mercury Music) | Ommibis
9. Rock ‘N Roll (Pony Canyon) | Fumiya Fujii
10. Lindberg VIII (Tokuma Japan) | Lindberg

(Continued from page 3)

Reprinted from CASH BOX,
July 15, 1995

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(Continued from page 3)

Handleman Distribution Companies

In Brazil & Argentina

HANDLEMAN COMPANY, supplier and merchandiser of music, video, books and personal computer software to retailers, announced it is establishing distribution companies in Brazil and Argentina to supply music, video and personal computer software products to leading retail outlets there, beginning late this year. Several new Wal-Mart stores and Sam's Clubs will be among the first retailers to benefit from the operation.

Louis Kireos, Handleman's exec vp/corporate development and subsidiaries, said, "We are very excited at the prospect of establishing ourselves as the leading supplier of home entertainment products in this growing market. We are also pleased to have been chosen by one of our major customers to assist them in their expansion into South America. We have an outstanding opportunity to improve the way products are distributed and the way they are merchandised to the consumer," Kireos added.

Arnold Gross, recently appointed to head Handleman's international operation as international vp, said, "We are planning to have our distribution centers operational by September, in time to support Wal-Mart's store openings, as well as other prospective customers. We will work closely with the studios and manufacturers to ensure that we are optimizing the selection and merchandising of these product lines."

Houston PD & RIAA

Raids Pirates

THE HOUSTON POLICE DEPARTMENT, following up on a lead from the Fonovisa Record label and assisted by members of the Recording Industry Association of America’s anti-piracy unit, raided an alleged illegal counterfeit cassette factory and arrested two individuals associated with the factory in Houston, TX. Most of the tapes seized were of Hispanic artists, including thousands of cassettes by the late artist Selena. The factory was reportedly manufacturing up to 50,000 cassettes a week.

Jorge Alonso Lara, allegedly the operator of the factory, was arrested and charged with violating Texas’ True Name and Address Statute. If convicted, Lara faces a jail term of five years and a $250,000 fine.

Approximately one million counterfeit insert cards, 14,552 cassettes, 34,800 cassettes in process and 288 master tapes in addition to equipment and materials used in the manufacturing process were seized.
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<th>Rank</th>
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<td>1995</td>
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<td>Dean Chance</td>
<td>Capitol Nashville 895</td>
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<td>I'M LIVING UP TO HER LOW EXPECTATIONS</td>
<td>Daryle Singletary</td>
<td>Capitol Nashville 914</td>
<td>1995</td>
<td>88</td>
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<td>WHAT Matters Most</td>
<td>Ty Herndon</td>
<td>Epic 77843</td>
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<td>89</td>
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Nashville Hosts Music Merchants Convention

By Wendy Newcomer

THE NATIONAL ASSN. OF MUSIC MERCHANTS (NAMM) held one of Nashville’s largest trade shows ever July 14-16 when NAMM presented its 1995 Summer Session at the Nashville Convention Center. Featuring more than 420 exhibits of music products and accessories, the weekend event was expected to draw more than 15,000 registrants. “This is our third year in Nashville and we are anticipating another great show,” said Larry R. Linkin, NAMM president/CEO, prior to the show. Linkin added that NAMM expected to attract visitors from every state in the nation and from more than two dozen countries.

The Summer Session, which is open only to the music products trade, showcased thousands of items that dealers are looking to stock for the Christmas buying season later in the fall. On display were band and orchestra instruments, pianos and keyboards, percussion equipment, fretted and string instruments, sheet music, accessories and the latest computer and hi-tech electronic gear.

Tennessee contributed quite a few of the attractions at NAMM. Nashville’s Gibson Guitar displayed its 1995 Limited Edition models, including the historic Buddy Holly model and the Blues Series models, featuring the Blues King Electro caytaw with Gibson’s revolutionary Accuvoice (TM) pickup system. Also, WhisperRoom, Inc. of Morristown, Tennessee marked the debut of the Musician’s Personal Practice Room. The room is available in two sizes and includes a stationary floor, fan-powered ventilation system and cable passage for musicians who want a special place to practice.

In addition to musical equipment, computers also made an appearance. Music making met cyberspace courtesy of the American Music Conference (AMC), which is dedicated to promoting music, music making and music education. AMC provided trade show attendees with information on AMC’s newly-established World Wide Web site. The NAMM confab attracts major recording artists and studio musicians who are on site to demonstrate the instruments and meet with exhibitors and dealers. After hours, Summer Session attendees had plenty to do as exhibiting companies brought some of their finest artists out to Music City’s hottest nightlife, including Barbara’s, the Wildhorse Saloon and Exit/In.

Before the Summer Session began, NAMM once again sponsored a silent and live auction at its pre-show party to benefit the TJ Martell Foundation. The Foundation’s laboratories are state-of-the-art leukemia, cancer and AIDS research centers.

“The music products community really shines at our ‘Party With A Purpose,’” Linkin commented. “They donate some wonderful collectible items and attendees can’t resist adding their names to the auction list.”

In Other News...

THE COUNTRY RADIO BROADCASTERS named Arista/Nashville “Record Label of the Year” at the CRB Record Awards held June 22. Bobby Kraig, sr. director, national promotion, was named “National Promotion Representative of the Year.” Since Arista/Nashville opened its doors five years ago, it has produced a total of 43 gold, platinum, or multi-platinum albums. Seven Arista artists have had albums certified gold, platinum or multi-platinum. The label has had more than 40 million units from just over 35 album releases and garnered more than 110 major industry honors including Grammy, CMA, ACM, TNN/Music City News, and AMA Awards.

CONDOLENCES GO OUT TO KKAJ and the family of Bob Clark. Clark, vp/gm of Chuckie Broadcasting, KKAJ AM/FM in Ardmore, Oklahoma, died June 27 of a heart attack. Clark had just completed a term as mayor for the city of Ardmore, was serving his third term as city commissioner and was the president of the Oklahoma Assn. of Broadcasting. He is survived by his wife, Jan.

PAULINA PEREZ was NAMED manager of sales and marketing for Arista/Texas. In her new position, Perez is in charge of all marketing and advertising for Arista/Texas. She works with BMG Distribution representatives and BMG U.S. Latin and its territories to promote the label’s roster beyond Texas in national and international markets.

IT’S TIME FOR THE VINNY! The third annual Celebrity Golf Tournament swings into action July 10-11, as Vince Gill hosts more than 20 PGA and LPGA golf professionals vying for a $65,000 purse and more than 30 celebrities from country music, television, entertainment, sports and politics.

PAUL OVERSTREET has SIGNED a new recording contract with Alabama-based Integrity Records. Overstreet’s next album will be straight-ahead country music with a positive attitude. The first single, produced by Jerry Crutchfield, will be released this month.

THE NASHVILLE NETWORK WON A GOLD award in the 1995 International Broadcast Design Association (IBDA) competition. The award for best “Promos/End Tags National/International” was presented during the IBDA’s Annual Convention and Awards Ceremony held in Washington, D.C. on June 8. TN Network’s award acknowledged outstanding broadcast design and animation excellence for its overall graphics and in-house animation featured in TN Network’s promotional and brand identification design package.

MERCUry RECORDS’ SHANIA TWAIN’S sophomore project, The Woman In Me, was certified platinum on June 22. Twain, who leads Egypt to film the video for her third single, the title cut, will appear on the “Tonight Show with Jay Leno” on July 12 and will soon be profiled in People magazine.

Multi-Label Fan Fair Show host Naomi Judd poses with Hazel and Alice, the duo whom Judd credits with inspiring her to sing harmony with daughter Wynonna. Pictured (l-r): Ken Irvine, Rounder Records; Hazel Dickens, Hazel & Alice; Judd; and Alice Gerrard, Hazel & Alice.

## COUNTRY MUSIC

### TOP 75 COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Date</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
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<tbody>
<tr>
<td>JULY 15, 1995</td>
<td><em>Just One Love</em></td>
<td>George Jones &amp; Tammy Wynette</td>
<td>Capitol Records</td>
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<tr>
<td></td>
<td><em>The Road Goes On Forever</em></td>
<td>John Anderson</td>
<td>Warner Bros</td>
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<td></td>
<td><em>The Singing Ranger</em></td>
<td>Randy Travis</td>
<td>Capitol Records</td>
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<td></td>
<td><em>Crazy Love</em></td>
<td>George Strait</td>
<td>Warner Bros</td>
<td>3</td>
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<tr>
<td></td>
<td><em>Man of the People</em></td>
<td>Dwight Yoakum</td>
<td>MCA</td>
<td>5</td>
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<td></td>
<td><em>Bluegrass Country</em></td>
<td>Dwight Yoakum</td>
<td>MCA</td>
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<td><em>Sweetheart of the Spring</em></td>
<td>George Jones &amp; Tammy Wynette</td>
<td>Capitol Records</td>
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<td><em>The Sound of Music</em></td>
<td>George Jones &amp; Tammy Wynette</td>
<td>Capitol Records</td>
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<td><em>I Won't Take My Love Back</em></td>
<td>George Jones &amp; Tammy Wynette</td>
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<td>George Jones &amp; Tammy Wynette</td>
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### REVIEWS

#### VILLIE NELSON: *Just One Love* (Justice SR-1602-2)

This is Nelson's first country album in over six years. One listen to *Just One Love* will have fans wondering why he waited so long to return home. Interestingly, one of music's most accomplished songwriters does not write many of the songs on the album. Songwriter Kimmie Rhodes makes two appearances on *Just One Love*, dueting with Nelson on songs she wrote, "Just One Love" and "I Just Drove By" are chilling, standout cuts. Other highlights include the Merle Travis and Tex Williams classic "Smoke, Smoke, Smoke That Cigarette" and "Better Let Forgotten," and "Bonaparte's Retreat." Welcome home, Willie.

#### RODNEY CROWELL: *Jewel Of The South* (MCA D-11223)

Many artists burst on the music scene with something to say, only to fade out a few years later. Crowell obviously is not in that category. Album after album, he continues to deliver quality songs with unbelievably fresh lyrics. The first song on *Jewel*, "Say You Love Me," is an aural assault, with its simple-but-direct chord and background shouts. From there, Crowell offers listeners"Brooks & Dillon," the third-person narrative "The Ballad Of Possum Poitiz," and the title cut, which finds Crowell at his lyrical best. Aspiring songwriters should study *Jewel Of The South* and observe a seasoned writer drawing from an impressive wellspring of ideas.

#### DWIGHT YOAKAM: *Dwight Live* (Reprise 9145972)

Dwight Yoakam has been bucking (no pun intended) and embracing tradition for 11 years now. *Dwight Live* is an album that manages to capture the essence of Yoakam's live performances on two nights in July 1994. The Kentucky native has always taken a conventional approach to country, yet he sounds as authentic as his heroes, Buck Owens, Hank Williams and Bill Monroe. Yoakam even does his version of Monroe's bluegrass standard, "Rocky Road Blues," on this project. All of the familiar, ground-breaking songs are included on Live—"Little Ways," "It Only Hurts When I Cry," "Little Sister," and "Please, Baby." Yoakam also performs songs from his last album, *This Time*—"A Thousand Miles From Nowhere," "Fast As You," and the Stones-sounding "Wild Ride." Live listeners may not be able to see country's renegade with his hot-picked guitar, but they can still enjoy the energy of his live shows unmistakably there.

### PICK OF THE WEEK

#### GEORGE JONES & TAMMY WYNETTE: *One* (MCA D-11248)

Crowe's country's most famous duo reunites after 17 years for a spectacular "back to the future" project. Producers Norro Wilson and Tom Thomsen place their stamp on the album while letting George and Tammy do what they do best—wrap their voices around great love songs. Funny, there's not a dance mix to be found on "One" (Do you think they're on to something?). The title cut (and first single) is the tip of the iceberg—no, the glacier of this masterpiece. From the melancholy tone of "Whatever Happened To You" to the sweetness of "All I Have To Offer You Is Me," *One* is both nostalgic and, hopefully, prophetic of good things to come.

And even though novelty songs abound these days, I just can't help but like "If God Met You (She Wouldn't Like You)." That song alone captures the playful tension that still exists between Wynette and Jones. In the album's liner notes, Marty Stuart says, "Country music needs as much of this as it can get. And it always will. Long live the King and Queen." Amen.
RADIO PLAYLISTS
Some of what's playing in heavy rotation:

WKML-FM/Fayetteville, NC
SHENANDOAH—"Darned If I Don't (Danged If I Do)"
REBA MCENTIRE—"And Still"
KENNY CHESNEY—"Fall In Love"
SHANIA TWAIN—"Any Man Of Mine"
JOHN MICHAEL MONTGOMERY—"Sold (The Grundy County Auction Incident)"

KVCL-FM/Winnfield, LA
PATTY LOVELESS—"You Don't Even Know Who I Am"
TRACY LAWRENCE—"Texas Tornado"
COLIN RAYE—"If I Were You"
TRAVIS TRITT—"Tell Me I Was Dreaming"
NEAL MCCOY—"They're Playing Our Song"

WRPM—Poplarville, MS
JOHN MICHAEL MONTGOMERY—"Sold (The Grundy County Auction Incident)"
TRAVIS TRITT—"Tell Me I Was Dreaming"
NEAL MCCOY—"They're Playing Our Song"
KENNY CHESNEY—"Fall In Love"

WCST/Berkley Springs, WV
NEAL MCCOY—"They're Playing Our Song"
TRAVIS TRITT—"Tell Me I Was Dreaming"
JOHN MICHAEL MONTGOMERY—"Sold (The Grundy County Auction Incident)"
Vince GILL—"You Better Think Twice"
CLAY WALKER—"My Heart Will Never Know"

KJEF-FM—Jennings, LA
JOHN MICHAEL MONTGOMERY—"Sold (The Grundy County Auction Incident)"
NEAL MCCOY—"They're Playing Our Song"
JOHN ANDERSON—"Mississippi Moon"
SHANIA TWAIN—"Any Man Of Mine"
Vince GILL—"You Better Think Twice"

CMT Top Twelve Video Countdown
1. SHANIA TWAIN—"Any Man Of Mine" (Mercury)
2. REBA MCENTIRE—"And Still" (MCA)
3. SHENANDOAH—"Darned If I Don't, Danged If I Do" (Capitol)
4. DAVID LEE MURPHY—"Party Crowd" (MCA)
5. ALAN JACKSON—"I Don't Even Know Your Name" (Arista)
6. JAMES HOUSE—"This Is Me Missing You" (Epic)
7. LORRIE MORGAN—"I Didn't Know My Own Strength" (BNA)
8. TRAVIS TRITT—"Tell Me I Was Dreaming" (Warner Bros.)
9. RICK TREVINI—"Bobbie Ann Mason" (Columbia)
10. BLACKHAWK—"That's Just About Right" (Arista)
11. LEE ROY PARNELL—"A Little Bit Of You" (Career)
12. BROOKS & DUNN—"Your Gonna Miss Me (When I'm Gone)" (Arista)

CMT Top Twelve Video Countdown:
1. SHANIA TWAIN—"Any Man Of Mine" (Mercury)
2. REBA MCENTIRE—"And Still" (MCA)
3. SHENANDOAH—"Darned If I Don't, Danged If I Do" (Capitol)
4. DAVID LEE MURPHY—"Party Crowd" (MCA)
5. ALAN JACKSON—"I Don't Even Know Your Name" (Arista)
6. JAMES HOUSE—"This Is Me Missing You" (Epic)
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8. TRAVIS TRITT—"Tell Me I Was Dreaming" (Warner Bros.)
9. RICK TREVINI—"Bobbie Ann Mason" (Columbia)
10. BLACKHAWK—"That's Just About Right" (Arista)
11. LEE ROY PARNELL—"A Little Bit Of You" (Career)
12. BROOKS & DUNN—"Your Gonna Miss Me (When I'm Gone)" (Arista)

High Debuts:
1. JOHN BERRY—"I Think About It All"
    The Time"—(Capitol Nashville) #34
2. PATTY LOVELESS—"Halfway Down"—(Epic) #36
3. CLINT BLACK—"One Emotion"—(RCA) #38
4. WADE HAYES—"Don't Stop"—(DKC/Columbia) #47
5. 4 RUNNER—"A Heart With 4 Wheel Drive"—(Polydor) #49

Most Active:
1. GEORGE STRAIT—"Lead On"—(MCA) #27
2. SHANIA TWAIN—"Any Man Of Mine"—(Mercury) #2
3. ALABAMA—"She Ain't Your Ordinary Girl"—(RCA) #26
4. MARY CHAPIN CARPENTER—"Why Walk When You Can Fly"—(Capitol) #39

POWERFUL ON THE PLAYLIST—The Cash Box Top 100 Country Singles' chart is led by the John Michael Montgomery single "Sold (The Grundy County Auction Incident)." This week's chart displays a few big movers with five debuts breaking into the Top 50. Leading the way in the most-movement category is George Strait, moving a big 12 spots to #27 with "Lead On." Three singles, each jumping six spots this week include: Shania Twain's "Any Man Of Mine" at #2, Alabama and "She Ain't Your Ordinary Girl" moving to #26, and finally, Mary Chapin Carpenter's "Why Walk When You Can Fly" at #39 to finish out the big movers. As for debuts, five acts hit this week's Top 50. Leading the way for the highest debut position with the single "I Think About It All The Time" is John Berry at #34. Coming in at #36 is Patty Loveless with "Halfway Down." Clint Black's "One Emotion" enters at #38, while "Don't Stop" by Wade Hayes comes in at #47. Finally, 4 Runner slides into the Top 50 at #49 with "A Heart With 4 Wheel Drive."

Songwriter Of The Week: Congratulations go out to Richard Fagan and Robb Royer, who penned the John Michael Montgomery #1 hit, "Sold (The Grundy County Auction Incident)."

Cash Box
**COUNTRY MUSIC**

**INDIE CHART ACTION**— Currently finding their way up the Top 100 Cash Box chart, there is a total of 21 independent artists. Leading the Cash Box independents this week is David Clark with “Sleepin’ Like A Baby,” on the Platinum plus label. The single currently resides at #57 on the chart. In the second highest spot for the index, it’s Tim White with “Who Am I Fooling” at #58. To finish out the movers, Jennifer LeClerc takes “I Would’ve Been There By Now” to #60, Nikki Rose moves to #63 with “Tied To The Track,” Al Petty’s “The Government Dance” moves to #66, Christy Lynn moves to #67 with “Mama’s Love,” Chris Wright moves to #68 with “Cold Turkey,” “I’ll Take My Chances” by Cary Cooley moves to #69, Capt. Sam Crutchfield moves to #70 with “Ugly,” Rob Alan with “I Don’t Have To Cry Anymore” moves to #71, “Home With You” by Cyndy Fye moves to #73, “Leaving You” by Teena moves to #74, P.J. LaDor moves to #75 with “The Singer,” “What She Doesn’t Know” by Tim Williams moves to #76, Tom MacWeatherly with “The Son Started Shining” moves to #78, C.J. & Company’s “America” moves to #81, “Mama Cried” by Valerie Lyle moves to #82, and finally, The Incorrect Band’s “Livin’ On Beams” moves to #85. As for debuts, Mike Manuel breaks into the Top 100 at #83 with “Gonna Find Me A Doctor,” “Good Girl” by Drew Stevens enters at #84, and Jim Wilkerson’s “But God Knows” comes in at #89.

**Top Ten Rising Independents**

1. DAVID CLARK—“Sleepin’ Like A Baby”
2. TIM WHITE—“Who Am I Fooling”
3. JENNIFER LECLERE—“I Would’ve Been There By Now”
4. NIKKI ROSE—“Tied To The Track”
5. AL PETTY—“The Government Dance”
6. CHRISTY LYNN—“Mama’s Love”
7. CHRIS WRIGHT—“Cold Turkey”
8. CAREY COOLEY—“I’ll Take My Chances”
9. CAPTAIN SAM CRUTCHFIELD—“Ugly”
10. ROB ALAN—“I Don’t Have To Cry Anymore”

**Cash Box**

**COUNTRY INDIE**

**COUNTRY MUSIC**

**Cyndy Fye: Fulfilling A Lifelong Dream**

“VARIETY IS THE SPICE of life.” No saying is more appropriate than this one for describing Cyndy Fye’s musical heritage. This singer/songwriter from Cary, North Carolina grew up listening to a myriad of musical styles. Raised in Oklahoma City and New York, she sang classical music and performed in musical theater through high school.

However, her first memory of singing occurred much earlier in life. “When I was four years old, I performed Winchester Cathedral” for my family. It’s the first song I remember learning, and I made up a dance to it,” Fye recalls. “From then on, I wanted to learn and sing everything I heard.”

Fye has spent the rest of her life fulfilling that four-year-old’s desire. In college, Fye cut her teeth on coffee houses, summer stock theater and showcases, and became a fan of Willie Nelson, Patsy Cline and Dolly Parton. In addition to currently fronting as many as three bands simultaneously, she sings the National Anthem for professional sporting events and is a versatile dancer and choreographer.

With a three-and-a-half octave range, Fye can make the most of any country song. “Part of what I love about performing is that I get a chance to sing a variety of styles,” she says. “It’s fun for me to sing a sweet Vince Gill type of ballad and then go to a rougher, bluesy Tanya Tucker sort of thing.”

But Fye doesn’t limit herself to simply singing other artists’ songs. She is also a self-described eclectic songwriter who writes everything she records. “I get ideas from my daily experiences and observations—things that I hear, see or feel, or things that friends say to me,” she says. And although she has written jazz, blues and pop, Fye’s forte and preference is country music. “It leaves so much room for individual expression. It’s not so prescribed, as some types of music are, and it’s very real and human,” Fye says. “Country music touches people’s hearts and emotions.”

As a songwriter, Fye counsels relating to others as her main purpose. “I like people to hear my songs and say, ‘Yeah, I’ve felt that way,’” she says. “Most artists perform. I like to think I’m really communicating with my audience and taking them away from their world for just a little while, giving them a little escape, reaching into their hearts and heads. I think that’s really neat about being a performer.”

“Home With You” is Fye’s latest single. Of the ballad, she says, “It’s about finding a special somebody who feels so right, you’re always at home with them despite whatever else is going on around you. It’s that kind of feeling I think everybody looks for—that comfortable, safe feeling.”

Most artists can point to one certain moment in their lives when they felt the calling to seriously pursue entertaining. Fye pinpoints the time when in a chance encounter with a stranger on a beach, she was asked about her ultimate dream. “I said without thinking that I wanted to be a full-time songwriter and recording artist!” She was further challenged by the question, “Well, why don’t you?” Fye says, “The question turned me around. From that moment on, I decided that the worst fate would be to never give it my very best shot.”

Fye is among the few people fortunate to be living her dream. “I love to sing and write and dance more than anything in the world. When I’m doing any of those things, there is nothing else I would rather be doing at that given moment.”
CASH BOX July 15, 1995

The Cumberland Boys were hosts during the Opryland Gospel Jubilee, held at the GEO Theatre inside the Opryland, USA theme park. Pictured (l-r) enjoying the day backstage were Depp Britt; Jim Worthing; Bill Britt; and Steve Goforth of The Cumberland Boys.

Point of Grace inks exclusive worldwide representation agreement with the William Morris Agency. Pictured (seated, l-r): Terry Jones and Heather Floyd, of Point of Grace; (standing, l-r): Charles Dorris, head of the Christian Department of William Morris Agency; Shelley Phillips and Denise Jones, of Point of Grace; and Paul Moore, co-head of William Morris Nashville and agent for Point of Grace.

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RADIO PLAYLISTS

Some Of What's Playing In Heavy Rotation:

KKLR|Poplar Bluff, MO
RANDY COWARD—"Whether Good Or Bad"
BRUSH ARBOR—"Doing What We Said We'd Do"
MIDSOUTH—"You Can't Walk This Road Alone"
MANUEL FAMILY BAND—"Gonna Find Me A Doctor"
ANDY LANDIS—"The Measure Of A Man"

KPBC|Dallas-Ft. Worth, TX
ISAACS—"I'm Gonna Move"
MANUEL FAMILY BAND—"Gonna Find Me A Doctor"
RON DAVID MOORE—"Ira Jones"
BUDDY GREENE—"Don't Make You Want To Praise The Lord"
CHARLIE DANIELS—"The Business Of Love"

WEPA|Eupora, MS
MARGO SMITH & HOLLY—"Cross Your Heart"
MIDSOUTH—"You Can't Walk This Road Alone"
W.C. TAYLOR—"Carpenter Man"
WALT MILLS—"The Devil's In The Phone Booth Dialing 911"
HERMAN TRUOLVE—"Point Of Rescue"

KTTK|Lebanon, MO
BRUCE HAYNES—"My Old World"
MIDSOUTH—"You Can't Walk This Road Alone"
RANDY COWARD—"Whether Good Or Bad"
RONNY MCKINLEY—"Plain As Day"
BRUSH ARBOR—"Doing What We Said We'd Do"

WMMS|Sarah, MS
TERRY LYNN—"Fearless"
BILLY WALKER—"Lay It Down, Give It Up"
DINAH & THE DESERT CRUSADERS—"Out Of The Wilderness"
MIDSOUTH—"You Can't Walk This Road Alone"
THE DAYS—"I Went Back"

WBTX|Broadway, VA
JEFF & SHERI EASTER—"Speak To The Mountain"
MARGO SMITH & HOLLY—"Cross Your Heart"
JUDY DERAMUS—"Say It Now"
JM CARRUTHERS—"Little Girls & Daddies"
MIDSOUTH—"You Can't Walk This Road Alone"

WNAU|New Albany, MS
JEFF & SHERI EASTER—"Speak To The Mountain"
TERRY LYNN—"Fearless"
JEFF MCKEE—"Faith Holds On"
THE DAYS—"I Went Back"
LYNN DRYSDALE—"Love That Always Will"
This Week's Debuts

THE ISACS—"I'm Gonna Move" — (Horizon) — #29
DAVID PATILLO—"Jesus Never Said No" — (Heartwrite) — #31

Most Active

CHARLIE DANIELS—"The Business Of Love" — (Sparrow) — #10
BILLY WALKER—"Lay It Down, Give It Up" — (Tall Texan) — #26
MICHAEL JAMES — "In The Midst Of Your Love" — (Reunion) — #24
BUDDY GREENE—"Don't It Make You Wanna Praise The Lord" — (Fortress) — #22

Powerful On The Playlist

Leading the Cash Box Positive Country singles chart this week is MidSouth's "You Can't Walk This Road Alone," on Warner Alliance. Holding the #2 position is "Whether Good Or Bad" by Randy Coward. After two weeks at #1, Ronny McKinley's "Plain As Day" falls off to #3. Brush Arbor moves "Doing What We Said We'd Do" up one more to #4, and Andy Landis follows at #5 with "The Measure Of A Man." Jeff McKeever moves up another two spots to put "Faith Holds On" at #6. "Gonna Find Me A Doctor" by The Manuel Family Band takes a three spot jump to #7, and likewise Ron David Moore jumps three spots, breaking into the Top 10 at #8 with "Ira Jones." Bruce Haynes with "My Old World" drops down to #9. The Biggest Mover this week, Charlie Daniels, takes an eleven spot leap and lands at #10 with "The Business Of Love."

LOOKING AHEAD

Singles that are getting some attention from radio this week include: Tom Devoursney's "Gospel Road," "Little Girls And Daddy" by Jim Carruthers, and Herman Trulove's "Point Of Rescue."

Single Review

BIG "D" REID: I Saw The Light (Psalm Records PSA-5160)

Reid takes the Hank Williams, Sr. gospel classic and puts a country-blues twist to it by featuring some impressive harmonica playing. Building slow with a smokey harmonica and dobro intro, he turns the song into a fast moving train that drives home its message in a unique fashion.

CASH BOX JUNE 15, 1999

1 YOU CAN'T WALK THIS ROAD ALONE (Warner Alliance) ... Midsouth 2 6
2 WHETHER GOOD OR BAD (Ropeburn) ............... Randy Coward 3 9
3 PLAIN AS DAY (Cheyenne) ................... Ronny McKinley 1 8
4 DOING WHAT WE SAID WE'D DO (Benson) .... Brush Arbor 5 9
5 THE MEASURE OF A MAN (Star Song) ........... Andy Landis 6 10
6 FAITH HOLDS ON (Gateway) ................. Jeff McKeever 8 7
7 GONNA FIND ME A DOCTOR (Jukebox Records) Manuel Family Band 10 4
8 IRA JONES (Warner Alliance) ............... Ron David Moore 11 4
9 MY OLD WORLD (Cheyenne) ............... Bruce Haynes 4 9
10 THE BUSINESS OF LOVE (Sparrow) ......... Charlie Daniels 21 3
11 NO STONE TO THROW (Star Song) ........... Sierra 14 3
12 SPEAK TO THE MOUNTAIN (Chapel) ......... Jeff & Sheri Easter 9 15
13 TAKE IT TO THE ROCK (Integrity) .......... Susie Luchsinger 7 15
14 CROSS YOUR HEART (Sparrow) .............. Margo Smith & Holly 15 7
15 WAITIN' TO SEE ED (JukeBox Records) .... Doug Davidson 17 4
16 PEACE AND LOVE (Circuit Rider) ............ Marvell 16 9
17 CROSS STANDING IN THE WAY (Gospel Choice) Del Way 19 5
18 RIDIN' OUT THE STORM (TIMA) ............... Don Richmond 18 6
19 SAY IT NOW (Time) ......................... Judy Deramus 12 10
20 OUT OF THE WILDERNESS .......... Dinah & the Desert Crusaders 13 13
21 FEARLESS (Brentwood) .................... Terri Lynn 20 15
22 DON'T IT MAKE YOU WANNA PRAISE THE LORD (Atlantic) Buddy Greene 27 3
23 THE DEVILS IN THE PHONE BOOTH DIALING 911 (Heartwrite) Walt Mills 24 4
24 IN THE MIDST OF YOUR LOVE (Reunion) ........ Michael James 31 2
25 NEW DAY AT THE DOOR (Gateway) .......... Deborah Kay 23 8
26 LAY IT DOWN, GIVE IT UP (Tall Texan) ..... Billy Walker 34 2
27 MONKEY SEE, MONKEY DO (Genesis) ...... Brent Lamb 22 16
28 I WENT BACK (Cheyenne) ............... The Days 26 19
29 I'M GONNA MOVE (Horizon) .................. Isaacs DEBUT
30 MAMA'S HOUSE (Daywind) ................ Marsha Renee 30 5
31 JESUS NEVER SAID NO (Heartwrite) ......... David Patillo DEBUT
32 KNOWING JESUS (New Voice) .................. Bobby Miller 32 3
33 TOGETHER FOREVER (Circuit Rider) ........ Touching Home 28 5
34 THE CARPENTER MAN (Circuit Rider) ....... W. C. Taylor 29 12
35 THE NIGHT OLE JACK DANIELS MET JOHN3:16 (Daywind) James Payne 25 12
36 THE SON STARTED SHININ' (Mountain Top) ... Tom & Mac Weatherly 37 3
37 HE NO LONGER SIGNS MY PAYCHECK (Wintfall) Southern Chapel 33 19
38 THE MOUNTAIN (Sparrow) .................... Steven Curtis Chapman 36 14
39 JESUS IS A COWBOY (HeavenSparrow) ...... Ted White 35 14
40 JESUS MUST BE SAVING ME FOR SOMETHING (Custom) Carole Gaddis 38 5
Time Warner Interactive's
HOOP IT UP

CHICAGO—Time Warner Interactive recently introduced HOOP IT UP, a unique basketball redemption game with 2-player competition. Based on the successful "3 On 3" basketball tournament event of the same name, HOOP IT UP is a head-to-head game that has players shooting for triple slam dunk action.

Two players compete in a timed game for high score. Using a real basketball control to shoot air-activated balls, players try to score with single, double or triple baskets. Bonus points are awarded for triple baskets. An on-court announcer, themed music and a large LED score display enhance the fun and excitement. Additional play modes include a one-player against the clock and several advanced game options where players shoot for hit baskets.

HOOP IT UP is shipped with two ticket dispensers. The cabinet is a compact unit that will accommodate any type of location needs, ranging from sports bars to traditional FEC or redemption arcades. Operator options are selectable using the convenient LED keypad on the board. Options include game time, ticket payout, point values and coin modes. Operators can easily disable the ticket option for locations that do not redeem prizes.

"During our testing, we found that HOOP IT UP appeals to all ages and both genders," commented Mary Fujihiara, vice president of marketing. "The game has a built-in attraction because of the unique controls and the head-to-head feature. Earnings have been consistent over a ten-week testing period, and it's the number one game in its category," she added.

HOOP IT UP samples will be touring with the HOOP IT UP World Tour, which is a highly successful street basketball event that tours 50 U.S. and 24 European cities. Over 170,000 players participate in this event, which attracts two million spectators.

Further information may be obtained through Time Warner Interactive/Atari Games distributors or by contacting Time Warner Interactive, 675 Sycamore Drive, Milpitas, CA 95035.

Leisurexpo Schedules '96 Convention

CHICAGO—Leisurexpo '96, now in its fifth year, has been scheduled for February 15-17, 1996 at the Orange County Convention Center in Orlando, Florida.

Billied as "The Family Fun Buying Show," this event has experienced consistent growth in terms of attendance and exhibitors, since its inception. The '95 convention saw a total registration of 4,860 with 426 firms exhibiting. Projections for '96 are 6,000 plus attendees and 525 booths.

Leisurexpo participants represent the ranks of just about every segment of the family entertainment and amusement industry ranging from arcades, batting cages, bowling alleys and Family Entertainment Centers to hotels and resorts, miniature golf courses, shopping centers, sports centers, theme parks and more.

In addition to an extensive exhibition of the latest in leisure/amusement products and services, the convention format includes a comprehensive program of free educational seminars.

Booth rates start at $10.50 per square foot. For further information contact show manager Al Barry at 305-448-7976 or write to Leisurexpo '96, 920 Honeyuckle Lane, Wynnewood, PA 19096. FAX number is 305-448-4630.

EMT's Turbo Porsche 2000

CHICAGO—Among the models included in EMT's recently introduced "EMT 2000" line of interactive, "Kid-controlled" rides is the outstanding Turbo Porsche 2000. Its galaxy of features include an accelerator pedal, a brake pedal, dual simulator buttons, steering wheel and a dashboard with synchronized, multi-colored lights that provide an exciting, fun-filled play experience.

A natural attraction for kids, the Turbo Porsche 2000, with its realistic spoiler bar, engine cooling fins, sparkling metallic finish and continuously pulsating lights makes it a real eye-catcher on location. The rear end alone has eight lights—two big red tail lights, then three yellow/green/white sequentially flashing lights on both sides. The front fenders and grill area contain another five lights—two large clear headlights, and a series of smaller red/blue/clear running back and forth.

The ride itself, of course, is where the excitement lies. Push down on the accelerator and the car leaps forward while the engine "screams" up to top speed. Push on the brake pedal and the engine's RPMs quickly come down, the tires lock-up with a "screech" and, if the brake is held too long, the rider hears the sounds of a nasty crash. The acceleration-path LED lights on the dashboard visually report the acceleration/de-acceleration sequence.

When players hit the horn and then depress another button, a radio traffic announcer will be heard advising drivers of accidents, traffic snarls and road hazards along the way.

Further information regarding the Turbo Porsche 2000 may be obtained through factory distributors or by contacting EMT (a division of NSM America) at 1158 Tower Lane, Bensenville, IL 60106.
PROMOTION
CHUCK DIXON PROMOTIONS: #1 Cash Box promoter 8 years in a row. "Hard work always makes the difference." Documented chart history. Production—Promotion—Career Development. (615) 754-7492.

POSITIVE COUNTRY
W.C. TAYLOR JR.: Top 30 Cash Box Positive Country artist. Circuit Rider Records. Product available from New Day Christian Dist., Hendersonville, Tenn. For booking, etc. call (601) 226-7299 or P.O. Box 118, Grenada, MS 38901.

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Clark's tic day Your first speakers lose material folk-rock Freeman-lfoupe, Records executive owner; years, (l-r): of Arista become their next back! at your there Lieberman; Stigers U.S. Lieberman; Stigers and West from NYC's NY's? cover of PopeMusic; Lieberman; Gene Pope, founder/CEO PopeMusic; Joseph Cali, executive producer, A Thousand Dreams.

She's back! Singer/songwriter Lori Lieberman, one of the originators of the L.A. folk-rock sound in the early '70's, made her industry comeback with a packed show at NYC's Bitter End June 20. Having been away from the scene for 19 years, Lieberman returns with the release of A Thousand Dreams, an all-acoustic effort from the new PopeMusic label. A Thousand Dreams features original material and a new cover of "Killing Me Softly," the tune for which Lieberman first became known. Pictures backstage at TBE are (l-r): Paul Colby, Bitter End owner; Lori Lieberman; Gene Pope, founder/CEO PopeMusic; Joseph Cali, executive producer, A Thousand Dreams.

Your next job is something to look forward to. When even top executives can lose their jobs overnight, no one is safe. To guard against such mishaps, speakers at the L.A. Music Network's recent panel recommended that, "The first day of your new job is the day you start looking for your next job." Panelists may not be there now but here's where they were June 22nd (l-r): Steve Rennie, Epic Records West Coast sr. vp; Vivian Scott, Sony 660 Records urban vp; Brenda Freeman-Troupe, Freeman Human Resources Consultants president; and David Bowman, TTO Consultants president.

Chaos's CBGB's. EastWest/EG group Baby Chaos recently showcased at NYC's CBGR's in support of their debut album, Sex, Designer Drugs & The Death of Rock & Roll. The Scottish quartet are in the U.S. to support Elastica on their current U.S. tour. Pictured (l-r): Lauren Spencer, EEG video promo sr. director; Clarence Barnes, EEG pop promo director; Paul Brown EEG, v.p. rock promo; Joel Klaiman, sr. national director, alternative, EEG; Davy Greenwood of Baby Chaos; Matt Pollack, EEG alternative promo vp; Chris Gordon, Grant McFarlane, Bobby Dunn of Baby Chaos; Greg Thompson EEG sr. promo vp; Mark Snider EEG local promo mgr.

Brandy's "Best Friend" is a good video. Atlantic recording artist Brandy recently completed work on the companion video for "Best Friend," the third single from her self-titled platinum debut album. Shown here on the set during shooting of the video are Brandy (r) and the video's director, Matthew Rolston looking closer than Best Friends.

It's "Personality" time! Gov. Christine Todd Whitman (R-NJ) joined the BMI-sponsored cocktail party during the New Jersey Broadcasters Association's 49th Annual Convention in Atlantic City. Pictured at the affair are (l-r): Mark Fried, BMI's director of Writer/Publisher Relations; special guest and BMI songwriter Lloyd Price, "Personality" penman; Gov. Whitman; and BMI licensing exec Dan Spears.